The Chinese Written Language
as a Medium for Poetry.[1]

This Twentieth Century not only turns a new page in the Book of the World, but opens another and a startling Chapter. Vistas of strange futures unfold for man, of world-embracing cultures half-weaned from Europe, of hitherto undreamed responsibilities for nations and races.

[Especially for Great Britain and for the United States **it** sounds a note of hope, and, at the same time, a note of warning. They alone, of modern peoples still bear aloft the torch of freedom, advance the banner of individual culture. They alone, perhaps, possess the tolerance and the sympathy required to understand the East, and to lift her into honorable sisterhood. The peoples of Continental Europe fear the possibilities of selfhood in the East; therefore they aim to crush her, before her best powers shall have time to ripen.

Strange as it may seem, the future of Anglo Saxon supremacy in the world is probably bound up with the future of that East. If the better elements in her be crushed, and the worse be chained in slavery to some Western form of Despotism, Time may come to blow out our torch. For beyond a sentimental sympathy, our loyalty to our own ideals should urge us to champion the cause of China's independence, to nourish and expand the germs of her own best thought and aim, and finally to help her merge them into the heritage of our own freedom.] [**deleted, EP**]

(This Chinese problem, alone, is so vast that **[**it dominates the world, and forces on that supreme historical crisis which has been waiting for centuries.] [**deleted, EP**] No nation can afford to ignore it; we in America least of all. We must face it across the Pacific, and master it—or it will master us. And the only way to master it is to strive with patient sympathy to understand the best, the most hopeful, and the most human elements in it.**)**

It is unfortunate that England and America have ignored or mistaken, so long, the deeper problems of Oriental culture. We have misconceived the Chinese for a materialistic people, for a debased and worn-out race. We have belittled the Japanese as a nation of copyists. We have stupidly assumed that Chinese history affords no glimpse of change, no social evolution, no salient epoch of moral and spiritual crisis. We have denied the essential humanity of these peoples; and we have toyed with their ideals as if they were no better than comic songs in an "opera bouffe."

The most pressing duty that faces us today is not to batter down their forts or to exploit their markets, but to study, and to come to sympathize with their [very real] humanity and their generous aspirations. Their type of [culture] **cultivation** has been [a] high [one]. Their [rich] harvest of recorded experiences doubles our [stock of spiritual data]. The Chinese have been idealists, **and** experiments in the making of great principles; their history opens [on] a world of lofty aim and achievement parallel to that of **the** Ancient Mediterranean peoples. We, even we, need their best ideals, to supplement our own; -- ideals enshrined in their Art, **in** their Literature, and **in** the tragedies of their lives.

The vitality and practical value of Oriental Art, as a key to the Eastern soul, and as a spur to ourselves, we have already seen. It may be worth while, now, to try to supplement that view, in however imperfect a way, with an after-glimpse [of] **at** the most artistic and spiritual portion of their Literature, namely, their Poetry.

[In this attempt] I feel that I [owe to my hearers every apology in] **should perhaps apologize by** presuming to follow that series of ~~able~~ brilliant scholars, -- Davis, Legge, St. Denys, Giles,-- who have treated this subject of Chinese Poetry with a wealth of erudition to which I can proffer no claim. [In spite of the title of this lecture,] it is not as a professional linguist, nor as a Sinologue, that I humbly put forward what I have to say, but as an enthusiastic student of Beauty in oriental culture. Having spent a large portion of my years in close relation with orientals, I could not but breathe in something of the Poetry incarnated in their lives.

[It is a satisfaction to know that American Education appreciates its present opportunity of inaugurating Chinese studies. The University of California has well taken the lead, appropriately on the Pacific Coast, in the rich courses which it offers upon the Chinese Language.[2] [And now,] Columbia [follows] **has followed** with a special endowment **which** will doubtless ~~prove~~ furnish a model for other such foundations in the near future.[3] And it is an added satisfaction to know that the responsibilities of these new chairs are as broadly conceived in the ~~vaguer~~ field of general culture, as in the narrower direction of Linguistic research. [After all,] language is not an end, but a means; and in such courses as those of Professor Woodberry at Columbia, in Comparative Literature, we see how possible it is to avoid letting the dry routine of the difficult mastery of words crush out the ~~very~~ spirit of the Poetry which they should embody.[4] With me, then, the subject is Poetry, and not Language, and yet it must be in the soil of language itself that one must carefully uncover the delicate roots of Poetry.] [**deleted, EP**]

[Really], I have been most moved to my temerity by personal considerations. [For some reason or other] an unfortunate belief has spread [widely] in England and America that both Chinese and Japanese Poetry are hardly more than an amusement, trivial [and] childish, and not to be reckoned among the world's serious literary achievements. I have heard well-known sinologues state that, ~~except~~ **save** for the purposes of professional linguistic scholarship, these branches of Poetry ~~were~~ are fields too barren to repay the toil necessary for their cultivation. [Now] my own [impression, though founded I must admit in a far less intimate acquaintance, has been so radically and dramatically opposed to such a conclusion, that a ~~mere~~ sheer enthusiasm of generosityhas driven me to wish to share with others in the Western world ~~those~~ this great ~~draughts~~ joy and pure aesthetic satisfaction which I have drawn from these lately discovered Pierian [springs]] [**deleted, EP**]. Either, [then], I am pleasingly self-deceived in ~~this~~ my positive delight ~~which I take~~; or there must be [something] lacking of aesthetic sympathy and of poetic feeling in the accepted methods of presentation. ~~Now~~ and I know of no way to decide this question than of submitting to others the grounds of my own joy; and of seeing if it be communicable.

{EP left-hand page comment:}

[**foot note.**

This is either sheer irony or we have already forgotten the ~~pre~~ unfathomable darkness prevailing in a.d. 1909. ~~Everyone now knows that~~ Everyone who is not either a baboon or a Fabian now knows that Chinese is among the greatest of world-literatures.]

{right-hand page:}

[After all], failure or success in presenting any alien Poetry in [an] English [dress], must largely depend upon poetic workmanship in the chosen mediums. It was perhaps too much to expect that the aged scholars who had spent their youth in gladiatorial combats with the refractory Chinese characters should [step into the arena olive-garlanded also as competent poets. Greek verse, even, might have fared equally ill, had its purveyors been perforce content with provincial standards of English rhyming. For instance, this metrical translation of an ancient Chinese ode by Legge, though it may possess the linguistic merit of literalness, all but fails to furnish a hint of the poetic~~al~~ feeling which ~~belongs to~~ warms the original.

"How strong the magpies, battling fierce,
Each one to keep his mate!
How bold the quails together rush
Upon the same debate!
This woman, with no trait that's good,
Is stained by vicious crime,
Yet her I hail as marchioness; —
Alas! Woe worth the time!"[5]

The picture of magpies and quails is not unpleasant; but the word "debate", used for the sake of the rhyme, greatly jars. Who can doubt that if Legge had been poet enough to avoid the extremely commonplace ~~words~~ diction and awkward quantities of his last four lines, he could have rendered far more of the flavor of the ~~original~~ Chinese poet?] [**deleted, EP**] [After all, the] Sinologues [ought to] **should** remember that the purpose of poetical translation, [the very matter of it] <u>is</u> **the** <u>poetry</u> <u>itself</u>, [and] not [that] **the** verbal definitions [of] ~~**from**~~ [the] **in** Dictionar[y]**ies**.

One modest merit I may, perhaps, claim for my work, [that]**:** it represents for the first time a Japanese school of study in Chinese culture. Hitherto European**s** [workers in this field] have been somewhat at the mercy of contemporary Chinese scholarship. [As I insisted last Winter in my Lecture at Columbia, entitled "Japan the Key to the Chinese Mind,"[6] it is true that while] [**deleted, EP**] China, several centuries ago, lost much of her creative self, and of her insight into the causes of her own life, her original spirit, transplanted to Japan, in all its freshness, still lives, [and grows, and interprets, in the hearts of a progressive people. Thus] [**deleted, EP**] the Japanese today represent a stage of Chinese culture that corresponds in some degree to that of the Sung Dynasty. I have been fortunate in studying for many years, as a private pupil, under Professor Kainan Mori, who **is** probably the greatest living authority on Chinese Poetry~~,~~ **.**[7] **He** has recently been called to a chair in the Imperial University of Tokio.

{EFF left hand page insertion:}

slide of Chinese sentence alone.

月　　耀　　如　　晴　　雪[8]

{right-hand page:}

My subject [The subject of my course of Lectures] is Poetry [and] not Language; and] yet [it is in the soil] **are in** of [a] language that one has carefully to uncover the delicate roots of poetry. [Especially] in a language so alien in form to ours, as **is** [that of the] Chinese written character, it is necessary to inquire how those universal elements of form which constitute Poetics can [draw from it] **derive** appropriate nutriment.

In what sense can verse, written in terms of visible hieroglyphics, be reckoned true Poetry? It might seem, [at first sight], that Poetry, which like Music is a Time Art, weaving its unities and harmonies out of successive impressions of sound, could with difficulty assimilate a verbal medium consisting largely of semi-pictorial appeals to the eye.

For example, contrast **[** this typical English line, from Gray,**]** with this Chinese line written in the native medium. Unless the sound of the latter be given, what have they in common? It is not enough to adduce that each contains a certain body of prosaic meaning; for the question is, how can the Chinese line imply, as form, the very element that distinguishes Poetry from Prose?

{EFF left-hand insertion:}

Grey's line The curfew tolls the knell of passing day
月　　耀　　如　　晴　　雪

月　　耀　　如　　晴　　雪
moon　rays　like　pure　snow

{right-hand page:}

On second glance, [however,] it is seen that the Chinese words, though visible, occur in just as necessary an order as the phonetic symbols of Gray. All that Poetic Form requires is a regular and flexible sequence, as plastic as Thought itself. The characters may be seen and read, silently by the eye, one after the other;—

"Moon rays like pure Snow."[9]

Perhaps we do not always sufficiently consider that thought is successive, not through some accident or weakness of our subjective operations, but because the operations of nature are successive. The transferences of force from agent to agent, which constitute natural phenomena, occupy time. Therefore, a reproduction of them in imagination requires the same temporal order.

