But for the moment everything is fresh, perfect, recreated ... Yes, the imagination, drunk with prohibitions, has destroyed and recreated everything afresh in the likeness of that which it was (I:93).

In a continuation of his imagist endeavours to make everything new, Williams' cubism defamiliarizes objects in order to cleanse them from all "prohibitions" and thus recreates "everything afresh". For Williams the imagination is the primary force in this process of perception, whether in merely analyzing or decomposing an object by means of shifting planes, or in synthesizing a number of isolated elements.

Williams' poetic development, however, is by no means exclusively diachronic with his imagist style, for example, developing into a cubist style. The synchronicity of his style is perhaps clearest in the co-presence of imagist and cubist poems in a particular period or book. Initially these cubist signs take the form of the breaking down or fragmentation of a scene, object, or experience. Increasingly, however, Williams' style does develop towards more structured and unified presentations which would be closer to synthetic cubism. This coincides largely with a dissociation from the disarray into which imagism declined in the period after 1916.

According to Perloff (1983:173), the influence of the Imagist movement (and specifically that of Pound) on Williams, although it made a difference in his development, was no longer decisive by 1917; rather, "the poems of the late teens represent Williams' first attempt to create verbal-visual counterparts to the paintings and drawings" of the visual artists.

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2 Jonathan Mayhew (1983:289) observes: "However Imagist [Williams' poems] might seem they rarely present a static picture: they are usually studies in movement, or in the movement of perception". Although this is true of a large number of poems in the three books under discussion, it is especially applicable to those poems that contain a number of imagist characteristics, but that are predominantly cubist (movement and changing perspectives in perception being part of the aesthetic of cubism).
Dijkstra (1978:5) places the beginnings of this prominence of the visual arts as shaping and innovative influence on among other Williams, much earlier, stating that it "began to filter through to them from 1909 onwards". He further remarks that Williams was "without doubt the one who attempted most literally to transpose the properties of the new forms of painting to poetry".  

Perception played a key role in Williams' pursuit of the visual in his poetry. It was probably this concern that directed him "not to imitate naively the work of those visual artists he admired, but to understand the essential aesthetic principles that led to their innovation so that he might apply them toward the creation of new poetry" (Tashjian, 1978:16).

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3 According to Bram Dijkstra (1980:14), "it should be clear that Williams' exercises in the transliteration of visual art can be seen as representative of a significant commitment on his part to the concept that the true art of poetry lies in its capacity to make words depict the essence of visual experience, of 'the thing itself'". This concept is fundamental to an understanding of Williams' cubism.

4 What Dijkstra (1978:50) also points out, however, is the fact that "Williams was largely an intuitive poet..., and that his earliest moves towards the transposition of painterly techniques to poetry were [probably] based on only a vague determination to do for poetry what the painters had done for painting". This intuitive nature of Williams' style also points to the individuality that pervades most of his poetry after the teens and that lends his work an inherent autonomy.

5 In his article, Cubist prosody: William Carlos Williams and the Conventions of Verse Lineation, Patrick Moore (1986b:518) indicates that Williams turned to the visual dimension of poetry "[t]o restore some of the expressiveness he lost in discarding the traditional metrical foot". Moore then continues to point out elaborately the defamiliarizing ways in which Williams upsets the conventions of verse lineation (regarding line justification, stanzas, broken lines, line length, and parallelism) in order to instil tension in the visual appearance of the poem. This discussion of the foregrounding devices clearly indicates the correlation between them and the cubist effect created in Williams' poetry of this period.

In another article, William Carlos Williams and the Modernist Attack on Logical Syntax (1986a), Moore pays attention to Williams' deviation from the syntactical practices of traditional poetry, pointing out five major techniques. In the scope of this study it would not, however, be functional to pay detailed attention to each of these techniques or to either of the articles since they merely confirm the tendencies in Williams' cubist poetry.
Nevertheless, although what the eye sees is very important to Williams, "it is less important than the eye seeing"\(^6\) (Busithis, 1989:218). In other words, the process of perception is more important than perception itself, indicating Williams' conscious contemplation of the creative process, but also implying the inherent role of selectivity in the choice of the poetic object.

It would seem that the development of a definite correlation between Williams' poetry and the visual arts can be pinned down to the period after 1917 in which the three works, *Al Que Quiere!*, *Sour Grapes*, and *Spring and All* are most prominent\(^7\).

While Williams' cubist poems share the imagist concern with direct presentation, this element is less pervasive in the cubist poems, the emphasis shifting to become more inclusive. Thus, according to Walker (1984:118), "Williams is primarily interested not in the physical world in itself [as in his imagist poems], but in the dynamic relationship between the world and the life of the mind as it apprehends and responds to that world".

The fact that cubism primarily refers to a form of visual art does present a critic of Williams' poetry with a rather difficult situation. It is not always easy to translate the 'concrete' visual characteristics of a painting or sculpture to the more 'abstract' genre of poetry. An important consideration here is that advanced by Perloff (1983:173) when she suggests that when we speak of the Cubist or Dada element in Williams' poetry, we must look, not only at the imagery and semantic patterning of the poems, as most critics, including myself, have done, but also at the actual look of the poem on the page, the distribution of black letters in white space,... [manifested in] the visualization of the stanza, and the line cut comparable to the visual cut in Cubist or Dada collage.

