



## The Influence of Chinese Culture on Cleanth Brooks

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### Abstract

Cleanth Brooks, one of the American New Critics, was probably influenced by Chinese culture in the following three ways. Firstly, under the big environment of Europe and US which were influenced by Taoism broadly at that time, Brooks was affected and his Paradox Theory was stamped with the beliefs of Taoism. Secondly, with the influence of I. A. Richards et al., who learned a lot from Chinese Confucianism, Brooks was affected by the doctrine of mean and his attitude of moderation and tolerance can be seen in his irony, his poem organism theory, his treatment of a serious of literature issues such as the relationship among text, author and reader, relationship between text and history, and his attitude on the affection and reasoning, etc.. Thirdly, for other famous writers like Pound, Eliot et al., who learned from those images used in Chinese classical poetry and spread images ideas, Brooks got influence from their images application, advocating objective and rationality, against the sentimentality of Romanticism.

**Key words:** Chinese culture; Cleanth Brooks; The doctrine of the mean; Taoism; Image

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### INTRODUCTION

Cleanth Brooks (1906-1994), one of the American New Critics, was probably influenced by Chinese culture besides the influence of I. A. Richards, T. S. Eliot, Ransom, Empson, et al.<sup>1</sup> Although this effect is not necessarily direct because he had not been to China in his life, not even to East Asia, traces of Chinese culture can be found in the Poetics of Brooks through careful identification and tracking.

### 1. TAOISM AND BROOKS' PARADOX THEORY

It is known that there has been very long in the history of the influence of Chinese culture on Europe and America, especially in the beginning of twentieth Century, when the movement of new poetry in the United States has set off a boom in learning Chinese poetry. Under such a large environment, Brooks, as a university professor, specializing in rhetoric and teaching British and American poetry, it is impossible for him to know nothing about Chinese culture. Therefore, Brooks is likely to be exposed to Chinese culture in such a background.

As is known, American modern poetry has been influenced by Chinese classical poetry, Taoism and Confucianism. Then do the Taoist thoughts have an effect on Brooks? Although there is no direct evidence to suggest that Brooks was influenced by Taoism, Taoist thoughts in

<sup>1</sup> In the preface of "*Modern Poetry and the Tradition*", Brooks frankly acknowledged that he had benefited from Eliot, Tate, Empson, Yeats, Ransom, Blackmur and Richards. He said: "I confirmed and legitimately claimed first that my ideas and writing fruits are the successful integration of others, not my own original." See Brooks, C. (1939). *Modern Poetry and the Tradition* (p.xxxi). Chapel Hill: University of North Carolina Press.

the West had been translated early, which at least ensured the possibility of this effect. As in 1842, the book *Dao De Jing* (Moral Classics) had its first French translation; in 1868, it had the first English translation; in 1870, the first version of the German. From 1886 to 1924, *Dao De Jing* had 16 English versions, and from 1920s to 1960s, there were more than 40 versions of translations. Zhuang Zi and other classics of Taoism also had a considerable number of translation versions (Zhao, 2003, pp.314-315). With the spreading of Taoism thought in Europe and the United States, Brooks would be affected more or less by this trend.

In *Lao Zi*, one of Taoist classics, there are many seemingly contradictions superficially, but it is quite meaningful and reasonable upon deep reflection, which can be seen in a lot of texts such as “it is known to the world that the beauty is beauty, while also evil; goodness is known as goodness while also as vice” (Chapter 2), “abandoning wisdom and fame may benefit people hundred times, or, abandoning benevolence and justice may help the people return to the dutiful kindness” (Chapter 19), “known to unknown” (Chapter 39), “the rare angles of right square, the late coming of greatest bloomer, the rare voice of greatest music, invisibility of the biggest image” (Chapter 41), “the softest power in the world can transcend the hardest power (Chapter 43), “perfect object seems still missing some parts..., full moon seems still missing a part...the person with high integrity seems flexible, the skillful person seems clumsy, and cats hide their paws” (Chapter 45), “The one who know the truth would say nothing while the one who does not know the truth would talk more” (Chapter 56), “the words that is believable to people would not beautiful while the beautiful words would be unbelievable, and the kind person would not argue while the arguable person would not be kind (Chapter 81), and so on. These seemingly contradictory words, in essence, have some similarities with Brooks’s poetic language and his paradox theory. Some scholars conclude that: Taoism is actually full of paradox words such as “cover and break between subjectivity and objectivity”, “this and that”, “with or without”, “build and destroy, “beauty and evil”, “full and missing”, etc. (Ye, 1992, p.56). There are still other sayings of paradox in Taoism. For example, “as for Sai Weng lost his horse (the blessing in disguise), how can you know the fate”, “be born at hardship, die of happiness”, “small anchorite hides in the wild, moderate anchorite hides in the city, great anchorite in the royal court”, “Follow love and it will flee thee, flee love and it will follow thee”, “Good medicine is bitter while good advice is harsh to the ear”, “it’s always wise to play safe; one cannot afford a single mishap”, “honest men do not suffer”, “the most dangerous place is the safest place”. All these formal paradoxes sum up with the wisdom of life, refined and popular, which are deep into all aspects of social life in China.