{EFF left-hand insertion:}

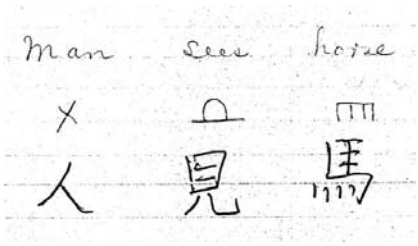
photograph of a man looking at a horse

{right-hand page:}

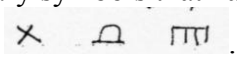
Suppose that we look out of a window, and watch a man. Suddenly he turns his head, and actively gives his attention upon something. We look ourselves, and see that his vision has been focused upon a horse. We first saw the man before he acted; second, while he acted, third, we saw the object towards which his action was directed. In speech, we split up the rapid continuity of this action, and of its picture, into its three essential parts or joints, in the right order, and say

"man sees horse."

{EFF left-hand page insertion:}



{right-hand page:}

It is clear that these three joints, or words, are only three phonetic symbols, that stand for the three terms of a natural process. But quite as easily we might denote these stages of our thought by equally arbitrary symbols that had no basis in sound; —as, for example, by these three visible forms,  .

If [everyone] **we all** knew what division of this mental horse-picture each of these signs stood for, [he] **we** could communicate [his] continuous thoughts to **one** another as easily by drawing [them] **such pict.**, as by speaking words. [Indeed], we habitually employ a visible language of gesture, in much this way.

But [the] Chinese notation is something very much more than [any of these] arbitrary symbols. It is based upon a vivid short-hand picture of the operations of nature. In [the] **the** algebraic figure, and in the spoken word, there is no natural connection between thing and sign; all depends upon sheer convention. But the Chinese method [proceeds upon] natural suggestion. First, there stands the man upon his two legs. Second, his eye moves through space, —a bold figure—represented by moving legs drawn under the modified picture of an eye. Third, at the end of the eye's journey, stands the horse upon his four legs.

The thought-picture, [therefore], is not only as well called up by these signs as by words, but far more vividly and concretely. Legs belong to all these characters: they are <u>alive</u>. The group holds something of the quality of a continuous moving picture.

{EFF's left-hand page insertion:}

Photo. of European Art in motion, Laocoön

Merely quote in English

"I sprang to the saddle, and Joris, and he.
to
And into the midnight we galloped abreast."[10]

chĕ	jŏ	muh	e	fŭh	jih
折	若	木	以	拂	日
(I) tear up	young	trees (and)	use (them)	to sweep away the spider's web (of the)	Sun[11]

{right-hand page:}

The untruth of a painting or a photograph [lies in this,] [**deleted, EP**] **is the fact** that, in spite of its concreteness and vividness, it drops the element of natural succession. One superiority of verbal Poetry, as an art, rests in its getting back to the fundamental reality of Time. [Now] Chinese Poetry has the unique advantage of combining both [these] elements. To speak, at once with the vividness of Painting, and with the mobility of sounds. [Thus, in some sense,] it is more objective than either, [that is,] more <u>dramatic</u>. In reading Chinese we do not seem to be juggling with mental counters, but to be watching <u>things</u> work out their own fate.

[Let us now], leaving for a moment the form of the sentence, look more closely at this quality of vividness in the structure of detached Chinese words. [It is, of course, a commonplace truth that the earlier forms of these characters were pictorial; and their ~~whose~~ firm hold upon the imagination is little shaken even in the[ir] later, conventional modifications. But it is perhaps not so generally known, [perhaps], that a large number of the[se] ideographic <u>roots</u>, [so to speak], carry [on their face] **in them** a verbal idea of action. It might be thought that a picture is naturally a picture of a thing, and that, therefore, the root ideas of Chinese are what Grammar calls nouns. But a [deeper view will see] **examination shows** that a large number of primitive Chinese characters, even of the so-called radicals, are [really] short-hand pictures of actions or processes.[12] Take, for example, the following: —

厶	主	凡
self	to light, guide, rule	to include
originally a cocoon	a flame in the	∴ all, every, generally
	midst of a lamp	common, vulgar
言	出	八
to speak	to eject, go out, produce grass springing up	to separate— as the lips in making breath

支	屯	丨
to branch a hand plucking off a limb of a tree	to grow up with difficulty, on acct. of hindering roots	basic meaning of "is" to manifest self as one

{EP left-hand page marginalia:}

to speak

~~eject~~ , to go out
~~on. — sprig – a~~
~~morning~~

{right-hand page:}

But this concrete <u>verb</u> quality, [so to speak], both in Nature and in the Chinese signs, becomes far more striking and poetic, when we pass from such simple, original pictures to compounds. Two things added together do not produce a third thing, but suggest some fundamental relation between them. [After all], a true noun, an isolated thing [in Nature] does not exist **in Nature**. Things are only the terminal points, or rather, the meeting points of action, cross-sections, so to speak, cut through actions, [photographic] snapshots [taken of them]. Neither, on the other hand, can a pure verb, an abstract motion, be possible in nature. The eyes sees noun and verb as one; — things in motion, motion in things: — and so the Chinese conception tends to represent them.

[Examine this second list, of compound words, and see if each is not, in some sense,] **Observe for example the** condensed Poetry. **in such signs as:**

{EP right-hand page marginalia:}

spring –
morning
messmate

{EFF left-hand page table:}

舟	伙	石
a boat – people seen riding in it	man + fire = a messmate	a lump of matter fallen from & lying under a cliff – = a boulder – a stone

淌	洄	男
boat + water a boat wake = a ripple	water + to revolve in circles = an eddy	rice field + strength = male

舳 灰 古

boat + to carry out of ricefields = to take away from = the rudder

fire that may be taken hold of by the hand = cinders, ashes

ten + mouth what has come down through generations of mouths = ancient

訥 旦 伏

word + growing up with difficulty = confused speaking

sun rising over horizon = morning

man + dog a dog crouching at a master's feet = to lie down

夆 担 東

to strike + branching herbage = to fight like two bulls = to clash

morning plus earth[13] = a wide horizon of earth = a level plain = plane

sun rising behind a tree East

峰 王 春

mountain + to clash a peak that clashes against heaven. ("Matterhorne")

one who unites the three planes of H. M. + E.[14] = the sovereign

the sun underlying the bursting forth of plants = spring[15]

{p. 15 blank}
{right-hand page:}

[Let us now return to the form of the sentence, and see what **power** it adds [of] [power] to the verbal units from which it builds] [**deleted, EP**].

I wonder how many people have ever asked themselves why the sentence form exists at all, why it seems so universally necessary <u>in all languages</u>. Why <u>must</u> all possess it, and what is the normal type of it? If it be so universal, it ought to correspond to some primary Law in Nature.

I fancy the professional grammarians have given but a lame response to this query. Their definitions fall into two types: — one, that a sentence expresses a <u>complete</u> thought; the other, that, in it, we bring about a union of subject and predicate.

The former has this advantage, **of** [that it evidently tries] **trying** for some natural, objective standard, since a thought evidently cannot be the test of its own completeness. But in nature there is no completeness. On the one hand, practical completeness may be expressed by a mere interjection, as, "Hi, there!" "Scat!"; or even by shaking ones fist. No sentence is needed to make ones meaning more clear. on the other hand, no full sentence really completes a thought. The man who sees, and the horse which is seen, will not stand still. The man was planning [for] a ride before he looked, and the horse kicked [up] when the man tried to catch him. The truth is that acts are successive, even continuous; one

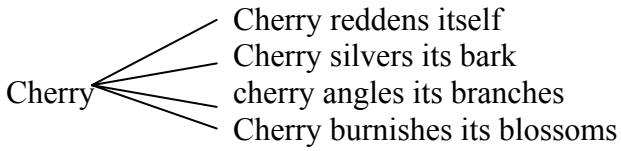
causes, or passes into another. And though we may string never so many clauses into a simple compound sentence, motion leaks everywhere, like electricity from an exposed wire. All processes in nature are interrelated; and thus there could be no complete sentence but one which it would require all time to pronounce.

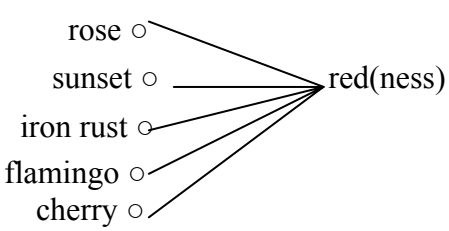
In the second definition of the sentence **as "**uniting a subject and a predicate,**"** the grammarian falls back upon pure subjectivity. We do it all; it is a little private juggling between our right and left hands. The subject is that about which I am going to talk; the predicate is that which I am going to say about it. ~~It~~ My sentence is an accident of man as a conversational animal, not an attribute of nature.

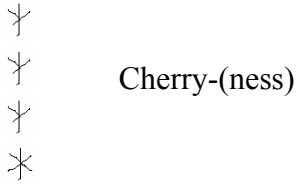
If this were so, there could be no possible test **of** the truth of a sentence. Falsehood would be as specious as verity. Speech would carry no conviction.

[Indeed] **Often**, this view of the grammarians springs from the discredited, or, rather, the useless Logic of the Middle Ages. According to [that] **which**, thought deals with abstractions, concepts drawn out of things by a sifting process. [But] it never oc-[curred to] these clever Logicians [to] inquire how these qualities which they pulled out of things ever got into things.