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\(^6\) Baker (1984:100) rightly states that Williams' fascination with the "intensities of vision" never caused him to simplify them "by considering them in isolation from the influence of all the other senses".

\(^7\) Mazzaro (1973:40) more specifically states that Williams' poetry passed "through a kind of cubism in the twenties and thirties".
Although this 'concretely' visual element is certainly a vital part of Williams' cubist poems of this period (it will be discussed in terms of 'spacing' and defamiliarization or as foregrounding technique in this study), its function should not be overstated. It must be kept in mind that Williams' cubism is still primarily literary and consequently of an abstract nature. The effect created by his use of words in a fashion that corresponds with the use of paint and material by the visual artists, is still to be distinguished from the concretely visual pictures created by these artists.

The theory regarding Williams' visuality forwarded by Mayhew (1983:190) seems to clarify that of Perloff somewhat:

Punctuation indicates breaks in syntax; the structure of lines and stanzas indicate other pauses, added by the poet for rhythmical effect. The printed page can juxtapose these two systems without confusion, distinguishing between types of pauses and giving a clear idea of the poet's metrical intentions. It is only in this sense that Williams' prosody is 'visual'.

Williams' work during the late teens and early twenties of the twentieth century nonetheless reveals strong links with the visual arts, which indicates that he was influenced strongly by the work of the modernist visual artists. The extent to which this is manifested in his poetry can

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8 Mayhew (1983:288) similarly argues that, although Williams' experiments with the line result in the line taking on a distinctive appearance on the page, a "prevalent misinterpretation of this practice... is to take his line as an exclusively visual device". After confirming that "Williams' representation of the world finds parallels in Cubist painting", Mayhew continues to point out that his "typography is in no way 'painterly'". When such emphasis is placed on the visual, "part of the poem's prosody is taken for the whole, or the effect of Williams' experiments, the look of his poems on the page, is taken for the cause" (1983:289).

This view does not refute Perloff's arguments that merely emphasises the visual aspects of Williams' poetry without excluding the rest of his prosody. In his The Visual Text of William Carlos Williams (1983), Henry Sayre further defines Williams' "visual text" as a "new poetic space, in which the demands of the aural and the visual unendingly compete.... For Williams, the poem is an object to be perceived and read" (1983:6,7).

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9 According to Walker (1984:20), important influences on Williams would include "the photography of Alfred Stieglitz [this link is also pointed out by Bram Dijkstra] and the work of the American Precisionist painters influenced by him, as well as the experiments of Dada and surrealism: Cézanne, Matisse, and Braque on the one hand; Juan Gris, Charles Demuth, and Duchamp on the other".
only be determined by means of rather extensive analyses of a number of representative poems from this period; and then only to the extent of discerning a trend in Williams' overall development.

4.1 AL QUE QUIERE! (1917)

Although this book is closer in time to Williams' connection with Pound and the Imagist movement, the influences of the visual arts on his poetic development is already evident. Amid such imagist poems as the two 'Pastoral' poems and 'Summer Song' in this book, and subjective ones such as 'Tract' and 'Gulls', a number of poems can be seen not only to contain cubist characteristics, but to portray a predominantly cubist style.

Although MacGowan (1984:54) thus expresses the opinion that few of the poems of AI Que Quiere! seem to be constructed from "simple and single units", and that they "display only a limited breaking of syntax and play with the unexpected word", the poems nonetheless attain distinctly cubist qualities even if not as intense and concentrated as in the later poems.

'Spring Strains' (CEP:159) is one of the most clearly cubist poems in the book\(^\text{10}\). At the very first reading it is evident that the poem is completely different from the other poems of this period. Even typographically it creates a much more disorderly impression with stanzas (and lines) of varying length and a number of right-indentated lines. Instead of the short lines and overall brevity of other poems in the book, the reader is also presented with lengthy lines and sense units.

Whereas the imagist poems in the book mostly present a single image of a scene or an experience, the scene created in this poem is fragmented into

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Michel Oren also investigates Williams' ties with Juan Gris in his article Williams and Gris: A Borrowed Aesthetic (1985).

Dijkstra (1978:64) identifies this poem, together with 'Winter Quiet' (CEP:141) and 'Conquest' (CEP:172) as among the most striking of the poems in AI Que Quiere! that are "representative of Williams' new stylistic concerns". The poem "represents a visual plane, a visual field of action, within which objects are analyzed in a strictly pictorial fashion". What distinguishes the poem from the work of the visual artists, however, is the movement within the scene. This element is also present in a number of other poems in the period and gives the poems an added dimension of visuality.
a number of isolated details lacking a final synthesis. It is specifically this element of the poem which suggests a closer link with analytical cubism.

The extensive use of juxtaposition (in an extended sense from the juxtaposition of imagist poems which merely worked towards the presentation of an image) intensifies this fragmentation. The most prominent of the juxtapositions in the first part of the poem is that of the "blue-grey buds", "blue-grey twigs", and "blue-grey birds", linked by their colour and yet set against each other. The cubism of the poem is nonetheless primarily evident in the use of lines and intersecting planes.