In Brooks’s comments, the ideas that are similar to the idea of Taoism can be found everywhere. For example, in the analysis of “Elegy Written in a Country Churchyard”, Brooks said, “learning makes people muddled” is actually a paradox. Learning is supposed to make people to be clever and wise, but the poet said that learning would make people confused. At first glance, this seems not reasonable, but upon a fine reflection, the profound meaning can be found. People is honest in nature, close to nature, just like a baby who is most close to truth; and learning actually lets the human know how to scheme things and lose the property of nature, seemingly smarter, but from a higher level, he loses himself in the desire of life, drifting further and further away from truth, who is actually becoming confused. Brooks’s analysis is even more thorough: “people want to be confused in order to maintain their ‘naive simplicity’, not to learn more. If one wants to “learn” to avoid confusion, for whatever purpose, knowledge and book reading are not good things to him, because the knowledge would lead to crazy, not awake.” (Brooks, 2008, p.111) Brooks’s analysis is identical with the idea of “abandoning wisdom and fame may benefit the people a hundred times” in *Lao Zi*.

When Brooks analyzes Keats’s *Ode on a Grecian Urn*, he explained that “the music that can be heard is less sweet than the music cannot be heard” is consistent with “the rare voice of greatest music” in Taoism (Brooks, 2008, p.150). Brooks argues the town that does not carve on a Grecian Urn (namely in the imagination of the small town) is more real than the existing small towns.<sup>2</sup> This argument reminds people of the idea “invisibility of the biggest image” in Taoism.

Brooks believes that “the tomb owner of *the Elegy Written in a Country Churchyard* is a sage seeing the fame and fortune as clouds, just like a skillful person seems clumsy and a cat hides its paws to people, different from simple and naive countrymen.” He explains that the countrymen have their fate and they could not get the glory, have not much talent and not much learning, do not make evil, cannot hurt their nation, cannot raise and set off a big situation, nor come to be evil, hurt the country, while the tomb owner is a knowledgeable scholar, who can set off a big situation, or gain reputation for meritorious achievement, or go down in history as a symbol of infamy with commitment of heinous crimes, but the tomb owner chose unknown death in the countryside, with no achievement. This is similar to Taoism idea “sage with no achievement, saint with no fame, the man of God without himself” (*Zhuang Zi- Peripateticism Journey*. Brooks’s

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understanding of the poetry suits well with the Chinese Taoism thought, which can easily remind people of the influence of Taoism on Brooks.

In the analysis of "Macbeth", Brooks thinks that the baby, as a symbol of the future and the symbol of human compassion, is the most delicate, the most helpless, but at the same time the most powerful, the most promising and the ultimate winner in the future. When Macbeth lost the heart of compassion, killing the child, she also lost the future. Mrs. Macbeth said that she would put the child's head in order to do something that she had sworn to do. In fact, she had refused to come in the future, and that's why it would be impossible to succeed. This explanation can be found in the Chapter 78 of *Lao Zi*, that is, "water is weakest in the world, but nothing else is stronger than it to attack the hard metal and copper, because nothing else can replace the water. The weak overcome the strong while the soft overcome the hard."

Although it is not easy to make a conclusion that how much Brooks's paradox thinking comes from the Chinese Taoism thought, in his analysis of Wordsworth's "Ode Intimations of Immortality" he explicitly mentioned the words in *Lao Zi* at least once. Brooks's pointed out Richards cited the words of *Lao Zi* in his work "Coleridge's comments on imagination", that is, "The one who knows the truth would say nothing while the one who does not know the truth would talk more" (Brooks, 2008, p.135). This is a paradox, which can be suitably used to comment on the children and adults in the "Ode Intimations of Immortality". Children can see the truth, but cannot hear and cannot speak; in the effort to grow to adults, they can hear, also speak, but in exchange for the blinding. Therefore, the statement that Brooks was influenced by Taoism may not seem to be absurd.