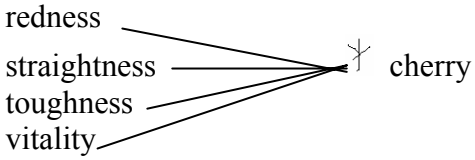
{EFF left-hand page insertion:}







cherry ~~is~~ red
=
cherryness = redness
is included under[16]



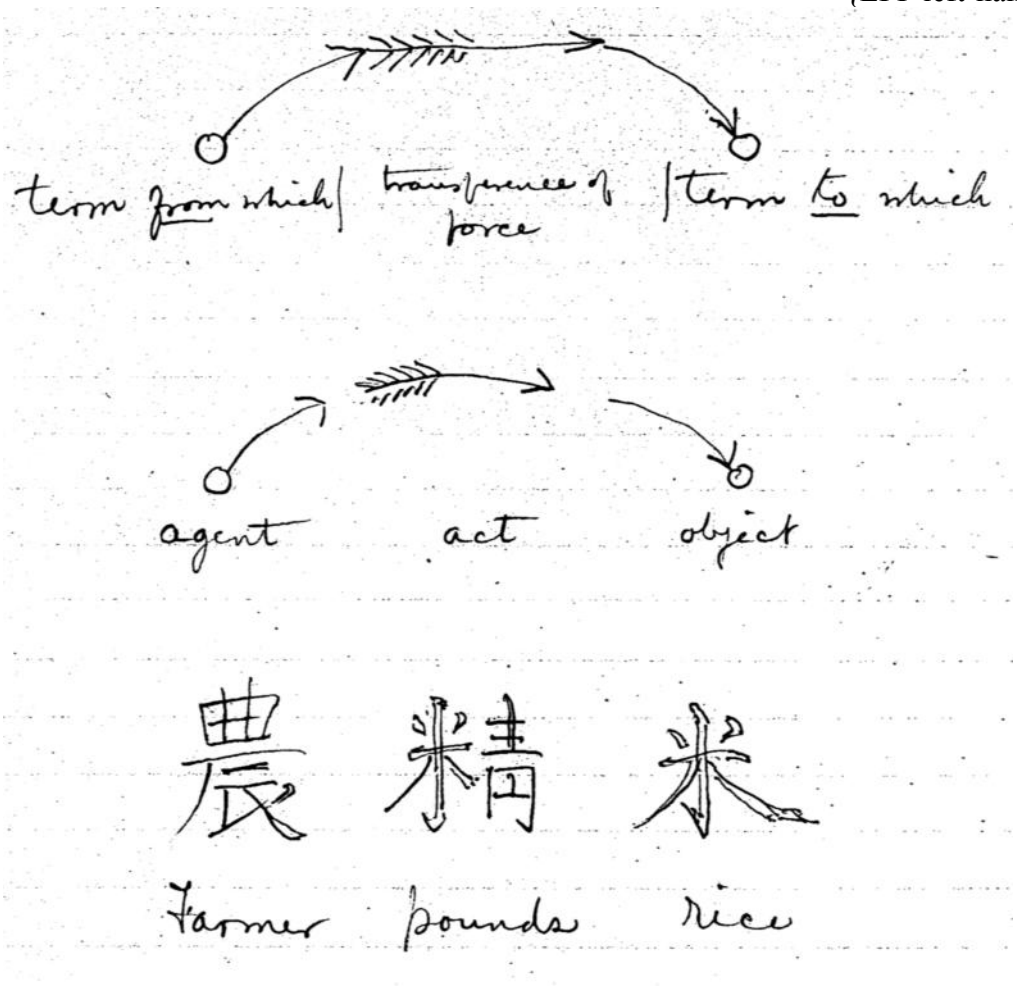
{right-hand page:}

The truth of all their little chequer-board juggling depended upon the natural order [in] **by** which these powers were folded up in the concrete Thing [,] **.** [yet] [this thing they despised] **they despised this thing** as a mere "particular" or pawn. It was as if Botany should reason from the leaf patterns woven into our table-cloths. [Surely all] valid scientific thought

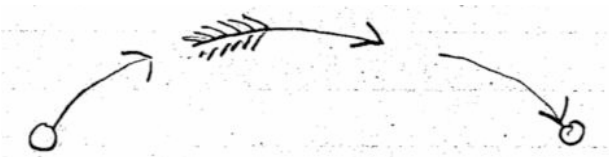
consists in following**,** as closely as may be, the actual and entangled lines of forces as they pulse through things. Thought deals with no bloodless concept, but watches <u>things</u> <u>move</u> under its microscope.

~~Surely~~ The sentence form was forced upon primitive man by Nature itself. It was not we who made it; it was a reflection of the temporal order in causation. All truth has to be expressed in sentences, because all truth <u>is the transference of power.</u> The type of sentence in nature is a flash of lightning. It passes between two terms, a cloud and the earth. No unit of natural process can be less than this. All natural processes whatever, are, in their units, as much as this. light, heat, gravity, chemical affinity, human will, have this in common, that they redistribute force; and their unit of process can be represented by the following diagram; —

{EFF left-hand insertion:}



{right-hand page:}



term <u>from</u> which — transference of force — term <u>to</u> which

If [now] we regard this transference as the conscious or unconscious act of an agent, we can translate the three terms of the diagram above into the following; —

agent act object

in which the act is the very substance of the fact denoted, [and of which] the agent and the object are only limiting terms.

[Now] it seems to me that the normal typical sentence, in English, as well as in Chinese, [just] expresses **just** this unit of natural process. It consists of three necessary words; — the first denoting the agent, or subject, from which the act starts; the second embodying the very stroke of the act; the third pointing to an object, the receiver of the impact.

For example

Farmer pounds rice

[It thus appears that] the form of the Chinese transitive sentence, and of the English ([barring] **omitting the** particles **a, the, etc**), exactly corresponds to the universal form of action in nature. This brings language [very] close to things; and in its strong reliance upon verbs erects all speech into a kind of dramatic Poetry.

{EFF left-hand page insertion:}

	German.	(der) mann	(dem) pferden	sehe
Inflected	Latin.	homo	equum	videt
	Japanese.	hito (wa)	uma (wo)	miru
Uninflected	English.	(the) man	sees	(the) horse
	Chinese.	人	見	馬

{right-hand page:}

One objection that may be used against this view of the sentence is that, in [other] **certain inflected** languages, of [which we may take] **such** German, Latin, and Japanese as types, the transitive verb may occur in either of the two positions, and most frequently in

the last. But this is because such languages posses case endings, or particles which, of themselves distinguish the agent and object [words]; whereas in uninflected languages, like English and Chinese, there is nothing but the order of the words to distinguish their functions. And [evidently] **This** order would be no sufficient indication, were it not a natural order, that is, the order of cause and effect.

[A stronger objection might be based upon the existence] **it is true that there are** in language, [of] intransitive [forms], the passive [voice] **form**, [of] sentences ~~based on~~ built out of the verb to be, and, finally, [of] negative assertions. [All] [these have seemed] to grammarians and Logicians **these have seemed** more primitive than the transitive forms, or, at least, [as] exceptions to the transitive.

I had long suspected that these apparently exceptional forms, [however], had grown out of the transitive, or worn away from them by attrition or by modification. And this view was at length confirmed by the example of Chinese, in which it is still possible to watch the transformation going on.

{EFF left-hand page insertion:}

愚	士	繫	俗
(the) foolish	man	binds himself to	custom

時	將	罷
time	will	stop
time	is about to	exhaust itself

合	散	消	息
things "meet	scatter	liquefy	harden" like metals in a furnace

夸	者	死	權
prides proud	one who person	dies for	power[17]

{right-hand page:}

The intransitive form [manifestly] derives from the transitive by dropping a generalized, customary, reflexive or cognate object. Examples are "He runs (a race)", "the sky reddens (itself)," "we breathe (air)". Thus we get weak and incomplete sentence forms, which suspend the picture, and lead us to think of some verbs as denoting "states" rather than "acts." Outside of grammar, the word "state" would now hardly be regarded as scientific. Who can doubt that when we say "the wall shines" we mean that it actively reflects light to our eye? [Now]the beauty of Chinese verbs is that they are all transitive or intransitive at pleasure. There is no such thing as a naturally intransitive verb.

The passive form is evidently a correlative sentence, which turns about and makes the object into a subject. That the original is not in itself passive, but contributes some positive force of its own to the action is in harmony both with scientific law and with ordinary experience action & reaction are equal. The English form of the passive voice, with "is," seemed at first an obstacle; ~~and~~ but one suspected that the true form of the passive voice was a generalized transitive verb meaning something like "to receive," which had degenerated into an auxiliary. It was a delight to find this the case in Chinese.

{EP left-hand marginalia:}

stare.
Spanish

{EFF left-hand page insertion:}

是	以	見	放
shi	i	ken	ho
This	use	see	banish
	an act of	seem	
		(I) was banished	

hand bird	grain many
推	移
"to push"	"to move"
to let move	to be moved
ordinary "to move"	

被	爲	受
to cover with	to make	to receive[18]

{right-hand page:}

In nature there are no negations; no possible transfers of negative force; [and thus] the presence of negative sentences in [our] language[s] would seem to corroborate the Logician's view that assertion is an arbitrary subjective act. We can assert a negation, though nature cannot. But here again [the Example] Science comes to our aid. All apparently negative or disruptive movements bring into play other positive forces. It requires [intense] strenuousness to annihilate. Therefore we should suspect that if we could follow back to the history of all particles of negation, we should find them [turn into] transitive verbs. [In the Aryan languages] [it is too late to demonstrate such a derivation;] the clue has been lost. But in Chinese we can still watch positive verbal conceptions passing over into so-called negatives.

{EFF left-hand insertion:}

Examples of Chinese negative sentences.

德	人	無	累
virtue	man	annihilates	struggle

other negatives

無 "to be lost in the forest"—relates to state—nonexistence
不 prob. "an unfavorable augury," relates to action, but with doubt
弗 a spider's web (?), tangled—stronger than 不
非 shells not fitting (?)—wrong—unfit.
亡 orig —to enter into & disappear in space
to leave the house empty, by passing out as a corpse
same sense as 無
勿 a military flag signal of warning—only in imperative

So Eng. "<u>not</u>" > Sansk. <u>Na</u>, wh. may come from root <u>Na</u>, to be lost, to perish

{right-hand page:}

Lastly comes what we call the infinitive form, which substitutes for a specific colored verb, the universal copula, "is", followed by a noun or by an adjective. Thus we do not usually say "the tree greens itself", but "the tree is green"; not that "the monkey brings forth and nurses live young", but that "the monkey is a mammal." This is an ultimate weakness of language, which has come from generalizing into one all intransitive verbs. [Just] as "live", "see, "walk", "breathe", are generalized from actions into "states" by dropping their objects, so these weak verbs are in turn reduced by a function generalization to the abstrate state of all [states], namely bare existence.

[But finally I shall like to assert that] in reality, there is no such verb as the pure copula, no such original conception. [The verb] **our very word** "<u>exist</u>", means to "stand forth", to show oneself by a definite act. [So] "<u>is</u>" comes from **the** Aryan root <u>As</u>, to breathe and <u>be</u> is from <u>bhu</u> to grow.

[Now] in Chinese [it came with a thrill to find that] the chief verb for "is", not only means actively "to have", but shows by its derivation that it expresses something [far] **ever** more concrete [still], namely "to snatch the moon with the hand". Here the baldest symbol of prosaic analysis is transformed by magic into a splendid flash of concrete poetry.

{EFF left-hand insertion:}

Examples of a Chinese Sentence with "is".