In the first stanza (which serves as an introductory part to the subsequent action) the lines centre around the tension between the buds and the twigs to which they are attached:

In a tissue-thin monotone of blue-grey buds

crowded erect with desire against the sky

tense blue-grey twigs

slenderly anchoring them down, drawing

them in -

The intersecting planes are already evident in the juxtaposition of buds (vertically erect) and sky (horizontal), the one set off against the other. The sense of lines is, however, even more obvious with the downward and inward force which the twigs exert on the buds.

These lines acquire a frantic quality in the second stanza as the primary focus of the poem is revealed in the activities of the "two blue-grey birds chasing / a third struggle in circles, angles". The inward movement or "swift convergings to a point" of the birds is also juxtaposed with the inward pull of the twigs in the first stanza.

11 According to Miller (1966:315), "the pun in the title prepares us for the energizing of sky, sun, buds, and 'rigid jointed' trees in a wrestle of opposing forces which the poem incarnates in its own movement". This energizing takes place mainly at the hand of the juxtapositions.

12 This linking of discrete objects on the grounds of one common component or shared characteristic reminds both of Gris's rhymes and also of the Dada notion that a common characteristic in a number of objects render them fundamentally identical.
The inanimate quality of the scene in the first stanza is, however, contrasted with the highly animate close of the second stanza as the point to which the activities converge "bursts / instantly!". This creation of movement in the scene is the one element that distinguishes Williams' poetry most clearly from the visual arts. The effect nonetheless remains instantaneous. The defamiliarization of the movements of the birds by means of a halting rhythm and the description of the centre of their activities 'bursting', also work towards the cubist character of the poem.

The third stanza presents elements of the scene that are even more fragmented as the pulling force of the twigs on the buds is extended to the "Vibrant bowing limbs" of the tree as exerting force, expanding until also "sucking in the sky". The downward pull of the limbs is juxtaposed with the downward anchoring of the twigs in the first stanza, becoming more active as the sky (which is initially little more than a background) is at once drawn into the centre of the scene and augmented as it "bulges from behind, plastering itself / against them in packed rifts, rock blue / and dirty orange!". These intersecting planes of sky and tree specifically render the presentation cubist.

The right-indented "But -" of the next stanza signals the major juxtaposition of the poem while also typographically dividing the poem into two parts. In this stanza the poem moves nearest to a synthesis as everything is drawn together in a contrasting, upward direction:

(Hold hard, rigid jointed trees!)
the blinding and red-edged sun-blur -
creeping energy, concentrated
counterforce - welds sky, buds, trees,
rivets them in one puckering hold!
Sticks through! Pulls the whole
counter-pulling mass upward, to the right
locks even the opaque, not yet defined
ground in a terrific drag that is
loosening the very tap-roots!

The fragmentation of the scene acquires a new intensity in this stanza in a broken, staccato rhythm and syntax. This is evident specifically in the first four lines of the stanza where a number of stressed, hard words such as "Hold, hard, rigid jointed trees", "red-edged sun-blur", and "welds
sky, buds, trees”, are used in quick succession to create a cubist sense of edges. The concentrated recurrence of “sky, buds, trees” also effects a cubist foregrounding of the three major elements in the backdrop to the activities of the birds.

This stanza also sees the intersecting of a number of planes, not only of the external scene, but also of the tension and action within it. Whereas the forces in the first part of the poem mostly pull downwards, the concentrating “counterforce” of the “sun-blur” that rivets everything “in one puckering hold” in this stanza, “Pulls the whole / counter-pulling mass upward”. The synthesis of the isolated details of the scene is also visible in the array of verbs of concentrating and joining force, namely “welds”, “rivets”, “Pulls”, and “locks”.

The cubist use of colour is evident in the “red-edged sun-blur” which brings the subdued colours of the poem into one plane. This red blur of colour concentrates the “blue-grey” of the buds, twigs, and birds as well as the “rock blue” and “dirty orange” of the sky, and even the “opaque, not yet defined / ground”. This point of the “red-edged sun-blur - / creeping energy” is also juxtaposed with the movements of the birds in the second stanza with their “swift convergings to a point that bursts / instantly”.

In the final stanza, after the previous synthesising stanza, the scene is again fragmented as the birds are “flung outward and up - disappearing suddenly”. This abrupt final act is juxtaposed with the movements of the birds in the second stanza. It also leaves the scene with a further addition of lines that continues the upward lines introduced in the previous stanza in a general outward move that creates a sense of inconclusion. The birds, that formed the centre of the scene with their frantic movements, suddenly vanish at their climax of activity to leave a void in which the significance of the tensions in the background also evaporates.

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13 Dijkstra (1978:66) links this “subdued use of color” to the “analytic phase of Picasso’s and Braque’s Cubist period”.

14 The poem also has conspicuous sexual undertones which need not be examined in this study since it has little relevance to the cubist characteristics of the poem.
In this stanza Williams' use of 'rhymes', in the sense of repetitions, that is similar to Juan Gris's metonymic use of recurrent elements, also creates a cubist feel. The first two lines of the stanza are virtually copies of the opening lines of the first two stanzas. The replacing of "In" in the first stanza with "On" in the final one does, however, alter the presentation to give it an increased painterly character.

