

# PAIDEVMA



Volume 15 Numbers 2 and 3

\$12.95

# 正名

## Chêng Ming: A New Paideuma

. . . Frobenius uses the term Paideuma for the tangle or complex of the inrooted ideas of any period . . . The Paideuma is not the Zeitgeist, thou I have no doubt many people will try to sink it in the latter romantic term . . . I shall use Paideuma for the gristly roots of ideas that are in action . . . Mencius Epistemology starts from this verse: the men of old wanting to clarify and diffuse throughout the empire that light which comes from looking straight into the heart then acting, first set up good government in their own states; wanting good government in their states, they first established order in their own families; wanting order in the home, they first disciplined themselves; desiring self-discipline, they rectified their own hearts; and wanting to rectify their hearts they sought precise verbal definitions of their inarticulate thoughts (the tones given off by the heart); wishing to attain precise verbal definitions, they set to extend their knowledge to the utmost. This completion of knowledge is rooted in sorting things into organic categories. When things had been classified in organic categories, knowledge moved toward fulfillment; given extreme knowable points, the inarticulate thoughts were defined with precision (the sun's lance coming to rest on the precise spot verbally). Having attained this precise verbal definition (aliter, this sincerity), they then stabilized their hearts, they disciplined themselves; having attained self-discipline, they set their own houses in order; having order in their homes, they brought good government to their own states; and when their states were well governed, the empire was brought into equilibrium. From the Emperor, Son of Heaven, down to the common man, singly and all together, this self-discipline is the root—i.e. the paideuma.

*Cover:* Rare portrait of Pound provided by Quentin Keynes who lent us the only known copy. A text beneath the picture says: "Portrait of Ezra Pound/author of/POEMS 1918-20/Including 'Three Portraits'/Boni & Liveright \$2.00."

# PAIDEUMA

A Journal Devoted to Ezra Pound Scholarship

---

Volume 15

Fall & Winter 1986

Numbers 2 & 3

---

## Senior Editors

HUGH KENNER  
Johns Hopkins University

EVA HESSE  
Munich, West Germany

Managing Editor  
CARROLL F. TERRELL

Assistant Managing Editor  
BURTON HATLEN

Book Reviews  
JOSEPH BROGUNIER

Business and Administration  
JOAN HOWARD

Production Manager  
MARIE McCOSH ALPERT

Executive Secretary  
MARILYN EMERICK

## Editorial Assistants

David Bate  
Geoffrey Gardner

David Gordon  
Kevin Maxim

Peter Nielsen  
Sylvester Pollet

## ASSOCIATES

Massimo Bacigalupo, Italy  
Marius Buning, Netherlands  
Haroldo de Campos, Brazil  
Desmond Egan, Ireland  
R. N. Egudu, Nigeria  
Leszek M. Engelking, Poland  
Stephen Fender, England  
Kimon Friar, Greece  
Richard Hamasaki, Hawaii  
Martin Kayman, Portugal  
Sanehide Kodama, Japan  
Petr Mikeš, Czechoslovakia  
Philippe Mikriammos, France  
Chang Yao-hsin, Peoples Republic of China

Max Nännny, Switzerland  
Alejandro Oliveros, Venezuela  
Deba Patnaik, India  
Daniel Pearlman, U.S.A.  
Jesus Pardo de Santayana, Spain  
Harold Schimmel, Israel  
Mohammad Shaheen, Jordan  
G. Singh, Northern Ireland  
C. K. Stead, New Zealand  
William Tierney, Canada  
A. G. Ulyyat, South Africa  
José Vazquez-Amaral, Mexico  
Timothy Wangusa, Uganda

ISSN 0090-5674

Editorial and business office, 305 Neville Hall, University of Maine, Orono, Maine 04469. Subscriptions to individuals: \$15.00 a year US currency, USA and Canada, or \$18.00 Canadian currency; \$18.00 foreign. To libraries and institutions: \$25.00 a year or \$28.00 foreign. *Paideuma* is published by the University of Maine and printed at the University of Maine Printing Office. Manuscripts should conform to the latest MLA Style Sheet and should be accompanied by return postage. International copyright © 1986 by the National Poetry Foundation except for heretofore unpublished letters or other writings of Ezra Pound which are copyrighted © 1986 by the Trustees of Ezra Pound Literary Property Trust. The staff is grateful to New Directions Publishing Company for permission to quote from Ezra Pound's work.

STEPHEN J. ADAMS

*APOVITCH IN CANTO XII*

In Canto 12, just after the anecdotes about Baldy Bacon and Jose Maria dos Santos and before John Quinn's tale of the honest sailor there appears this puzzling line:

Go to hell Apovitch, Chicago aint the whole punkin.

Neither the *Companion* nor any other commentary has offered help with Apovitch, except "prob. an invented name." But are there enough clues in the text to make an educated guess?

The three anecdotes in the canto link in the general area of commerce, particularly the pork industry. Baldy Bacon, through his name, is himself a pig, one who wanted to "eat up the whole'r Wall St." Pound's tone is mainly negative, though with a sneaking admiration for Bacon's savvy ("*Pollon d'anthropon iden*"). Dos Santos, on the other hand, uses his wit to feed pigs on the cheap—"sucking pigs, pigs, small pigs"—to build a more legitimately earned bankroll. He seems mainly a positive example, though like his porkers "fattening with the fulness of time," Dos Santos in Circean fashion also "fattened, a great landlord of Portugal."