遅	速	有	命
slow	fast	is	fate

The being a little slower or a little faster holds fate in its hand.
i.e. identifies itself with the very essence of fate

Further examples of substituting a strong tr. for a weak.

請	對	以	意
ask	answer	use	think

ord. (I) ask (you) to let me answer according to his idea
(I) ask that my answering may make use of his thinking
freely—Let me conjecture what he wants to say.

Example of word for word translation.

桂	枝	爲	籠	鈎
ivy	branches	compose	basket(’s)	shoulderstrings

{right-hand page:}

I shall not have [vainly entered] **entered vainly** into this long analysis of the sentence, if I have succeeded in showing how poetical **is** the Chinese [form really] **&** how close to nature **it** is. Especially in translating Chinese verse [must we] **we must** hold as closely as may be to the concrete force of the original, in eschewing adjectives, nouns and intransitive forms, whenever it is possible to substitute in English a strong, individual verb. I offer the following as pertinent examples.

Lastly we notice that the likeness of form between Chinese and English sentences render translation from one to the other exceptionally easy. The genius of the two is much the same. Frequently it is possible, by omitting English particles, to make a literal word-for-word translation, that shall not only be intelligible in English, but even be the strongest and most poetical English. **(**Here, however, one must follow closely what is <u>said</u>, not merely what is abstractly <u>meant</u>.**)**

Let us now go back [again, for a moment], from the Chinese sentence to the individual written word. How are such words to be classified? Are some of them nouns by nature, some verbs, and some adjectives? Are there pronouns in Chinese, prepositions and conjunctions, as in good Christian languages?

[Now], one is led to suspect, from an analysis of the Aryan languages, that such differences are not natural, but have been unfortunately invented by grammarians to confuse the simple, poetic outlook upon nature.

{EFF left-hand insertion:}

photograph of a landscape with motion in it.

{right-hand page:}

All nations have written their strongest **& most** vivid literature, before [they had] **the** invent[ed]**ion of** grammar. Moreover, all Aryan etymology points back to roots which are the equivalent of simple Sanskrit verbs, such as we find tabulated in the back of our Skeat.[19] But—most cogent of all—Nature herself has no grammar! Fancy picking up a man, and telling him that he is a noun, a dead thing rather than a bundle of functions! A part of speech is only <u>what it does</u>. Frequently we have to admit that one acts for another. Our lines of cleavage [often] fail. **(**They <u>act for</u> another, because they originally were one and the same.**)**

{EP left-hand page marginalia:}

note.
earliest vbs. act both ways
raze & raise

{right-hand page:}

Few of us realize that in our languages these very differences once grew up in living a**rt**iculation, and are still **so** growing [up]**,** in [a] free, **&** healthy mind**s**. It is only when the difficulty of placing some odd term arises, or we are forced to translate into a very different language, that we realize for a moment the inner heat of thought which melts down parts of speech and recasts them at will.

{EP left-hand marginalia:}

note. Elizabethan freedom

{right-hand page:}

[Now] one of the most interesting facts about the Chinese language is that in it we can see, not only the forms of sentences, but literally the parts of speech, growing up, budding forth one out of the other. Like nature, the Chinese words are alive and plastic, because <u>thing</u> and <u>action</u> are not formally separated. The Chinese language naturally knows no grammar; and it is only recently that foreigners, Europeans and Japanese, have begun to torture this vital speech, by forcing it to fit [the Procrustean] **the** bed of our definitions.[20] [Thus] we import into our rendering of Chinese, all the weakness of our own formalisms.

{EP left-hand marginalia:}

~~vid. o~~ vid. ang-saxon.

idiocy of latinized Eng.,
lat. hungarian

{right-hand page:}

This is specially sad in Poetry; because the one condition, even of our own Poetry, is to keep our words as full and flexible as possible, [juicy as nature herself]**, as full of the sap of nature.**

Let us go further [with an example] **with our example**. In English we call "to shine" a verb in the infinitive, because it gives the abstract meaning of the verb without conditions. If [now], we want a corresponding adjective, we must take a different word, say "bright." And if we need a noun, we must use still another, such as "luminosity", which is abstract, since derived from an adjective. To get a totally concrete noun we have [got] to leave behind the verb and adjective roots, and light upon things arbitrarily cut off from its power of action, say "the sun" or "the moon." Of course, there is no such thing, so cut off, in nature, and therefore it, too, is an abstraction. But suppose that we <u>did</u> have a common word, which underlay at once the verb "to shine," the adjective "bright," and the noun "sun." This we should perhaps wish to call an infinitive behind the infinitive; and, according to our ideas, it ought to be something extremely abstract, too intangible for use, [something] like the "Categories" of Hegelian Philosophy.

{EFF left-hand insertion with EP commentary:}

明 = Sun and moon
明 = to shine
明 = bright
明 = luminosity

not good example
shine
sheen, or the shine
shining

p. 40 至

上 adv. up. prep. above. adj. upper. verb to rise.
noun. the top.

{right-hand page:}

~~Now~~ But the fact is that almost every written character in Chinese is properly such an underlying word, and yet it is not abstract. It is not exclusive of parts of speech, but comprehensive; not something which is neither a verb, adjective, or noun, but something which is all of these at once, [and at all times]. Usage may incline the full meaning now a little more to one side, and now to that, according to the point of view; but through all cases the poet is free to deal with it richly and concretely, [just as nature does].

In the derivation of nouns from verbs, the Chinese language is forestalled by the Aryan. Almost all the Sanskrit roots which seem to underlie European languages, are primitive verbs, which express the characteristic actions of visible nature. The verb must be the primary fact of nature, such motion and change are all that we can recognize in her. In the primitive transitive sentence, the agent and the object are nouns only in so far as they limit a unit of action. The farmer and the rice are mere hard terms which define the extremes of the pounding.

{EFF left-hand insertion:}

農精米

{right-hand page:}

But in themselves, apart from this sentence-function, they are naturally verbs. The farmer is one who tills the ground, and the rice is a plant which grows in a special way. This is [seen] **indicated** in the [two] Chinese characters. And this, probably in all languages, Chinese included, exemplifies the ordinary derivation of nouns from verbs. [The formula for a noun ~~is~~ being "one which——," followed by a verb] [**deleted, EP**] **The noun is originally "that which does something."**

that which performs the verbal ~~is~~ action

Thus moon comes from **the root** √Ma, and means the measurer. [So] Sun means that which begets.

{EFF left-hand page insertion:}

"He is the coming man".

root	-sam-	to be cold
adj. mood	samu	cold
ind. present	samui	- it is cold, or it colds

晴 pure. from sun + blue—i.e. a state of the sky from which the sun has cleared away storm clouds

{right-hand page:}

The derivation of adjectives from verbs need hardly be exemplified. Even with us today, we can witness particles [and gerunds] passing over into adjectives. But in some languages, [such as] **as for example in** Japanese, the adjective is frankly part of the inflection of [a] **the** verb, a special mood [of it]; —so that every verb is also an adjective. This brings us [very] close to nature, because everywhere [a] **the** quality is only a power of action regarded as having an abstract inherence; —[as, for instance,] green is only a certain rapidity of vibration, hardness only a degree of tension in cohering. [So] in Chinese, the adjective always retains a substratum of verbal meaning; [and it often sadly weakens our translation to employ, for equivalent, of our bloodless adjectives with "is"] **is often sadly weakened if we employ** our bloodless adjectives **coupled with some 'is.'**

[But far more interestingly appeals to us the subject of **the** Chinese so-called] prepositions, which are often really postpositions.] **But the Chinese so-called prepositions are still more interesting.** Why are the preposition**s** [such an] **so** important [, such a] **and so** pivotal [**(**in character**)** words] in our **in** European speech **only?** Because we have weakly yielded up the force of our intransitive verbs [,] **.** [and] we have to add [these little] **supernumerary** words [of completion] to [get] **bring** back the **original** power. We still can say "I see a horse," but with the weak verb "look" we have to add the directive particle "at" before we can restore [its] **the** natural transitiveness.

{EP left-hand page comment:}

not quite fair.
look a fool.
look has taken a special comparative function

look for = search for = search

{right-hand page:}

Prepositions, [then], represent a few simple and [characteristic ways] in which incomplete verbs complete themselves. Pointing toward nouns as a limit, they bring force to bear upon the**m**. Thus prepositions are naturally verbs, of generalized or condensed use. In Aryan languages, [however], it is often difficult to base the verbal origin of [our] simpler prepositions. Only in "of" do we see a fragment of the thought, "to throw off." {EFF marginalia:} <u>from</u> allied to fare—far to go. [Not so] in Chinese. There the preposition is frankly a verb, specially used in a generalized sense, a verb often employed too in its specifically verbal sense. And it greatly weakens an English translation to render [it] *such a word* by one of our bald prepositions only. [We must do what we can to preserve the deep verbal color, so conspicuous in the original. [Prominent] **for** example, [we give, as follows,] **in chinese**]

{EFF left-hand page insertion:}

through air falling to a level. Extension

之 of orig.  a plant growing up from the earth. to originate

以 with to use (a thing)

從 from to follow

因 by to cause

向 to (direction) to fall toward

至 to (reaching) a bird flying down to earth
= to arrive at a goal

在 in to remain – dwell -

雲 中 鳥
cloud among bird
a bird among the clouds
a cloud—surrounding bird

{right-hand page:}

Conjunctions [in Chinese] similarly [exemplify] derivation [from verbs]. They [generally] **usually** serve to mediate the action between two verbs, and therefore are necessarily themselves actions. [Their evolution, which it is too late for us to follow in Aryan languages, is revealed in **the** Chinese. **(**Though in English *and* is allied to Gr. *anti*, to set over against**)**.]

{EFF left-hand page insertion:}

以 because to use (a fact)

而 and to include under one

並 ~~**both**~~ and ~~**or both**~~ to be parallel

與 or to partake

使 if lit. = to make **(**one**) to** work
= let one do
i.e. if one does –
to permit

{right-hand page:}

[The same is true of a host of other particles, which, in Western languages we require for auxiliaries, as for **the** prefixes of inflection. It may help us here to speak briefly of those true verbs which are used to give tense to other verbs.]

[Lastly we come to the subject of] pronouns, apparently a thorn in the side of our evolution theory. Since they have been taken as unanalyzable expressions of personality. [But in the] Chinese [language, at least], even they yield [to solvents, and give up] their striking secrets of verbal metaphor. A most frequent cause of poetic weakness, in the hands of English translators, in the habit of rendering this mass of richly colored words with our meagre handful of bald personal pronouns. Among the most striking examples we may notice the following.