## 2. THE DOCTRINE OF THE MEAN AND THE BROOKS IRONY THEORY

Richards's theories such as poetry tension theory have close contact with Chinese literature and philosophy, deeply influenced by Chinese culture. Richards's biographer J.P. Russo said: "China has infinite charm for him. The fascination dated back to 1920. He became crazy on Chinese language and culture when James Wood read aloud and asked him to focus on the potentiality of the multiple meanings of the Chinese language, when Xu Zhimo, a Chinese poet at the University of Cambridge, stimulated his interest in Chinese." Richards is very cordial on Chinese philosophy. In his book *Aesthetic Principle* wrote in 1922, the sayings of "the doctrine of the mean" were cited both at the beginning and the end of the book. In the frontispiece of the book, he cited the words of Zhu Xi: "The unbiased predicates mean and the unchangeable predicates Yong. The doctrine of mean is the theorem in the world." It is obvious that the Confucian

doctrine of the golden mean philosophy is advocated in his "integrated poetry", or his "inclusion of poetry" which believes that "all the aesthetic experiences have some same factors—confrontation is not maintaining two kinds of thinking, but only one kind" (Russo, 1989, p.405, 335, 43). In 1924, "the theory of literary criticism" established the theory of "integrated poetry", which considered that "poetry is an orderly complicated consonance of some experiences" (Zhao, 1986, p.58). From the above analysis, it can be seen that the theories of Richards were deeply influenced by the balance and harmony thought in the doctrine of the mean.

Richards was affected deeply by Chinese literature and Brooks had repeatedly admitted that he was influenced by Richards, which may prove that Chinese literature has indirectly affected the Brooks by Richards.

In 1929, Brooks gained Rhodes scholarship and entered Exeter College of University of Oxford as a Luther scholar. At that time, Robert Penn Warren was also at the University of Oxford, and he let Brooks know Richards's "*Principles of Literary Criticism*" (1924). At first, Brooks treated Richards as an enemy with refutation. Although Brooks was deeply attracted by the sayings of Richards, he did not like "new psychological term" and "the confidence of positivism". In order to refute, Brooks at least has read the book for fifteen times. In the process, he learned a lot of things from Richards, and was deeply affected by Richards and thought that Richards's works are "exciting and full of inspiration". Brooks later recalled: "I think his work is the most exciting book I have ever read about literature" (Leggett, "Notes for a Revised History of the New Criticism: An Interview with Cleanth Brooks", p.8). In 1929, a few months after Richards released his writing "the criticism of practice: Research of literature judgment", Richards was invited to Exeter college to make a speech. This was the first time that Brooks had seen Richards and heard his voice. Brooks found that in his Oxford circle of friends, only he could fully understand the speech. But only to 1940, Brooks was familiar with Richards when Richards went to Bart Roach to have a speech. Since then, they had become friends, and met in many occasions, such as in Yale, Harvard, Wesley, and the state of Connecticut. Richards had been to Brooks's home for several times (Singh, 1991, p.6).

Brooks has repeatedly expressed his gratitude to Richards: "I think in large extent I learn from him (Richards, cited by noter) the importance of the text... In particular, it is his criticism of the idea of the tension of poetry" (Brooks, "I. A. Richards and Practical Criticism", pp.586-595). On other occasions, he also said: "To a great extent, I greatly benefit from Richards" (Leggett, "Notes for a Revised History of the New Criticism: An Interview with Cleanth Brooks", p.13).

Richards's "Impulse Balance" or "Unity of Opposites" theories have a direct impact on Brooks's "Irony" theory.

Brooks accepted Richards's "Unity of Opposites" theory and reconstructed it. The key of his reconstruction is to transform Richards's psychological emotional unity of opposites to the semantic unity of opposites... The principle of the unity of opposites is specifically shown in the theory of "tension", "irony", "paradox" and "dramatic structure", etc. (Chen, 2004). Therefore, to some degree, the influence of Richards on Brooks is the evidence of the influence of the Chinese doctrine of the mean on Brooks; or in other words, it is Richards and Empson who transmits the doctrine of the mean to Brooks, eventually giving birth to the theory of irony.

