See Men Made out of Works CP 355
on pretty an umbrella

The Sick Man (090, 1950) poem on Black & White
As At a Theatre (091, 1950) rack = smoke from burning matter
good credit for the chromatic

For Stevens' claritas see "The Thing itself" in The Course of a Particular (0996)
This kind of line end emphasis substitutes for foot-crossing 'energizing' - part of the grid no longer available
to Stevens

At the end of 'A Discovery of Thought' (0995) there is the 'accent of deviation' = the linguistic poetic particular deviates

Stages in Plain Style

The Man whose Pharynx was Bad
Re-Statement of Romance (09146)

Remember to get Post Trevor Hamilton on

definite article

See Hausberg Elemente der Literarischen Rhetorik
The oxbile character of the "inhuman" in Stevens - see 247

The dissatisfaction of the mind - what is its status at the end of 247

Description Without Place 339

Description of a Pléon, p. 330

part of the "The Pure Good of Theory"

The feeling of homecoming more important than where one is going to.

Romantic ontologism - a celebration of human shaping

the individual act as a refuge from history - without any critique of the unhappy consciousness -

the owl of Minerva, taken wing by night

Stevens is a Pléon, commitment to light, color as light

relation of color to things

words to things

imagination with accuracy

"beauty" - the unphased bridge

471 - an ordinary every section 9

see holceny p. 330
Weaker and weaker, the sunlight falls
In the afternoon. The proud and the strong
have departed.

Those that are left are the unaccomplished,
The finally human,
Natives of a dwindled sphere.

Their indigence is an indigence
That is an indigence of the light,
A stellar pallor that hangs on the threads.

Little by little the poverty
Of autumnal space becomes
A look, a few words spoken.

Each person completely touches us
With what he is and as he is,
In the stale grandeur of annihilation.
Weaker and weaker, the sunlight falls
In the afternoon. The proud and the strong
have departed.

Those that are left are the unaccomplished,
The finally human,
Natives of a dwindled sphere.

Their indigence is an indigence
That is an indigence of the light,
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Little by little the poverty
Of autumnal space becomes
A look, a few words spoken.

Each person completely touches us
With what he is and as he is,
In the stale grandeur of annihilation.
Rules (or shapes of disorder):

1. Each of the following rules shall be true of all stanzas except for one - and not more than one - exceptional stanza.

2. Each stanza shall be an exception to one and not more than one of rules 3 to 6. (Exception: stanza 5, for which all rules 3-6 are true.)

3. No stanza shall contain an even number of words in each of its three lines. (Exception: stanza 1.)

4. No stanza shall contain an odd number of words in each of its three lines. (Exception: stanza 2.)

5. No stanza shall end all three of its lines with either masculine or feminine endings; they must be two against one. (Exception: stanza 3, in which all line endings are masculine.)

6. No stanza shall have all three of its lines with an even or odd number of syllables. (Exception: stanza 4, in which all lines have an odd number of syllables.)

Supplementary rule. (This rule is the hardest to perceive and 'weakest' in effect. It is listed here as extra-systematic in order to emphasize its relative weakness when set against the other rules and, consequently, the relative heterogeneity of stanza 5 as against the other stanzas, since rules 3-6 are rules of heterogeneity, not of closure. Should one want to include Rule 7 in the system, then one need only omit Rule 2, renumbering Rule 3 as 2, 4 as 3, 5 as 4, 6 as 5, and 7 as 6.

7. No stanza shall have all of its lines end in double or single consonant sounds or in a vowel sound. (Exception: stanza 5, in which all of the lines end in a single consonant sound.)

Other comments on stanza 5:

Stanza 5 is the most heterogeneous, least "closed" of the stanzas with reference to 'strong-effect' rules 3-6. It moves toward other strong effects, however, in each of its lines: I) Stanza 5, line 1 is one of the two lines in the poem which
First, let me return to Yeats’ point that modern poetry is a poetry of the imagination — (we translate) a poetry of what is not there, that poetry used to be a poetry of the appetites and habits. Then, given hope (= the longing for what is not there, the certainty that it will be there) as the chief mode of the Purgatorio, we can still see why it is able to accommodate so much of appetite and habit, precisely because its hope is a nostalgia. We usually think of nostalgia in terms of softness, a fuzzing of life’s contours, or a sharpening only a sharpening in the intensity of our want, not a sharpening of the object, but the civil, Christian (by Lamennais), longing of the Purgatorio is a longing for what we are made to see was once there — both politically — Cato of Rome — (ruined by the Domitian of Constantine) (De Monarchia I, 16 — p. 26) — theologically, civically, earthly Paradise — biographically, D. own friendships and his sense of what all friendship is (= a human community that had indeed been felicitous) — the fall — precisely until = ostracism (next page) three (next page) three

Now, the problem we were left with = Cato. This, left already present in the De Monarchia (pp. 41–42).