{EFF left-hand insertion:}

I 我	a spear in the hand—a very emphatic I— one who carries the power to assert and enforce
吾	five + mouth. a weak and defensive I. to hold off a crowd at a distance, by speaking
己	to conceal. a selfish and private I. to hold back **only in tonal inflection**
台	self + mouth. An egoistic I one who takes pleasure in his own speech, & functions **c'est moi**
予	self-presented – used only when one speaks to himself

Slight {?}
me ipsum.
I myself defensive

{right-hand page:}

I trust [now] that this digression concerning parts of speech may have justified itself. It proves first the enormous interest of the Chinese language, in throwing light upon our own forgotten mental processes **& thus**, furnish[ing]**es** a new chapter in the philosophy of Language. [But,] second**ly**, it is indispensable for understanding the poetical raw

material, [so to speak], which the Chinese language affords. Poetry differs from prose in the concrete colors of its diction. It is [not enough for it to appeal to the utilitarian intellect], not enough for it to furnish meaning to philosophers. It must appeal to emotions with the charm of direct impression, [lighting up whole regions with flash[es]**ing** [of insight] **in** [where the [cold] intellect [can only] grope its painful way] **only**. [How often has neglect of this law led to failure in translating Chinese Poetry! **(**Even Legge is usually content with a literal prosy word-to-word rendering. But an amusing example is afforded by Davis.***)**

{EFF left-hand page insertion:}

If Shakespeare had said
when it is frosty, and as hands are cold, as we light fires, and
liquids freeze[21]

{right-hand page:}

This exemplifies how sedulously in Poetry we must render what is <u>said</u>, and not what is merely <u>meant</u>. To Poetry abstract meaning [is] **gives** little, vividness, and fullness of imagination everything. [Therefore] Chinese Poetry demands [of us to] **that we** renounce our narrow grammatical categories, and exhaust the resources of English by following nature**.** [and] **we must render** the original text, closely, **&** with a wealth of concrete verbs.

But this is only the beginning of the matter. So far we have exhibited the Chinese characters and the Chinese sentence chiefly as **a** vivid short-hand picture[s] of actions and processes in nature. These embody true poetry as far as they go; [but they do not go far]. Such actions are <u>seen</u>; but Chinese would be a poor language, and Chinese Poetry but a narrow art, could they not go on to represent also what is <u>unseen</u>. The best Poetry everywhere deals not only with natural images; but with lofty thoughts, spiritual suggestions, and obscure relations.

{EP left-hand marginalia:}

note.
it demands, of course,
that the subjective
be rendered
objectively
otherwise there no
art
vid. ~~EF~~ Fenollosa further on

{right-hand page:}

The larger [and the more important part] of natural truth is [hidden from the physical eye, yet it is no less real. It is hidden both] in processes too minute for vision, and in harmonies too large **~~for perceiving~~**;—in vibrations, cohesions, affinities; [in orders, analogies, proportions, affections and character. Virtue, religion, beauty, law, social amenities, family

ties, political responsibilities, all these exhibit immaterial planes of true being, in which the chief poetic values of the world are realized] [**deleted, EP**]. [That] the Chinese compass these also, and [that too] with [much] **great** power and beauty, [is the plain truth].*

{EFF left-hand page insertion:}

註 lamp word
= to explain define, illustrate
(others p. 24 Lecture I)
Also on p. 30 Law!
rays

{right-hand page:}

[Now] **you will ask** how could the Chinese [ever] have build up [this] **a** great intellectual fabric [out of] **from** mere picture writing? To the ordinary Western mind, which believes **that** thought [to be] **is** concerned with logical categories, and which rather contemns the faculty of direct imagination, th[e]**is** feat seems quite impossible. [And] yet [it is quite clear that] the Chinese language, with its peculiar materials, has passed over from the seen to the unseen, by exactly the same process which all ancient races [and tongues have] employed. This process is metaphor; the use of material images to suggest immaterial relations. The whole delicate substance of [human] speech is built [upon] substrata of metaphor.

{EP's left-hand comment:}

cf. Aristotle in the "Poetics"[22]

{right-hand page:}

[Our most] abstract terms, [when] pressed by etymology, reveal their ancient roots still embedded in [this soil of] direct action. But the[se] primitive metaphors, which created our vocabularies, spring not [as some may suppose, out] of arbitrary, subjective fancies. They are possible only because they follow objective lines of relation in nature itself. Relations are more real and more important than the things which they relate. The forces which produce the branch-angles of an oak, lay, potent, in the acorn. Similar lines of resistance, half curbing outward-pressing vitalities, govern the branching of rivers, and the branching of nations.*

{EFF left-hand insertion: footnote:}

*So a nerve, a wire, a roadway and a clearing house are only varying channels which communication forces for itself. This is more than analogy; it is identity of structure. Laws of structure are the same in the spiritual and the material world. Human character grows with the same stresses and knots as mountain pines.

{right-hand page:}

Nature thus furnishes her own clues. Had the world not already been full of homologies, sympathies, and identities, thought would have been starved, and language chained to the obvious. For there would have been no bridge to cross over from the minor truth of the seen to the major truth of the unseen. Not more than a few hundred roots out of our large vocabularies could have dealt directly with physical processes. [These roots] we can [fairly] well identify [today] in primitive Sanskrit. They are, almost without exception, vivid verbs. [And it is clearly traceable how the enormous wealth of our European speech grew by following slowly, [with this handful of original keys, through] the intricate maze of nature's own suggestions and affinities, [making analogy do manifold duty through plane after plane of correlated meanings].

{EP left-hand page note:}

untangle

{blank page}
{right-hand page:}

Thus metaphor became piled on metaphor, often in as many strata as Geologists can spell out in the world's crust.[23]

It may be well to give a few strong examples from Skeat.

[Now this] metaphor, [which] **the** [reveals] **revealer of** nature, is the very substance of Poetry. The known of man interprets the obscure world, [hence] **&** the universe [grows] ~~**becomes**~~ **is** alive with myth. [In turn,] The Beauty and freedom of the observed world furnish model and [law to perplexed man, hence] life [grows] **is** fragrant with art. It is a mistake to suppose, with some Philosophers of Aesthetics, that art and Poetry aim to deal with the general and the abstract. This misconception has been foisted upon us by the empty Logic of the middle ages. Art and Poetry deal [rather] with the concrete of nature, —not with rows of separate particulars, [to be sure, for these [nowhere] **do not** exist,—but with living groups. Poetry is finer than prose just because it gives us so much more of concrete truth condensed into the same compass.] [**deleted, EP**]

{EP left-hand page marginalia:}

briefer more vivid =

{right-hand page:}

And [conscious] metaphor, the chief device by which it does this, constitutes at once the substance of nature and the substance of language. Indeed Poetry only does consciously what primitive races did unconsciously,

{EP left-hand page marginalia:}

vide Vorticism re the language of explanation.

{right-hand page:}

[explore, with cold torch those spaces which the sunrise of the mind once illumined. Poetry is possible, because it is already diffused, as a subtle elixir through speech. Thus,] [**deleted, EP**] the chief work of literary men, and especially of poets, consists in mastery of words, [only] **that is** in tracing **them** back [this] **the** [ancient line ~~**to the**~~ of advance], so that he may keep his words enriched by all their subtle undertones of meaning. The original metaphors stand as a kind of luminous background, [or halo], behind words, giving them color and vitality, [because] ~~**then**~~ forcing them down to the concreteness of natural processes.[24] Shakespeare everywhere teems with examples [of this]. * [And now we can see clearly] why Poetry was the earliest of the world's arts; [and why] Poetry, Language, and the [Cosmologic] core of myth grew [up] together.

[All this] I have alleged **this**, because it now enables me to [exhibit] **show** clearly **my reasons for** [why I] believ**ing** that the Chinese written language has not only absorbed [in the same way] **the** poetic substance [out] of nature and built up with it a second universe of metaphor, but has through its very pictorial visibility been able to retain its original creative **quality of** poetry with far more vigor and vividness than any phonetic [European] tongue. Let us first see how near it is to the heart of nature in its metaphors. One may watch it passing over gradually from the seen to the unseen, just as we watched it passing over gradually from the verb to the pronoun. It retains all the primitive fulnesses of meaning [clinging to it], [just] [as the life-giving soil clings to the roots of a plant [we have] unearthed. Its leaves [and buds of metaphor are all upon it;]] [**deleted, EP**] it is not cut and polished like a walking-[cane] **stick**. We have been told that these people are cold, practical, mechanical, literal, without a trace of imaginative genius. [That this is farthest from the truth will now be still more clear to you, when I add to my previous brief list of vivid verbs, a few more which carry their vividness over into primitive metaphor.] [**deleted, EP**]

{EP comment:}

This is nonsense.

{rest of page left empty}

But th[is]**e** universe of metaphor, [which] our [busy] ancestors built up into [our] ~~**the**~~ **our** structures of language and [our systems of thought;—somewhat as coral insects build up islands in their atmosphere of sea—tends for us world-worn descendants to disappear below the horizon of Time, or to rise above them only as a rare hectic mirage in the effort of some belated poet.] [**deleted, EP**] Our languages become thin and cold, because, [in our busy utilitarian lives], we [care to] think less and less into them, and are forced, for the sake of quickness and sharpness, to file down each word to its narrowest edge of meaning. ~~A late stage of decay is arrested, and embalmed in the dictionary~~. Nature has become for us less and less like a Paradise, and more and more like a Factory. We are content to accept the vulgar misuse of the moment. <u>A late stage of decay is arrested, and</u>

embalmed in the dictionary. Only our scholars and poets feel painfully back along the thread of our etymologies, and piece together our diction, as best they may, out of forgotten fragments, [the broken coral that strews our strand. [And] this anaemia [which infects] **of** modern speech

{EP left-hand page comment:}

precisely what imagisme set about combatting.

{right-hand page:}

is only too well encouraged by the feeble cohesive force in our audible symbols. There is nothing in a phonetic word to exhibit the stages of its embryonic growth. It does not bear its metaphor on its face. We forget that personality once meant, not the soul, but the soul's mask.

But just in this point the Chinese character finds in comparable advantage. Its etymology is visible. It retains the creative impulse and process [stamped on its face] **visible and at work**. After thousands of years [of wear and tear], the primitive lines of metaphorical advance may in a large number of words, [still] not only be traced, [but] **they** are retained definitely as part of the meaning;

{EP left-hand page comment:}

merely brocade.