It is thus clear that the poem is rendered predominantly cubist by the abundance of edges, lines, and planes with an added measure of synthesis that points towards the development of Williams' style in the direction of synthetic cubism, although the final fragmentation still renders the scene closer to analytical cubism15.

In 'Trees' (CEP:142) the cubist use of lines and intersecting planes is even more evident, while edges and contrast are again employed. This is immediately apparent in the first word of the poem, "Crooked", followed by "black tree" in which the cubist use of colour surfaces. Although the poem does contain a number of elements that might be viewed as imagist (such as the vivid presentation of the scene), the elements of dimensionality such as the bare edges and the fragmented nature of the presentation, as well as the wider choice of subject, render it unmistakably cubist.

In the first stanza the upward line of the second part of the previous poem is taken further as we move from the tree on the "little black hillock" as a raised "step toward / the infinite summits of the night", and then further upward to the "few grey stars" that exert an upward force on the tree, drawing it "into a vague melody / of harsh threads. The lines and intersecting planes of "black tree", "grey-black hillock", "infinite summits of the night", and "grey stars" are extended to that of the "vague melody / of harsh threads", combining form, colour, and sound in an intersection of various shades of black.

15 Perloff (1981:124) questions the cubist qualities of Williams' early poems, stating that "To call Williams' early poems 'Cubist', as does Bram Dijkstra, is, I think, to overstress the pictorial component of Cubist art". She then uses this poem to illustrate that what Dijkstra calls fragmented is still linear and although pictorial, merely "a sequence of clear visual images". In this argument Perloff nonetheless ignores the intersecting lines and planes in the poem as well as the abstract fragmentation of the 'pictorial' scene that renders the poem distinctly cubist.
In the second stanza the cubist elements again include the use of lines and intersecting planes, but rely more heavily on contrast and tension:

Bent as you are from straining
against the bitter horizontals of
a north wind, - there below you
how easily the long yellow notes
of poplars flow upward in a descending
scale, each note secure in its own
posture, singularly woven.

Again the first word signals these lines and plains, visually indicating the tension or "straining" of the tree to remain standing against the horizontal force exerted on it by the wind. The music metaphor introduced in the first stanza is expanded in this stanza, immediately also introducing a juxtaposition of the "vague melody / of harsh threads" into which the tree is drawn and the "long yellow notes", of the poplars below the tree, that "flow upward". In this juxtaposition the tree forms the centre or central plane where the visual chords of the poplars and the stars flow together in a kinaesthetic melody of sight16.

The tension of the first line of the stanza is augmented by the contrast in its fifth line between the upward flow of the notes and their "descending / scale". The cubist sense of isolated details and fragmentation, already indicated by the "Bent" state of the tree, also emerges in these notes, "each... secure in its own / posture - singularly woven".

In the final stanza the fragments of the metaphor are synthesised in a final contrast:

All voices are blent willingly
against the heaving contra-bass
of the dark but you alone
warp yourself passionately to one side
in your eagerness.

16 J. Hillis Miller (1966:316) points out that "Williams' kinaesthetic poems transcend the limitations of abstract visual space and bring into existence a realm in which all places are everywhere" in the space created by the words of the poems. In this poem, for example, the music metaphor becomes a realm, encompassing all elements of the scene into the overwhelming sound-space.
The tree itself, however, remains fragmented in the centre of the scene as its bent state (warping itself "passionately") now indicates his isolation from the other voices, thus juxtaposing it with the "heaving contra-bass" of the darkness. Again a number of planes intersect in the plane of the tree, the only level in the poem which is never directly linked to the music metaphor.

It is specifically this last element of the presentation that foregrounds the tree in an already defamiliarized scene. The fact that the tree as object of the poem is not preserved as a unit, as well as the fragmentation of the scene into elements that are not directly identifiable, gives it an analytical cubist ring in spite of the synthesis of the various parts of the metaphor in the third stanza. It would seem that the technique of synthesis has not yet developed into a unifying force in Williams' work although there is already a bringing together of fragmented elements into one plane of relation in the tree.

'To a Solitary Disciple' (CEP:167), written in 1916, is rather different from the previous two poems in being more brief as well as in its didactic tone. There are, however, a number of corresponding elements that point to the strong influence of cubism on Williams' style. Accordingly Mazzaro (1973:30) observes that the poem "bears strong evidence of budding cubist tendencies" [my emphasis].

The poem is obviously not a presentation but rather a prescription in which the speaker (in this instance probably the poet) outlines the important elements of a 'true' poem. Most significant is the mention of the importance of intersecting lines and planes which point to a distinctly cubist approach. This is evident in, for example, the suggestion to present the moon as "tilted above / the point of the steeple" rather than to state

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17 Mazzaro (1973:54-55) points out that the three disparate concepts in the poem are "kept separate from life by their beginning with 'rather'", thus not being as direct and presentational as the imagist scenes, just as the word "immediately cuts the work off from life". Mazzaro further states that the three concepts are also "kept parallel to each other by the repetition of the word", and that the flatness emerging from the progress is similar to the flatness of a painting. There is, however, some measure of dimensionality in the poem in the intersecting planes although the dimensionality becomes abstract in its foregrounding.
"that its color / is shell pink", and also in the "dark / converging lines / of the steeple / [that] meet at the pinnacle" before continuing upward\(^\text{18}\).