Brooks's irony refers to "the obvious distortion of a statement in a certain context"... Irony is nothing but the words "affusing vitality to each other", "the complementary to each other". Theoretically speaking in simplicity, irony refers to the deformation of poetry language under the context, which often contains implication and literal meaning even diametrically opposite. Brooks thinks that irony and romanticism are a pair of opposite and twin brothers. Both are the reflection of our experience. The poet reveals a puzzling picture of human life, in the original thought of the exciting side of ordinary life, or that the original idea is the dark side of things that are pure and happy. This idea of irony is actually the derivative of the thought of "opposition and harmony", which can be traced back to the doctrine of the mean.

In addition, Brooks may be directly or indirectly influenced by the doctrine of the mean in the treatment of the relationship among the text, the author and the reader, text and history, the text and the theory of poetry, with a series of more moderate and more inclusive attitude. Most of the new critics always take the text at the center, often with hypercorrection. Wimsatt et al. even advocates "intentional fallacy" and "affective fallacy", negating the roles of readers and authors in the understanding of literature, against using the historical background materials to join the understanding of the text. And Brooks believes that the new criticism, including their own, are not against historical materialism, and is not the authority of the author, in contrast, the new critics acknowledge that the history and the author's intention to understand the work has a very important role, of course, who are not to deny the text itself (Brooks, 1995, p.8). This idea may also be related to the influence of the doctrine of the mean and Meng Zi. Taking into account Richards who are keen on Chinese culture and Mencius, Brooks can also learn Chinese literary criticism from Richards or other way to understand "zhi ren lun shi" (understand the thought through knowing a person's life and background) and "yi yi ni zhi" (understand the intention instead of one's will), who attaches to the role of historical background and the author's life on the understanding of text, emphasizes the intention of the author and reader, is under the influence of traditional criticism in China, which can also be worth to discuss.

### 3. IMAGE AND BROOKS'S ANTI- ROMANTICISM

Brooks is influenced by Eliot, Eliot is influenced by Pound, and Pound is a fan of Chinese classical literature and Japanese literature. So the Chinese classical literature may influence Brooks by Eliot and Pound.<sup>3</sup>

Pound's influence on Chinese literature has long been settled. He has not only translated ancient Chinese poems and collected some masterpieces into a volume called *Cathay*. In his later works *The Pisan Cantos*, he cited a large number of chapters from the Confucian classics, and directly used Chinese characters in the poetry. Pound argues that the style of Chinese classical poetry is implicit and subtle, hidden and not exposed, nearer to the bone, close to "zero degree writing" called by Roland Barthes, and its basic technique is "understatement". And the romanticism is a period of melodramatic posturing, with sentimental poetry, which is decaying in the country due to the excessive passion. Chinese poetry can help to achieve the goal of anti romanticism. Pound was indulging in the rich images used in Chinese classical poetry, crazy drunk in the dismantling of Chinese characters, that he called the Chinese characters "ideographic", as the form of depicting the image, and using highly flexible grammar in classical Chinese poetry, that is, "it seems closing, furthering, orientating, timing, and defining, and still seems not directional, timing, defining", "the images in the poetry almost seem like strong cinematic visual effect in people's eye" (Ye, 1992, p.58). Pound finally created the western image theory.

So, is Eliot influenced by Chinese literature? Eliot is the worship of Pound, in a sense, it can be said that Eliot is Pound's disciple, more or less influenced by Pound's artistic taste and interest. This can be seen in his representative "Wasteland" in which there are a lot of distinctive images. Naturally, Eliot is influenced by Chinese poetry. As Zhao Yiheng said, through reading the works of Pound and Eliot, people can inevitably gain some China poetry infection. In Eliot's *The Love Song of J. Alfred Prufrock*, under the influence of Pound's "Cathay", the sentences are arranged against an anti western poetic tradition rolling across the line, but the semantic pause at the end of the line. His *Journey of Three Saints* depicts the difficult journey, very similar to Li Po's *Recall the Past Journey to Memorize Qiao Junyuan who Joining Army*. The two poems are written an old man on a trip years ago with messy memories, is a rambling talk with homely spoken style. Therefore, Zhao Yiheng thought

<sup>3</sup> "The history of the town implied by the ancient urn is richer and more important than the real history. In fact, the portrayal of the guard of honor in the imaginary town is a kind of silent music like musicians' bagpipes that never stop." Refer to [U.S.] Brooks, C. (2008). *The Well-Wrought Urn: Studies in the Structure of Poetry* (p.154). In Y. Y. Guo & N. Wang et al. (Trans.). Shanghai People's Publishing House.