{right-hand page:}

so that a word, instead of gradually growing poorer with time as [among] **with** us, [only] becomes [the] richer and [the] more consciously luminous from age to age. The long series of uses in national philosophy, in history, in biography, and in poetry have but thrown around it a nimbus [of colored] meanings, [which this centering in a graphical symbol enables the memory to retain and use]**. these center in a graphic symbol, & the memory is able to retain and use them**. The whole soil of Chinese life seems entangled with its **word-**roots. [All] the manifold illustrations which crowd its annals of personal experience, [all] the lines of tendency which converge upon a tragic climax, moral character as the very core of the principle,—all these are flashed upon the mind at once as so many reinforcing values [. Such a] **& with** a [concreteness] **weight** of meaning, which a phonetic language [may] **can** hardly bear. [, is perhaps paralleled for us in the flood of passionate association which an old campaigner feels when he sees unfurled above him a] **They are like** blood-stained battle-flags to an old campaigner. **With us the** [a] poet is only one for whom the accumulated treasures of his race['s {illegible}] words [is] **are** real and active. [These are the secondary overtones of meaning, which through true poetry sound fainter and fainter in recurrent beats and on loftier altitudes, vibrant with a thousand affinities of nature and of man, and surrounding with a nebulous mist of loveliness the nucleus of utilitarian

usage.] [**deleted, EP**] [Such is] poetic language at all times but in Chinese the visibility of metaphor tends to raise this quality to its highest pitch.

I have mentioned the tyranny of mediaeval Logic over Europe. [So potent today is it to vitiate translation,

{EP left-hand marginalia:}

~~**it has been a poetry**~~
It has vitiated nearly all
translation from the Chinese

{right-hand page:}

and especially to misconceive Chinese Poetry, that I must come to closer quarters with it. Let us grapple with it once for all.]

According to this Logic, thought is a kind of brickyard, [where the living soil of truth is dug up in lumps, squeezed out, and] **it is** baked into little hard units [called] **or** "concepts", [which we then] **& these are** pile**d** away in rows, according to size, and labelled with words, for future use. This use consists in picking out a few of these little bricks, each by its convenient label, and in sticking them together into a sort of wall, called a sentence, by the use either of white mortar for the positive copula "is," or of black mortar for the negative copular "is not." In this way we [can] produce such admirable propositions as "a ring-tailed baboon is not a constitutional assembly."

[For example], let us **consider** take a [whole] row of cherry trees, [as symbolized at the left of the diagram]. From each [one] of these in turn we proceed to take out, or "abstract", as the phrase is, a certain common lump of qualities, which we may express together by the name cherry, or cherry-ness. Next we place in a second table several of such characteristic concepts;—cherry, rose, sunset, iron, rust, flamingo. From these, [too], we [still further proceed to] abstract some common quality, which we label with the word "red" or "redness". It is evident that this process of abstraction may be coined on indefinitely, and with all sorts of material. We may go on forever building up dizzy pyramids of attenuating concepts, until we reach the apex, "being".

But we have done enough to exhibit the characteristic use. At the base of the pyramid lie <u>things</u>, but stunned, as it were, that is **to say** they can never know themselves for things until they pass up and down among the layers of the pyramids. [Now] the way of passing up and down can be [thus] exemplified. We [can] take a concept of lower attenuation, such as cherryness, and see that it is contained under one of higher, such as redness. Then we can say, in sentence form, "cherryness is contained under redness": or, for short, "(the) cherry is red." If, on the other hand we do not find our chosen subject under a given predicate, we use the black copula and say, for example, "(the) cherry is not liquid."

From this point we might go on to the theory of the Syllogism, but we refrain. It is enough to note [here how] **that** the practised Logician finds it convenient to store his mind with long lists of nouns and adjectives, for these are naturally the names of classes. [This is why] almost all text-books on language begin with such lists. The study of verbs [can be] **is**

[left quite] meager, for in this system, only one real working verb is required, [namely] **to wit the quasi-verb** "is". All other verbs can be transformed into participles & gerunds. For example, "to run" practically becomes "a case of running." [Thus] instead of thinking directly "the man runs," our logician composes two subjective equations, namely, "The individual in question is contained under the class 'man,'" and "the class 'man' is contained under the class of 'running things.'"

The [utter] **sheer** loss and weakness of this method [ought to be easily] **is** apparent **to everyone**. Even in its own sphere it cannot think half of what it wants to think. It has no way of bringing together any two concepts which do not happen to stand, one over the other, and in the same pyramid. It is impossible to represent change in this system, or any kind of growth. This is probably one reason why the conception of evolution came so late in Europe. It could not make way, until it was prepared to destroy this inveterate Logic of classification.

[But] far worse than this, such Logic cannot deal with any kind of interaction, with any multiplicity of function. According to it the function of my muscles is as isolated from the function of my nerves, as is an earthquake in the moon. For it, the poor neglected things at the base of the pyramids are only so many particulars or pawns.

[The truth, however, shows just the opposite of all this.] Science fought till she got at the things. All her work has been done below the pyramid, not above it. [What] she has discovered [is] how functions cohere in things. [And] she expresses her results in grouped sentences which embody no nouns or adjectives, but verbs of special character. Thus the true formula for thought is [as follows].* The cherry tree is all that it does. Its correlated verbs compose it. At bottom these verbs are transitive. And such verbs might be made almost infinite in number.

[It is clear thus that] in diction and grammatical form Science **is** utterly antagoni[zes]**stic to** Logic. [Now the point to see is that] primitive men who created language agreed with Science and not **with** Logic. Logic has abused the language which they left [us]. [The point to see is that] Poetry, both primitive and recent, agrees with Science and not with Logic.

{EP left-hand page marginalia:}

vide. Science of Poetry. From 1912. Vorticism.

{right-hand page:}

The moment we use a copula, the moment we express subjective inclusions, poetry evaporates. The more concretely and vividly we express the interactions of things, [the more poetry strengthens] **[illegible correction by EP].**[25] [Therefore we] need in Poetry the [warm] colors of a thousand active verbs, each doing its best to exhibit the [wealth of human] motive and the strength of vital [union] **fire**. [Nor can we] **we cannot** exhibit the health of nature by mere summation, by **the** piling sentences, [like Pelion on Ossa]. [Rather must] Poetic thought **must** work by suggestion, condensing the most of meaning into a single phrase. It thus becomes pregnant, charged, interiorly luminous. [When it holds a

large range of overtones in close relation, as does even a simple] **in** Chinese character, each word accumulates [light] ~~**such**~~ **this kind of energy** [in itself, like an electric bulb].[26]

Were we [now] to pass formally to the [subject of] translation **of** Chinese Poetry, we should warn ourselves against several Logical pitfalls. We should beware of a modern, narrow, utilitarian meaning of words in our colloquial dictionaries, [and] **we should** insist upon using the metaphorical overtones. We should beware of English grammar, with its hard parts of speech, and its lazy satisfaction with nouns and adjectives, and demand the verbal undertone of every noun. More than all should we eschew the verb "is," and bring into play the splendid, but usually neglected, wealth of English verbs. Most of the existing translations conspicuously violate all of these rules.

{EP left-hand page marginalia:}

the strength of Dante is in his verbs.
S. O. R.

{right-hand page:}

The development of the normal transitive sentence rests upon the fact that one action in nature promotes another; thus the agent and the object are virtually verbs. An example would be "Reading promotes writing," which in Chinese would be expressed by three full verbs. Such a form is the equivalent of three expanded clauses, and can be drawn out into adjective, participial infinitive, relative, or conditional members. One of many possible expressions is "If one reads it teaches him to write," or "One who reads becomes one who writes." But in the first condensed form, "Reading promotes writing," or as Chinese would say, "Read promote write," the dominance of the verb, and its power to obliterate all other parts of speech gives us the model of terse, fine style.

I have seldom seen our Rhetoricians dwell on [this]**e** fact, that the great strength of our language lies in its splendid **array of transitive verbs** [full list], derived both from Saxon and from Latin sources, [of transitive verbs {with an arrow to above space}], [which] **these** give us the most individual characterizations of force. [The] power [of these verbs] lies [in the fact that they] **their** recogni**tion of** nature [to be] **as** a vast storehouse of forces. We do not say in English that things seem, or appear, or eventuate, or even that they are; but <u>that they do</u>. <u>Will</u> is the foundation of our speech. We catch [the master], the Demi-urge, in the [very] act.

{EP left-hand page marginalia:}

cf. Dante
<u>rectitudo</u>
The "direction of the will"
I dare say from Aquinas.

{right-hand page:}

I had to discover for myself why Shakespeare's English was so immeasurably superior to all other**s**. I found it in his persistent, natural, and magnificent use of [thousands] {EP annotation: **100**} of transitive verbs. [It is] rarely [that] you will find an "is" in his sentences. [It is true that] "is" weakly lends itself to the uses of our rhythm, in unaccented syllables; yet he sternly discards it. [I should say that] a study of Shakespeare's verbs [ought to] **should** underly all exercises in style.

{rest of page left blank}

[Now] in poetical Chinese we find a wealth of [the] transitive verbs in some [respects] **ways** greater than even [that of] **in the** English [and] of Shakespeare. This springs from [its] **the** power [to] **of** combin[e]**ing** several ~~attributes~~ pictorial elements into a single character. The verb is more minutely characterized. We have a hundred variants that cluster about a central idea. Thus "to sail in a boat for purposes of pleasure," would [be] **have** an entirely different [word] **sign** from "to sail for purposes of commerce." Dozens of verbs express various shades of grieving; yet in English translation these **are** generally [become one] **rendered by the one verb to grieve**. Many of [these] **them** can be expressed only by periphrasis; but what right have we to neglect the overtones? These [wonderful] subtle poetic shadings we should strain every resource of English [overtones and poetic diction] to render.

{EP left-hand page marginalia:}

Chinese itself has often lazily become thin in modern times.
The so-called two syllable words.[27]

{right-hand page:}

It is true that the pictorial clue of many [of these] Chinese [words] **ideographs** cannot now be traced, and even Chinese lexicographers admit that combinations frequently contribute only a phonetic value. [But] I find it incredible that any such minute subdivisions of the idea could even have existed [alone] as abstract sound **alone**, without the concrete character.