Also in the repetition of converging lines in reference to "the hexagonal spire", again escaping upward, "receding, dividing", this central characteristic of cubist poetry emerges. In the fifth stanza these lines, as one plane, intersect with the plane of the moon which lies protected within them, combining in the final stanza with the defamiliarizing of the moon (in being endowed with a quality of "jasmine lightness") to reveal an indisputable cubist style.

This final kinaesthetic characteristic of cubist poetry often recurs in Williams' poems of this period as he continually endows an object in one plane of relation with a characteristic from another (in the previous poem this can be detected in the use of an aural metaphor to describe visual characteristics). This primarily serves to foreground an element of a scene in order to give it back its autonomous existence.

These same foregrounding elements are also present in 'Metric Figure' (CEP:123). As in 'Trees' (SP:22), figurative language plays an important role in the presentation. In this poem, however, the foregrounding elements are used on a contiguous level in the form of metonymy. The bird, for example, is the sun and not merely like the sun.

This horizontal relation recurs in the ensuing lines (lines three and four) where the leaves of the poplars are "little yellow fish / swimming in the river". The planes of these two metonymies intersect in a cubist fashion in lines five and six when "The bird skims above them, / day is on its wings", bringing together the sun and the fish in the bird among the leaves.

The single exclamation in line seven, "Phoebus!", again brings the bird to the plane of the sun. According to Brewer's Dictionary of Phrase and

\(^{18}\) Miller (1966:320) mentions another quality inherent in these lines, namely the explicit opposing of two ways of seeing. "Williams' followers should not observe passively from a distance the color and shape of a steeple against the sky. Seeing should be used to enter the struggle of lines of force which composes the scene". He further states that "abstract-visual is replaced by dynamic-visual" in this poem.
Fable (1963:699), Phoebus is Greek for the Shining One, referring to either Apollo, god of the sun, or, in poetry, the sun itself. This uncharacteristic use of mythology does not, however, diminish the immediacy of the poem significantly, specifically due to the fact that the bird has already been said to be the sun, "the Shining One".

The last five lines bring the planes of the first lines to another point of converging with more planes, this time mostly by means of juxtapositions amid the foregrounding elements:

It is he that is making
the great gleam among the poplars!
It is his singing
outshines the noise
of leaves clashing in the wind.

After the repetition of the metonymic plane of the first lines with the bird as the sun or "the great gleam", an auditory plane is introduced in juxtaposition with this visual plane. Juxtaposed with "gleam", "outshines" with its double meaning (surpass and shining brighter) occurs on this plane of sound. Also within this plane strong contrasts exist between "singing", "noise", and "clashing", further intensifying the intersection.

As in the previous scene, there is a kinaesthetic convergence of the aural and the visual, the latter this time used on the figurative level, foregrounding the sound of the singing to a position that surpasses the "noise / of leaves clashing".

The poem attains a cubist character not only in the use of lines and intersecting planes to analyse the scene, but also in its fragmentation and focus on isolated details. This last feature suggests a style that remains closer to analytic cubism in lacking a larger degree of design and unity.

'Love Song' (CEP:125), already discussed in terms of imagism in the previous chapter, has a distinctly cubist character in its equally fragmented appearance. The fragmentation is most visible in the vocabulary with words such as "broken", "part", and "ripped", as well as in the hardness induced by these words and by the broken rhythm.

In the first stanza a sense of immediacy is created which would have been an indication of imagism alone, had it not been for the added focus on isolated details in the further fragmentation of the scene. Throughout the
poem the scene is analyzed by means of shifting focus and shifting planes of experience.

The edges emerging in the first stanza, in the fragmented vocabulary presenting the scene surrounding the broken daisies, are juxtaposed with those of the second stanza as the focus shifts to the trees with the "Black branches / carrying square leaves". The scene is further fragmented into an abstraction of lines, forms ("square leaves), masses ("the wood's top), and colours (the "black" of the branches and the showing of "white").

At this stage the poem seems to be a clear example of analytic cubism with undertones of imagism in the presentation of the scenes. The two final stanzas, however, reveal an over-arching design in the linking of the scenes of the turning of the seasons to "moods" in the third stanza and to an experience in the fourth. The final lines, "the great oaks / lying with roots / ripped from the ground", also create a sense of unity as they are linked (by means of juxtaposition) to the trees in the second stanza as well as to the daisies in the first part of the poem. This concern with design and unity clearly suggests a move towards synthetic cubism in Williams' poetic style.

'Winter Sunset' (CEP:127) shows the same concern with overt design in its predominantly cubist character. The intersecting planes within the narrative also have much in common with those of for example 'The Metric Figure' (CEP:123). As the speaker guides the reader in the first stanza with his eyes in an outward direction, the scene is analysed by means of shifting planes that constantly intersect:

Then I raised my head
and stared out over
the blue February waste
to the blue bank of hill
with stars on it
in strings and festoons -
but above that:
one opaque
stone of a cloud
just on the hill
left and right
as far as I could see;
and above that
a red streak, then
icy blue sky!
In the first line an upward line is introduced as the speaker raises his head. This line is extended outwards in the intersecting planes of "the blue February waste", "the blue bank of the hill", and the "strings and festoons" of stars on the hill, before being drawn further upward to the solitary "stone of a cloud", then to the "red streak" of the sunset, and finally to the outward and upward expanse of the "icy blue sky".