In this context, Pound's line may be a rejoinder to that celebrated outburst of "Chicago's Renaissance" rhetoric,

Hog Butcher for the World!

Apovitch, then (unless he is some entrepreneur in pork), is Carl Sandburg, author of "Chicago." The single line of slangy Amurk'n (compare "Canned beef of Apollo," 20/94) cuts across the text, reminding us of Pound's presence, scolding Sandburg in his own dialect for jingoistic provincialism, and accusing his rhetoric of disguising unpleasant realities in the larger financial world that he does not see.

I have not turned up any clue to the Apovitch pseudonym in the writings of either Pound or Sandburg. But Pound elsewhere uses opaque aliases (Wyndham Lewis and Hemingway formerly appeared in Canto 16 as Maxy Larmann and Cyril Hammerton);

Apovitch perhaps suggests the proper names Sandburg likes to use in his poems to evoke the common man or the immigrant, or it may derive from Sandburg's bolshevik sympathies circa 1917.

Pound's tone of jocose belligerence fits the relationship between the two poets. The elitist expatriate and the populist radical recognized their differences, but maintained cordial relations through occasional correspondence over many years. Pound's letters to Harriet Monroe are filled with more or less favorable references to Sandburg: "Sandburg may come out all right," he wrote in 1915, "but he needs to learn a *lot* about *How to Write*. I believe his intention is right" (*L*, 50). That year, Pound included two poems by Sandburg in his *Catholic Anthology*, the book intended to launch Eliot, and Sandburg replied with a flattering review of Pound in *Poetry*, calling him "the best man writing poetry today."<sup>1</sup> Pleasantries continued with an exchange of books, Pound sending a copy of *Lustra* to Sandburg with the remark, "I hope you'll let me have Chicago Poems in return, but it isn't compulsory."

Pound did receive his copy of *Chicago Poems*—the volume that opens with "Hog Butcher for the World"—and wrote a friendly acknowledgement:

Dear Sandburg, The "Chicago Poems" have come at last. Complimenti miei! The thing that strikes me most is that you have kept the whole book "down to brass tacks". . . . There is a great deal in the book that I had not seen. In the language of the immortal Prufrock "I grow out, I shall wear the bottoms of my trousers rolled." Masters' panygeric on the cover seems to me florid and rhetorical and NOT criticism. . . .<sup>2</sup>

Pound's letter characteristically goes on to suggest that Sandburg might learn from a study of Villon and Catullus, the two poets who apparently seemed to him nearest in spirit.

Typically, Pound looked on Sandburg from the beginning as a by-product of his own energies, and others too saw him as a Pound epigone. As early as 1914, Sandburg's barbaric and Swedish-accented yawp was attacked in these terms in the *Dial*, and in that same journal Eliot, in a 1922 "London Letter," wrote of Sandburg condescendingly, "Some of his smaller verse is charming; but appears to be rather an echo of Mr. Pound who had done it

1. "Work of Ezra Pound," *Poetry*, 7 (1916), 249-57.

2. Helga Sandburg, *A Great and Glorious Romance: The Story of Carl Sandburg and Lillian Steichen* (New York: Harcourt Brace Jovanovich, 1978), 219-20. Helga writes that Pound's letter came from Rapallo, but content and style indicate the 1916 date; these excerpts are not listed in Donald Gallup's *Bibliography*. Pound may also have seen Sandburg's *Slabs of the Sunburnt West* (1922), which opens with "The Windy City," another Chicago poem containing references to the pork industry.

better."<sup>3</sup> Sandburg naturally resented the association, but he did not hold Pound to blame. For his part, Pound did not forget Sandburg through the 1920s. In 1922, he wrote a note for the *Double-Dealer* defending Sandburg against the charge of being a "literary tough":

Sandburg has been known for ten years, there has been plenty of time for some University to offer him a fellowship, with leisure to browse in its library and "polish" his language. But no, despite the anglo-olatry of many of our "English Departments" fellowships are reserved for the docile mediocrity.<sup>4</sup>

In 1926, Pound invited Sandburg to contribute to *Exile*, and in 1930 he requested and received a photograph for publication in *Variétés*, "the livest magazine in Europe."<sup>5</sup> Sandburg remained a live presence in Pound's awareness, then, through the period when he wrote Canto 12, and the identification of Apovitch as Sandburg seems likely.

---

3. See Ellen Williams, *Harriet Monroe and the Poetry Renaissance* (Urbana: University of Illinois Press, 1977), 99-100 and *passim*.

4. "Comment: Ezra Pound on Sandburg . . .," *Double-Dealer*, 3 (May 1922), 277-78.

5. *The Letters of Carl Sandburg*, ed. Herbert Mitgang (New York: Harcourt Brace & World, 1968), 242, 272. In 1957, when the former I.W.W. socialist had become an American institution, Sandburg let his statement appear with those of Frost, MacLeish, and others, in the appeal that secured Pound's release from St. Elizabeths.