{EP left-hand page marginalia:}

Brzt.[28]

{right-hand page:}

The theory is that the sound suggested the character. [I find this to] contradict the law of evolution: Complex ideas arise only gradually, as the power of holding them together arises. The paucity of Chinese sound could not so hold them. Neither is it conceivable that the whole list was made up at once, as commercial codes of cipher are compiled. Therefore we must believe that the phonetic theory is in large part unsound, [and that in many cases where we cannot now trace the metaphor, it once existed. [So] many of our own

etymologies have been lost! It is futile to take the ignorance of the Han Dynasty for wisdom **omniscience**.

It is not true, as Legge said, that the original picture characters could never have gone far in building up abstract thought. This is a vital mistake. We have seen that our own languages have all sprung from a few hundred [of] vivid phonetic verbs by figurative derivation. A fabric [as] **more** vast, [and far vaster], could have been built up in Chinese by metaphorical composition. No attenuated idea exists which it might not reach, and far more vividly and far more permanently than with us. In short such a pictorial method, whether Chinese fully exemplifies it or not, would be the ideal language of the world. [**(**But the method of Chinese writing became much conventionalized before the first etymological investigations, and so thousands of possible derivations would surely have been lost.**)**]

[After all] ~~**But**~~ is it not enough to show that Chinese Poetry, with its [wonderful wealth of vivid] figure, gets back somewhere near to the close, hidden processes of nature? If we attempt to follow it in English, our Poetry will have [to strain every resource in its power], [by] us[ing] words [more] highly charged, whose suggestions shall interplay as nature interplays. So that its sentences become like the intermingling of the fringes of feathered banners, or as the [notes] **colors** of many flowers blended into the single sheen of a meadow [or even as the unlike but sympathetic tones of orchestral instruments, lost in the harmony of their chord.][29]

The poet can never see too much, or feel too much. [His fullest imagination lags far behind the reality.] His metaphors are only ways of getting rid of the dead white plaster of the copula. He resolves its indifference into a thousand [prismatic] tints [of highly colored verbs] **of the verb**. His figures flood things with simultaneous jets of light, as if the sudden**ly** blaze [of illuminated] fountains. The prehistoric poets who created language, discovered the whole harmonious framework of the Universe, and sang out in their hymns the [very] processes of Life. And this diffused Poetry which they created, Shakespeare has only condensed into a more tangible substance. Thus in all Poetry, a word is like a sun, with its corona and chromosphere revealed; words crowd upon words, and enwrap each other in their luminous envelopes, until sentences become clear continuous bands [of light].

[Now] we are in position to appreciate the full splendor of lines of Chinese Poetry. Poetry surpasses prose [in this fact] especially, **in** that the poet [carefully] selects for juxtaposition those words whose overtones of meaning blend into a delicate and transparent harmony.

All arts follow the same [line] law; refined harmony lies in the delicate balance of the overtones. In music the whole possibility and theory of harmony is based upon the overtones. [In painting, great color beauty springs not from the main color masses, but from the refined modifications or overtones which each throws into the other, just as tints are etherealized in a flower by reflection from petal to petal. One false radiation, one suspicion of conflict between any two of these overtones, breaks up the [magic] impression, and deadens art to the commonplace] [**deleted, EP**].

In this sense Poetry seems a more difficult art [than Painting or music], because the [overtones of its words, the halos of secondary meanings which cling to them, are struck among the infinite terms of things, vibrating with physical life and the [warm]

wealth of human feeling. How is it possible that such heterogeneous material shall suffer no jar, how that its manifold suggestions shall blend into [an etherial] fabric [clear as crystal]?

No philosopher has ever analyzed this, but one device is clear in all three arts, namely the dominance of a single permeating tone. In music we get this by the unity of Key. Painting achieves **it** by mixing a suspicion of one tone color through all **the** tints. In poetry it requires that the metaphorical overtones of neighboring words shall belong in the same general sphere of nature or of feeling] [**deleted, EP**]. It is almost impossible to prevent the crossing and jarring of some of the vibrations. Flagrant cases of failure we call "mixed metaphor." But the height of feeling to which Poetry can carry this harmonizing of the overtones we can best exemplify by such a passage of Shakespeare as the passionate speech of Romeo over the body of Juliet.

It will now occasion no surprise **if you** [to] hear that this quality reaches remarkable beauty in visible Chinese verse. The overtones vibrate against the eye, and the wealth of composition in the characters makes possible a choice of words in which a single dominant overtone colors every plane of meaning. This is perhaps the most conspicuous poetic quality in Chinese Poetry.

Examples are strewn on every hand. To repeat one of the simplest: "The sun rises in the East."[30] Here sun, which already means "shining," enters in the most picturesque way into the character for "East," shining entangled in the branches of a tree. There is something dazzling in its repetition, something like the concentrated rays that come from diamonds. Moreover there is homology between the single upright line of the rising, and the upright growing line of the tree. If we should add an horizon line across the roots of the tree, the sun would just take the place of the dot in the second character.

But one of the most striking examples is a long line from Riso, the great poem of Kutsugen.[31]

{rest of page left blank}

I had intended in this lecture to speak of the subject of visible Chinese metres and stanzas; but this will be better postponed to the second lecture, where we shall discuss as well the sounds of Chinese verse, and in which we shall exhibit an outline of its evolution. I have now justified, I think, my initial title, by showing that the Chinese written character constitutes indeed a wonderful natural medium for Poetry.[32]

Notes

---

[1] Yale University, Beinecke Library, Ezra Pound Papers, box 101, folder 4248. Large-format lined notebook bound in marbled paper. Cover label in Mary McNeil Fenollosa's hand:

"E.F.F. The Chinese Written Language
as a Medium for Poetry,
Oct 1909"

(The date does not bear on the composition: Fenollosa died in 1908.)

This manuscript was the main source used by Ezra Pound in preparing the typescript of "The Chinese Written Character as a Medium of Poetry," as many crayoned corrections and deletions in Pound's hand attest. Pound also drew on an earlier manuscript draft, contained in the notebook "Chinese & Japanese Poetry. Draft of Lecture I. Vol. I" (Yale University, Beinecke Library, Ezra Pound Papers, box 99, folder 4218): among other things, this draft contributed the definitive title, emphasizing the "Chinese Written *Character*" rather than the "Written *Language*." (However, "Written Language," if not an oversight, must have been Fenollosa's final choice.) "Draft of Lecture I. Vol. I" is followed immediately by another notebook entitled "Chinese & Japanese Poetry. Draft of Lecture I. Vol. II" (box 99, folder 4219). "Vol. II" contains a long segment on sound which Pound eliminated entirely, published for the first time below. Another notebook, headed "Synopsis of Lectures on Chinese and Japanese Poetry," appears to contain Fenollosa's first drafts, jotted down in often telegraphic form.

On the chronology of Fenollosa's successive drafts, see Introduction, pp. 00-00, and the chart in Akiko Murakata, ed., *The Ernest F. Fenollosa Papers*, 3:170. Murakata has published a complete transcription of the "Chinese Written Language—1909" draft, removing all traces of Pound's "inadequate and misleading" editing, in *Anesutô F. Fenorosa bunsho shûsei*, 2: 349-383.

[2] Chinese studies at Berkeley date back to 1872, only four years after the university's founding, with the endowing of the Agassiz Professorship of Oriental Languages.

[3] Friedrich Hirth was named Dean Lung Professor of Chinese at Columbia in 1902, with an endowment partly from the Chinese government. Fenollosa studied Chinese with Hirth: for his class notes, see "Course I Chinese – Oct. 16th 1903," Yale University, Beinecke Library, Ezra Pound Papers, box 99, folder 4212.

[4] George Edward Woodberry, 1855-1930, first professor in America to hold a chair in Comparative Literature (at Columbia, 1900). His courses included a wide range of literature in translation. He founded the *Journal of Comparative Literature*, a noble undertaking which ceased after four numbers. After a conflict with Columbia's autocratic president, Nicholas Butler, he left teaching. As for the "new conception of 'comparative literature,'" see Woodberry's editorial in *Journal of Comparative Literature*, 1 (1903): "the unaccomplished task for the student of Comparative Literature lies in the direction of the psychologies of the races that have produced literature, and in a strict sense of their metaphysics…. The approaching exploitation of the old literatures of the Orient, which is the next great event in the literary history of the world, will afford much comfort for the very reason that they are free from our past, and will enrich in unsuspected ways our material for investigation" (7-8). EFF's "Notes for a History of the Influence of China upon the Western World, as presented before Seminar A," dated 18 December, 1900 (Harvard University, Houghton Library, bMS Am 1759.2 [67]), have been published in Murakata, ed., *The Ernest F. Fenollosa Papers,* 3:171-227.

[5] *Shi jing* 49, "Chun zhi ben ben" 鶉之奔奔. EFF quotes the version given in James Legge, trans., *The Lî Kî, XI – XLVI*, p. 46. Another sheaf of typed notes in the Fenollosa papers

(Ezra Pound Archive, box 101, folder 4249) reproduces other rhymed stanzas from this rendition by Legge of the *Li ji* 禮記 or Book of Ritual.

[6] Thus far unidentified in manuscript. Its content doubtless overlapped with EFF's articles "Chinese and Japanese Traits" and "The Coming Fusion of East and West."

[7] Mori Kainan 森 槐南, 1863-1911, Fenollosa's teacher and later Professor of Chinese in the Imperial University, Tokyo.

[8] The opening line of a Chinese quatrain composed by Sugawara no Michizane (845-903), identified and corrected by Fang ("Fenollosa and Pound," pp. 217-220). Elegant calligraphic copies on translucent Asian paper of most of the characters mentioned in the essay, probably intended to be reproduced as lantern slides, accompany the Fenollosa manuscripts (Yale Libraries, Ezra Pound Archive, box 101, folder 4245). Pound backed these pages with typewriter paper in Italy before having them photographed for the 1936 printing of *The Chinese Written Character*.

[9] Parallel passage from "Lecture I. Vol. I": "The characters must be seen and read silently by the eye one after the other—'Moon rays like pure snow.'; their impressions on sense and mind are given quite as much in temporal succession as the English words. {Left-hand page insertion by EFF:} photograph of action in nature. (ought to have a Kinetoscope picture)."