In spite of the narrative tone of the poem, it has a sense of immediacy in the arrangement of selected isolated details or elements of the scene. The effect created by this is not only close to imagism, but also has distinct qualities of simultaneism in the projection of several aspects of the scene into a poetic unit.

This unity acquires another quality in the second and final stanza where, as in the previous poem, an overlaid abstract design organizes the analysed scene created in the previous stanza to give the poem a synthetic cubist character. In this stanza the scene is translated to the abstract emotion effected by it. The deictic elements that refer back to "that stone" and "the little blinking stars" (as "they"), also have a less decisive effect on the immediacy of the scene than would be the case in an imagist venture, specifically due to the fact that it rather contributes to the abstract design and unity of the poem.

The fairly lengthy 'Promenade' (CEP:132) employs the painterly techniques of the collage (developed primarily by Picasso and Braque), creating a visual sense in the fragmentation and juxtaposition of different planes of experience. The poem analyses the experience of a father on an early morning stroll with his baby son by means of intersecting planes containing a number of fragmented elements. In this experience a number of isolated details are presented in the separate scenes of the poem's three parts.

After the introduction to or motivation of the "little diversion" before breakfast, the reader is abruptly brought to the experience with "the wind! / It's cold. / It blows our / old pants out! / It makes us shiver!".

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19 This poem again asserts Gris's influence on Williams in the conscious selectivity that enters the presentation, bringing the style of the poem close to that of Gris's synthetic cubist works.
The sensation of the cold wind interrupts the speaker in a way that creates a tactile sense and an illusion of depth while also foregrounding it.

This commonplace object is joined by another, "the heavy trees / shifting their weight before us", which averts the poem at a tangent as the father grasps this to divert the attention of his son from the cold: "Let us be trees, an old house, / a hill with grass on it!". The next line introduces yet another fragment that is also a 'rhyme' in returning to the cold: "The baby's arms are blue", before the father again tries to dismiss the cold in the closing line of the first part with "Come, move! Be quieted" by way of a preamble to the next part.

The ensuing part begins another plane of the experience with the pair settling at the water's edge. After this introduction, the second stanza also introduces a change of direction in the manner of the collage, although not as abrupt as in line nine of the first part, with the right-indented "Splash the water up!". The spacing specifically foregrounds the line, giving the words a prominence not unlike that given to material in a visual collage. The splashing up of the water is repeated no less than four times in this stanza, forcing the scene on the reader with a sense of immediacy and movement.

The contrast between the wind and the trees in the first part is juxtaposed with that between the water in the second and the cows in the third stanza of this part, creating a cubist sense of edges. "But -" in the first line of this stanza signals yet another change of direction as the 'rhyme' of the cold is repeated when the speaker once again becomes aware of it at the sight of the oncoming rain: "It's cold! / It's getting dark / It's going to rain" before deciding "No further!". The syntax in these lines foregrounds the importance of the weather in this experience and also gives a sense of immediacy and design as present is followed by present continuous which is followed by future continuous.20

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20 This immediacy and fluidity in the poem correlate with the view of MacGowan (1984:58) who states that in placing the poem in the present tense, Williams causes emphasis to fall "upon the challenge of the moment, not the triumphs of the past". This is also an extension of Williams' constant search for the new.
The third part sees another abrupt change of direction as the speaker suddenly exclaims "Oh, then a wreath!", creating the impression that the idea has suddenly occurred to him, thus foregrounding the ensuing scene.

After the introduction (in the first stanza of this part) to the plane of the fashioning of the wreath, the second stanza presents another interruption with "Quickly! / A bunch of little flowers / for Flossie - the little ones / only:"

This intersecting plane continues in the third stanza with a detailed description of the devising of the bunch of flowers, similar to that of the wreath in the previous stanza.

The final stanza repeats the 'rhyme' of the cold once more while also unifying the experience with the return to home and breakfast:

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Home now, mind! -
Sonny's arms are icy, I tell you -
and have breakfast!
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The spacing and punctuation (with right indented lines, a number of exclamation marks and dashes), as well as the commonplace objects of this part, enhance the collage character of the poem, giving it a tactile quality in which the words acquire both prominence and distinctiveness as objects, already foreshadowing Williams' objectivist work.

As in the visual arts, this 'collage' signals a move towards the design and unity of synthetic cubism with fragmented scenes making way for defamiliarized scenes in which elements are identifiable in their isolation. The use of the 'rhyme' of the cold is also on a contiguous level in the manner of the synthetic cubism of Juan Gris.