that “Pound’s translation of Li Po’s poems left Eliot a very deep impression, so that he did unconsciously (or consciously) use the way of Li Po’s poems.” (Zhao, 2003, p.43) Chinese poets have little to let go of the feelings, but calmly put the personal experience into the “common” natural image, Eliot advocated the “non personalized poetry” and Chinese poetry in this regard is very much like a scholar to make further research: “Pound has become the intermediary and bridge between Eliot and Chinese poetry, and in other words, Eliot is inevitably influenced by Chinese poetry through Pound.” (Zhao, 2003, p.276) Eliot absorbed Chinese poetics with simple artistic conception, less logic, more images, from the Chinese poetic structure in aspects of ellipsis, hidden logic, and juxtaposition of images (Zhou & Yu, 2007). In Ye Weilian’s master’s thesis *Oon Techniques of Eliot’s poems*, is a detailed study on Eliot’s “objective correspondence” and “non personalization” and “the compression method” and the concept of imagery in inherent commonality of Chinese classical poetics. Some scholars believe that Eliot’s theory of “objective correspondence” and the “Lyric” theory of Chinese classical poetry are the expression of thoughts and feelings (Xie & Zhou, 2005). In short, Eliot opposes romantic poet who believes that poetry is “strong feelings of the spontaneous overflow statement”, very disgusted with the poetry that expresses only the writer’s personality and the poet’s feelings, think that romanticism poetry is poor. He believes that good poetry should be the echo of the human mind as a reflection of the collective consciousness. All these propositions can be seen from the shadow of image theory derived from the Chinese classical poetry and Pound.

Brooks very much appreciates Eliot and his works, which can be seen in his admiration and love of Eliot’s essays and poems. In his study and comments on Eliot, Brooks is naturally affected. Brooks said, “In Oxford I got a great impact from *The Sacred Wood* when I first read Eliot’s early collection of criticism. Later I read his essay *Hamlet and His Problems*, although now I do not think this is one of his best papers, and expect to get more, but the article is like a huge causeway, sounded in my mind. This is a discussion of Hamlett, a topic that has long been talked about, but his comments are brand new, and I have learned a real sense of real insight. Naturally, from then on, I carefully read Eliot’s paper, although I haven’t met him for a long time” (Leggett, “Notes for a Revised History of the New Criticism: An Interview with Cleanth Brooks”, p.13). Brooks’s interpretation of Eliot’s poetry has gained the general recognition of the academic community, and has been even greatly appreciated from Eliot himself. When Brooks finished writing the comments about *Wasteland* for *Southern Review*, he also sent a copy to Eliot. Eliot replied him in March 15, 1937 and said: “For me, this is really good. As long as it does not claim to be the reconstruction of the

author’s writing, I think it is quite reasonable. Reading your paper makes me feel..... I was more than I realized.” (Winchell, 1996, p.165) In 1964, Brooks was appointed as a cultural attache in the Embassy of the United States in London. In this period, Brooks met Elliot again and had a long talk with him. Unfortunately, that was the last time; for a few months, Eliot died. Brooks took part in the Eliot memorial service held in the Westminster Abbey as official representative in USA.

It can be seen that the impact of Eliot on Brooks is beyond doubt. However, whether there is the element of Chinese culture in the transmission of Eliot to Brooks? In other words, does Brooks have been influenced by Chinese culture from Eliot? If there is, what kind of impact is it? I believe that the image and the history of the traditional emphasis in the Chinese classical poetry have influenced Brooks. Advocating objective image to lyrical emotion, Brooks is antipathetic over sentiment in romanticism. Due to the understanding of the China tradition that pays more attention to the classic and the traditional historical methods such as “following the classic and constructing meaning, Brooks is unique in many of his new critics, and the same as Eliot who respect the tradition and history. This influence, of course, is hard to find, and critics only have the ability to infer from some indirect clues and many similarities.