But see D. on freedom, pp. 18–20.
(Palminus)
The Rock all but esp. → The World as Meditation

see of for Owl’s Cloven pp.43-71 desire meets itself
also As You Leave the Room pp.116-117
Of Man Being 117
The Counterpart
Particular 96

Read
As you leave the Room
Of Man Being
The Plain Sense of Things
The World As Meditation
see on all

but as it not =
on "yes" & no
Read Lethé Tigue du Mal

AR 319 in. Esthétique du Mal VIII
als XI & XV

General comment as Seculanum: Virgil had it—Plato had it—

from Negri’s Negation to Mallarmé’s & Stevens’ nothingness
problem of simultaneity
Orphic as Dionysian - disregard - presence to limit of disregard - no prose syntax

disjunction -
light - cloud forms

reality - wish fulfillment
Justifiable to talk about them in relation to Williams because he is essentially 'epiphanic' and 'epideictic' he is a preacher.

The Book of old and new

One of the apparent flaws in W.'s works:
The adoption of the middle register and lower register in the linguistic stuff of the poems. Vents not so much to cut intensity as to force him to press for intensity via the vocative and the exclamation, either to confuse intensity antecedent to the poem or consequent on it — in the reverence, the re-collecting set in motion by the referential chains of the words — but not "in" it. By "in it" I mean the intensity of clarity, which is in Williams at his best, the intensity of formulation. And here too one must distinguish between intensities:

1) antecedent (see above)
2) consequent (above)
3) work involved in reaching graphic regularity or homogeneity, some sense of spatial limits against which, within which one is striving (Eliot tried to give this spatial dimension a kinetic base in the length of the breath: Williams was never really working with that)  
   See Proletarian Portrait 101
4) intensity of control needed to contain heterogeneous syntactic elements — first one clips and strips the modifiers — one reaches toward in and toward. The paratactic. And we noted that last week: 'Fire Spirit' (C.E.P. 24) seemed a point of arrival.
But sometimes there is premature stripping. The simple juxtapositions are either too far apart (in terms of their elements) to generate attraction or to reach beyond themselves. The poet has to handle, to order the juxtapositions: to control syntax (the old Joyce statement to Bludgen: ‘I have the words already. What I am seeking is the perfect order of words in the sentence!’). See C.L.P. p. 58—despite the exclamation points on CEP 425 ‘communication’.

N.B. Intensity, with its emphasis on the instantaneous of the whole is essentially spatial: its energy is literally the energy needed to form space (sculptural analogue perhaps deceptive here: two-dimensional relief closer). It is intensity that is temporal: the planes of causation, in the expanse of modification involved in syntax bring us closer to the realm of succession and successiveness to potentials and not only to realizations.

Both intensities required for Williams the ‘remaking’ of the English line = the fine foot line: the syllabic-stress line. His disappointment at Eliot’s finicky out, his abandonment of the battle meant ‘the blast of Eliot’s genius’ (with the Wreck hand) ‘gave the poem back to the academics’.... ‘It was a bad moment...’.... ‘Only now, as I predicted, have we begun to catch hold again and restarted to make the line over.’ This is not to say that Eliot has not indirectly...
but if he had not turned away from the
direct attack here, in the western dialect,
we might have gone ahead much faster.

contributed much to the emergence of the next step
in metrical construction.

This remaking of the line for W.'s - as for Pound -
meant the decomposition, 'So much depends upon'
a red wheel/barrow.', is a feminine-ending blank verse
line.

How long it takes to learn how to use a word: 'upon'
in 'Wild Orchard' (CEP 88) or 'Winter' (CEP 89),
or the 'so' of a Red Wheelbarrow (CEP 72) - this is just to say' (CEP 78)

Mayakovsky + Formalism

motivation = completion of 'quick dials' -
'quick line'...

W.'s restlessness - not like that of Hardy
with stanzaic patterns - nor Herbert -
He is in search of viable alternatives, viable
units, and the foregrounding of the word - not its

The really courageous un-epiphanic is not the
'Vignette' (there are a lot of these in Williams) -
but the unanswered question - see 'These' CEP 433

adulteration of phonetic pattern - see 'To Homoe Dun
Nothing' on p. 247 (CEP) as example of self-consciousness
about this.
uniform energy produces automatic
utility: it is the line that writes
one does not resist it.

W.'s assertion: a line
homogeneity is not variable enough
not alternating enough.
it is a uniform energy that moves
through it.

too uniform
he is anti-epiphanic enough to want
variable energy.

One transmutating the erotic mode. The line
song towards: 'The Cure.' (£19 23)

Williams: A man who will not sign a social
contract
Pound: 
Eliot: ) will
Stevens: a brute, ingenious refusal
decredit the amenities
with value

Poem on quatrains: CP171
syntgy = line
metaphr = color, the chromatic
Williamson 'line'
See Selected Essays p. 165
On Skin in A1 Paur Skin
(appetites and habits)

\[
\begin{array}{c|c|c|c|c|c|c|c}
  a & b & c \\
  a & b & a & b & c \\
\end{array}
\]
See W. m Dante
Selected Essays 207
I was off center from your 4th hour.
A blessed