The second 'Love Song' (CEP:137) in this book is again much shorter than 'Promenade' (CEP:132-134). It also shows a number of correspondences with the first 'Love Song' (CEP:125), and 'Winter Sunset' (CEP:127), in specifically the abstract design and generalised statement in the final stanza. It is, however, closer to 'Promenade' in presentation in the sense that the experience is defamiliarized rather than fragmented.
The poem further combines the simple language and exact words of imagism with cubist juxtapositions and contrasts. This is evident in the first stanza in the juxtaposition of the domestic instructions given by the speaker and the imagist rendering of the nature scene. The juxtaposition and contrast in the last four lines of the first stanza as well as in the second stanza are, however, especially intense:

The elm is scattering
its little loaves
of sweet smells
from a white sky!

Who shall hear of us
in the time to come?
Let him say there was
a burst of fragrance
from black branches.

The rendering of the experience of the scene in the last part of the first stanza is given a sensuous vividness by means of the defamiliarization of the fragrance emitted by the elm as being scattered in the form of regular or symmetrical units "from a white sky".

In the second stanza this is given an abstract figurative dimension in the juxtaposition of the "sweet smells" of the tree with the way in which the speaker and love, "us", would like to be remembered as "a burst of fragrance from dark branches". The juxtaposition of the "sweet smells" with the "fragrance" is further intensified by the contrast between the "white sky" and the "black branches" as well as that between the "scattering" of the units of smell in the first stanza and the "burst of fragrance" in the second.

These juxtapositions, contrasts, and defamiliarizations all contribute to an overall design and unity that combine with the synthesizing of identifiable things into a single plane of relations to create a style that can be closely associated with that of synthetic cubism.

In 'Dawn' (CEP:138) (1917), as in 'Trees' (CEP:142), 'To a Solitary Disciple' (CEP:167), and 'Metric Figure' (CEP:123), Williams employs kinaesthetic means of presentation in the defamiliarization of the scene.
In this poem aural elements or planes intersect with visual ones to create a vivid scene that synthesizes fragments of an experience.

There are, however, quite a number of other elements in the poem which, combined with the kinaesthetic dimensions, render it one of Williams' most intense cubist works, necessitating the quoting of the poem in full:

Ecstatic bird songs pound
the hollow vastness of the sky
with metallic clinkings -
beating colour up into it
at a far edge, - beating it, beating it
with rising, triumphant ardor, -
stirring it into warmth,
quickening in it a spreading change, -
bursting wildly against it as
dividing the horizon, a heavy sun
lifts himself - is lifted -
bit by bit above the edge
of things, - runs free at last
out into the open - lumbering
glorified in full release upward -
songs cease.

Unlike the previous poems, the presentation of 'Dawn' forms one flowing whole, building up to a climax before coming to an abrupt halt when "songs cease". This again signals a greater concern with design and unity in the fashion of synthetic cubism.

The defamiliarization in the poem is perhaps the most striking of its synthetic cubist elements, including personification and animation as main components of the figurative language employed. In the very first line the songs of the birds are given the capacity to "pound", defamiliarizing the sound as it performs an action. The metaphoric language persists in the next lines with the sound being associated with the sounds emitted when iron is forged, implying a sense of violence. This becomes especially evident in the fourth and fifth lines where the plane of sound and action is forcefully intersected by that of colour and action when the songs beat colour into "the hollow vastness of the sky" (line two) in an upward direction. The repetition of "beating" further creates a 'rhyme' with "pound" in the first line.
In lines nine and ten the arrival of the sun on the scene immediately seems to displace the activities of the songs as their movements are animated in "bursting wildly against it as / dividing the horizon". In the eleventh line, however, the two descriptions of the action indicate the difficulty to determine whether the sun "lifts himself" or "is lifted" by the bird songs.

The cubist use of lines is also prominent in these lines with the "hollow vastness of the sky" being juxtaposed with the "far edge" at which the beating of the colour into this sky commences. The juxtaposition and lines are extended in the "spreading change" and "horizon" (as "the edge / of things" against which the colour spreads), and in "the open" into which the sun "runs free at last" as it is released "upward". This contrast between the horizontal edges of the horizon and the upward struggle of the sun, is also juxtaposed with the upward pounding of colour by the songs of the birds into the vast and empty sky.

There is a final contrast between the "Ecstatic bird songs" that force colour into the sky in a growing frenzy of sound and the "lumbering" of the "glorified" sun in its release from the horizon in which it overshadows the songs to the extent that they cease.

These contrasts, juxtapositions, and defamiliarizations clearly point towards a decisively synthetic cubist style, especially in the way that the dawn (as object) is preserved with its various elements retaining their recognizability. The poem further reveals cubist characteristics in its punctuation (specifically the dash which is used quite extensively and which endows the words with a visual prominence) and vocabulary (which reveals a number of edges).

The only significant variation from the synthetic cubism of the visual artists is the extensive inclusion of movement or action in the poem. The flowing character of the presentation does, however, lend a sense of immediacy to the scene in the multiple perspectives of dawn. This accords the poem with many of the characteristics of simultaneism, the most significant being the projection of several aspects of the scene into one poetic unit.
'Drink' (CEP:140) and 'A Prelude' (CEP:141) not only lack the unity of 'Dawn' (CEP:138), but are both on a much more personal level. The personalized character of these poems, unlike that in, for example, the second 'Love Song' in the book, pervades each poem.