In “Understanding Poetry”, Brooks made it clear that the imagism and its allies, such as Pound, who was deeply influenced by the Far East poetry, especially by the use of the image to emphasize the dominant, to avoid the use of direct statements in poetry (Brooks & Warren, 2004, 69). He was sure: “Ezra Pound, an extremely active poet in the Imagist Movement is greatly influenced by Japanese and Chinese poetry.” (Brooks & Warren, 2004, 71) Brooks also cited and analyzed Pound’s first two pieces of Chinese Translation works: *Li Po’s Separation on the River Kiang* and *The River-Merchant’s Wife: A Letter*. In the footnote, Brooks also pointed out that Pound’s poetry is a kind of free translation of Chinese poet Li Po’s poetry and pointed out that Li Po’s Japanese name is Rihaku. In the ending notes of poem, he also suggested that readers pay attention to the understanding of connotation of the images “moss” and “butterfly” in the poem *The River-Merchant’s Wife: A Letter* in which the words are “in front of door, a late life track — growing green moss. Moss is deep so it cannot be swept cleanly, leaves fall, and autumn wind comes early. In August the butterflies come, in pair over the grass in the West Garden” (Brooks & Warren, 2004, pp.104-105). These results suggest Brooks at least has a considerable understanding of Chinese literature by following Pound, and he has shown a lot respect and advocated the use of distinct image and objective characteristics of classical Chinese poetry.

The new critics, including Brooks, are in fact attached great importance to the images of poetry. New criticism

believes that poetry images cannot be well understood from the surface reasoning in general language and logic frame of reference, and the latent structure of images is in a semantic relation, with many semantic transition words omitted. Thus, in theory, it becomes possible for the critics to find the potential of the semantic chain. They argue that metaphors are the raft to arrive the truth on the other side (Wang, 1989, pp.31-36). The new realm and the essence of life obtained in the metaphor connotation are not able to reach as the same by the way of philosophy of logic. In the *The Well-Wrought Urn*, Brooks repeatedly stressed the images in poetry. Other images can be found in "Macbeth" including two images "the baby in the wind" and "bloody dagger", in *Happy Man—Meditating Man* including the images "tower" and "light", and in *Ode: Intimations of Immortality* the image of "child". In the novel criticism, he also repeatedly mentioned about the images. For example, in the analysis of the American writer Stephen Crane's *the Red Badge of Courage*, he made a wonderful interpretation by concentrating on the two images "green natural world" and "the blue uniform" (Brooks et al., 1973, pp.1648-1650). Brooks's attention to the images has been influenced by Euro American literary tradition, such as the comments on the images in "Macbeth" which was under the influence of Shakespeare critic Ms. Spezin, but it is very difficult to deny he may also be influenced by T. S. Eliot and Ezra Pound and Chinese culture.

Pound's and Eliot's attention to the image led to their anti romantic too sentimental, which may also affect the new critics, including Brooks. As everyone knows, Brooks also opposes the romantic style of sentimentality. In the *Modern Poetry and Tradition*, Brooks made many criticisms on the romantic poets, especially of Shelley, commenting that Shelly used "rhymes not neat, unconventionally and sometimes mere colorful metaphors" and made "the confusion of abstraction and generalization of the symbol, and made "the confusion of publicity and imaginative insight" (Brooks, 1939, p.257).

If the criticism of Brooks on over sentimental romantic style is under the influence of Chinese classical literature, Pound, Eliot—this inference may seem overly simplistic, and in the actual process that's impossible to have such a clear and direct inference, which must be much more complex. But in order to discuss conveniently, this paper makes a simple processing, so that readers understand the possibility of such an influence.

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## CONCLUSION

From what has been discussed above, it can be seen that Brooks's poetry criticism theory and the Chinese culture have a lot of similarities. Brooks's paradox analysis of literary works often looks consistent with Taoism. A

series of seemingly contradictory words but in reality contains the thought of the essence of life after deep reflection; his theory of irony, poetry organism theory, and attitude of the relationship between the texts, the author and the reader, in dealing with the relationship between the text and history and in poetry of love and reason, etc., which involve a series of problems of poetics, reflect the tolerance and moderate doctrine of the mean thought; he stressed metaphysics and modern artifice style, advocating objectivity and rationality against pouring of direct emotion, the same as the purport and the attention of Chinese classical poetry of the image. These same phenomena cannot be explained simply by a simple coupling. Although unless the writer himself admitted, otherwise this effect is difficult to empirical, but at least we can think Brooks more or less under some of the influences of Chinese culture. These influences are roughly shown by following three ways: One is under the big environment where the Chinese literature having influenced Europe and the United States, Brooks received the influence of Taoism; via the transmission by Richards and William Empson et al., Brooks was influenced by the doctrine of the mean thought; the third is through the spreading of Pound and Eliot, Brooks received the influence of the image conception in classical Chinese poetry.

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