[10] From Robert Browning, "How They Brought the Good News from Ghent to Aix," a favorite nineteenth-century recitation piece:

> I sprang to the stirrup, and Joris, and he;
> I galloped, Dirck galloped, we galloped all three;
> 'Good speed!' cried the watch, as the gate-bolts undrew;
> 'Speed!' echoed the wall to us galloping through;
> Behind shut the postern, the lights sank to rest,
> And into the midnight we galloped abreast.

[11] Qu Yuan, "Li sao," verse 195: "I broke a spring of the Ruo tree to strike the sun with" (tr. David Hawkes, in *The Songs of the South*, p. 73).

[12] The parallel passage from "Lecture I. Vol. I" reads: "The vivid pictorial quality of the more primitive characters might be widely illustrated, especially by pictures of things—the so-called noun. But I will specially select for examples a few which have a verb force, directly depicting a natural act or relation." There follows a longer version of the table of radicals and characters given here, pp. 00-00. Between "Lecture I. Vol. I" and "The Chinese Written Language," EFF has chosen to minimize his own role in selecting the data; now mere "examination shows" that the root characters are processes.

[13] Erroneous transcription (in all the manuscripts) for 坦, with the "earth" rather than the "hand" radical.

[14] "H. M. & E.": heaven, man, and earth, in the traditional folk etymology of the word *wang* 王 ("king"). The king is said to be the vertical line which connects the three horizontal planes.

[15] At this point, "Lecture I. Vol. I." continues: "But this is only the beginning of the matter. The Chinese character is not only more than an arbitrary symbol; it is even more than a vivid short-hand picture of actions in nature. Such actions are seen; but Chinese would be a poor language is it could not go on to represent also what is unseen," and the rest of the passage on "making material images represent immaterial relations" removed by Pound (here given on pp. 00-00). Then follows "The whole delicate substance of human speech is built upon metaphor," corresponding to pp. 00-00 of the present text.

[16] Fenollosa's drawing of a counter-model to traditional branching tables of categories is here given in the position it occupies in the manuscript of "The Chinese Written Language." On the left side, examples of more particular concepts are connected with a line to their common feature, "red(ness)"; on the right, examples of cherry trees (pictographically represented as individuals?) are connected to their common feature, "cherry(ness.)" The notebook "Draft of Lecture I. Vol. I." has a similar sketch appearing opposite the words "The difference of aim, and the popularity of the analytic use, have been forced upon Europeans by the inadequacy of the Aristotelian Logic, as used in the Middle Ages." The sketch seems to graphically represent what is inaccessible to a logic that "has no way of bringing together any two concepts which do not happen to stand, one under the other, and in the same pyramid." Murakata displaces this left-hand page discussion to the longer denunciation of European logic, at the spot corresponding to our p. 00, after "until we reach the apex, 'being'" (*Fenurôsa bonshô shusei*, 2:375).

[17] Scattered quotations mainly from Jia Yi 賈誼, "Funiao fu" 鵩鳥賦 (Rhyme-prose on the owl), one of Fenollosa's favorite Chinese sources. In Burton Watson's translation: "The stupid man [is] chained by custom"; "joining, scattering, ebbing and flowing"; "the proud die struggling for power." (*Chinese Rhyme-Prose*, pp. 27-28.) The third quotation, "the time will cease," comes from a poem by Jiang Yan 江淹 (444-515).

[18] EFF lists as examples in which seemingly passive sentences are formed in what he thinks to be an active manner in Chinese. The first sentence, "thereupon [I] was banished," could be rendered as "thereupon [I] saw banishment." The bisyllabic verb *tuiyi* 推移, "to move [something] away," is composed of "push" and "displace"; EFF may have in mind a sentence in which it can be read actively or passively depending on what one chooses to take as its subject. The coverbs *bei* 被, *wei* 爲 and *shou* 受, which when prefixed to a verb give it a passive voice, when independent mean "to cover," "to make or do," and "to receive."

[19] Rev. Walter William Skeat, compiler of *An Etymological Dictionary of the English Language* (1884).

[20] Compare EFF's notes from Professor Friedrich Hirth's Chinese course at Columbia (October 1903): "'Elasticity' of the Chinese word. Many words can only belong to one grammatical category… But there is a large number of words, which we may describe as 'elastic' as to the grammatical category. Ch'ang means long ordinarily—but in certain circumstances it may be length, som[etimes] maybe a verb also, if it stands in position where one expects a verb. Position mostly governs it. 大 may be great—size." "Course I Chinese – Oct. 16th 1903," Yale University, Beinecke Library, Ezra Pound Papers, box 99, folder 4212.

[21] Fenollosa is thinking of the "Winter" song that concludes *Love's Labour's Lost* (Act V, scene ii):

> When icicles hang by the wall,
> And Dick the shepherd blows his nail,
> And Tom bears logs into the hall,
> And milk comes frozen home in pail…

[22] See Aristotle, *Poetics*, 1459 a 8: "But the greatest thing by far is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars" (tr. Ingram Bywater).

[23] "Lecture I. Vol. I." has after this sentence:

> "It is only necessary to adduce in example such words as 'wrong,' that which is wrung or twisted; "post," that which is laid down, and which first, therefore, marks a place, then a fixed station, then regards this as a basis of communication, then denotes the line of communication itself, as in postroad and postchaise, then the whole official machinery of written communication. Some seem strange and remote in suggestion, yet they are the substance of daily speech." Left-hand page comments: "give much more striking examples," "give examples of very strange, remote derivations."

[24] At this point, "Lecture I. Vol. I." reads:

> "It is a great mistake of our modern Rhetorics and Logics to decry metaphor and simile, as if they were something superficial, mere figurative flights, flowers of fancy, the embroidery of thought, some jingle or paper lace which we hang about the neck of nature. Many good people still think that poetry is a sort of sickly school-girl sentiment, which goes out of its way to imagine grotesque resemblances between what God intended for different,—much as children picture giants' faces in the clouds.
>
> "I once heard a scientist exclaim 'all Poetry is lies,' and he would doubtless have convicted Shelley, who sang of the skylark, 'Bird thou never wert.' But such literalness is not true Science. The only way to approximate nature is to see in her more truth, and not less. The poet can never see too much…. A metaphor is only a strong way of forcing thoughts back upon these original unities of things. It deals not with fanciful analogies, but identities of structure. So a nerve, a wire, a roadway, and a clearing house are only varying forms through which communication and readjustment force channels for themselves. Laws of structure in the spiritual world are not different from those in the material. Pressures and stresses and lines of least resistance are precisely the same in human character as in an oak tree. Metaphor floods the dark and stupid places of nature with jets of colored light. It is a Roentgen ray which pierces through bone and tissue, and lays bare the pulsing of nature's heart" (the last two sentences deleted by EFF).
>
> "Now this metaphor, which reveals Nature, is the very substance of poetry…. Poetry is finer than Prose just because it gives us so much more concrete

truth in the same compass. And metaphor, the chief device by which it does this, is at once the substance of nature and the substance of language. And this is exactly why Poetry was the earliest of the world's arts; and why Poetry and Language and the Cosmologic core of myth grew up together.

"Now the Chinese have always realized this tonic structure which underlies language to be a kind of harmonious music. Confucius meant by 'music' not alone sounds made with harps, but sounds made by things, and especially by human actions. To him every thought, truth, and act, had a characteristic sound, or, as we should say, a thought-color. Indeed, there is a clear sense in which a metaphor sounds a sort of harmonious chord in the substance of thought. The joy of a pure metaphor is in the sudden flash with which we perceive an identity of relationship between groups of facts ordinarily conceived as remote. The truth is struck at once on so many sonorous planes, in terms of so many different keys. In planes Moral and Material, human and spiritual, through plant-life, in planet-building, rock, flame, tree and luminous aspect of sky,--everywhere lurk the subtle sympathetic resonances which prove the unity of creative plan. All things are ready to melt into each other. This is the highest scientific truth; but only the little child (as Wordsworth said), and the poet, are aware of it. But when the poet tries to express it, he has to marshal all the subtlest resources and archaic hints of language, in order to suggest by the bald medium of words the infinite wealth of Being. He has to fall back upon those unnamed primitive poets who created language.

"All this will not have carried me too far afield, if it enable me now to exhibit to you why the Chinese written character is the most naturally poetic medium in human language.…"

[25] The published text of the sentence concludes: "the better the poetry."

[26] Parallel passage from "Lecture I. Vol. I.":

"Inclusion and exclusion are far too coarse to stand for natural processes. We need the warm colors of thousands of concrete and active verbs, each doing its best to show the interdependence of human motives and actions. Nor can these correlations of nature be expressed by mere summation; by piling of clarified sentences one on top of another. Synthetic thought must work by suggestion, condense the most into a simple phrase,--it is pregnant, charged, interiorly luminous. When it holds a whole range of meanings in close relation, as does a Chinese character, each word accumulates light in itself, like an electric bulb. This is the very business and privilege of poetry." On the left-hand page: "Example 耀 torch fire shining over man to guide him, that droops like the feathered plumage of birds."

The character *yao* 耀, "rays," is composed of the radicals 光羽隹, "light," "feather," and "short-tailed bird," but EFF's etymology is fanciful.

[27] This comment would seem to date from later than EP's original editing of the essay in 1915, since the Chinese "vernacular movement" responsible for the expansion of compound words in literary language ("the socalled two-syllable words") would not begin until 1919.

[28] Abbreviation for Henri Gaudier-Brzeska, EP's sculptor friend who was killed in the First World War. "Gaudier-Brzeska… was able to read the Chinese radicals and many compound signs almost at pleasure. He was used to consider all life and nature in the terms of planes and of bounding lines." (*The Chinese Written Character*, 1936 edition, p. 34 n.)

[29] "Lecture I. Volume I." adds at this point: "Example from Swinburne.

> Where tides of grass break into foam of flowers
> And where the winds' feet shine along the sea"

The quotation is from "Laus Veneris" (1866).

[30] CHECK to see if the notebook contains the Chinese. If not, insert here a cross-reference and explanation.

[31] (J.) Riso: (Mandarin) "Lisao" 離騷 (Encountering sorrow). (J.) Kutsugen: (Mandarin) Qu Yuan 屈原. The "Lisao," a long poetic complaint by a disregarded official who searches in vain through the cosmos for an understanding ruler, is the most famous composition of Qu Yuan, whose traditional dates are 340-278 BCE. Fenollosa refers to it frequently in his lecture on the sounds of Chinese poetry ("Draft of Lecture I. Vol. II").

[32] The rest of this page is left blank. Notebook pagination continues on the following blank pages, 58-66.