Both poems also make extensive use of figurative language. Whereas 'Drink' depends largely on metaphor in the presentation of the banal experiences of the speaker, however, the presentation in 'A Prelude' is largely on a metonymic or contiguous level, lending the second poem a much more immediate and visual character.

The poems nonetheless have a distinctly cubist character with 'Drink' defamiliarizing a number of elements of the experience of the "penniless / rumsoak" (thus viewing it from different angles before bringing all these elements into one plane of relation), and 'A Prelude' focusing on isolated details that are given visual prominence in each line (by means of the breaking off of each line to form a number of distinct [yet identifiable] segments or planes that are brought together in an abstract design or intersection). Despite their broken appearance, both poems thus display an overall design and unity which render them conspicuously close to synthetic cubism.

'M. B.' (CEP:144) displays even more design in its three isolated scenes which are brought together in abstract synthesis in a presentation of the experience of a man, M. B., which is also an exceptionally vivid personification of spring on a figurative plane.

The first two stanzas present a number of isolated details, the first that of the man at the breakfast table and also walking in the sun, and the second the evening scene (perceived by him as "He looks out") of the "glare of lights / before a theater" and a "sparkling lady" swiftly passing to "the seclusion of / her carriage". This presentation of events in the day of the man is followed in the third stanza by the projected rendering of the following scene in which "he will make / reinhaled tobacco smoke / his clouds" in a pensive atmosphere.

Already on this level a number of cubist characteristics emerge. This is evident in the fragmented appearance of the presentation as well as in the
defamiliarization of specifically the final scene where the dreary and smoke-filled interior of the "borrowed room" is associated with the outdoor scene of clouds against the sky.

The cubist force of the poem only emerges fully, however, in the intersection of this plane with the figurative plane of spring as the man. This metaphor is introduced in the first stanza when the presentation of the scene of the man at breakfast table follows directly on the introduction of spring:

Winter has spent his snow  
out of envy, but spring is here!  
He sits at the breakfast table  
in his yellow hair  
and disdains even the sun  
walking outside  
in spangled slippers:

The juxtaposition of his "yellow hair" with the sun which he spurns creates a cubist contrast that is heightened by the "spangled slippers" he wears (indicating the bright, emerging colours of spring). The colon at the end of the stanza foregrounds the following stanza, creating the expectation that this walk will be elaborated on.

The upsetting of the expectation creates a clear sense of edges while also revealing the intersection of two distinct planes of experience. This stanza seems to be removed from the metaphorical presentation of the previous stanza in its almost imagist presentation of the scene. Although it might indicate the character of spring as a secret observer, the importance of the stanza in the cubist build of the poem lies primarily in its creating of contrast.

In the final stanza the scene is synthesized in the intersection of the figurative plane of "the dirty, wavy heaven" of the room, which forms the man's (or spring's) limited sky, and the plane of the imagined clouds from "reinhaled tobacco smoke". In this synthesis man and season merge, creating an abstract design that forms the three parts into a unity. Although the poem is thus less dependent on highly visual aspects for its effect, it does achieve a synthetic cubist sense of design in the preserving
of the object as well as in the particularization of the relations between isolated details.

The extremely fragmented 'Keller Gegen Dom' (CEP:147) introduces the intersection of two primary planes in the cubist juxtaposition of two contrasting scenes. In the first two stanzas the scene is rendered of "one more young man / in the evening of his love / hurrying to confession". This scene deals primarily with the seemingly obedient actions of the young man as he visits the cathedral to confess. The juxtaposition of the apparent and secret planes is already evident in this scene as the young man "lies for you in / the futile darkness of / a wall"\(^2\), before secretly snuffing "the bitter powder from / his thumb's hollow" in defiance of the priest whose blessing he takes (not accepts).

The first line of the third stanza, "Witness instead", foregrounds the contrast that effects the elaborate juxtaposition of this stanza with the first two, being set against that of the first stanza, "Witness, would you -". After this initial contrasting line, the openly defiant tone of the second line, "whether you like it or not", is also contrasted to the secret defiance of the preceding stanzas.

This is further developed in the third line of this stanza, "a dark vinegar-smelling place", which is not only contrasted to the "room filled with lamplight" in the first stanza, but also juxtaposed with "the futile darkness of / a wall". Yet another contrast emerges in the rest of the stanza where the austere atmosphere of the preceding stanzas is displaced by the trickling of "the chuckle of / beginning laughter". The irony inherent in this sign of lighthearted laughter in the dark and sour-smelling surroundings of the cellar completes the juxtaposition as it reveals the contrast between the darkness inherent in the light-filled cathedral and the spontaneous light in the dark cellar beside it.

\(^{2}\) "lies for you" has a double meaning in this line, implying either that the young man lies in ambush for the priest "in / the futile darkness of / a wall", or that he tells lies for (not to) the priest in the darkness of the confessional. On both counts it augments the contrast between appearances and hidden intentions. This further fragments the presentation and also defamiliarizes the scene in the cathedral.
The isolated closing line of the poem, "It strikes midnight.", creates a fragmented end that foils the synthesis created by the juxtaposition and contrasts of the third stanza, causing the fragmentation of the scene in the first two stanzas to prevail. In spite of the complex abstract design emerging in the third stanza, the poem is thus closer to analytic cubism in lacking the final unity of many of the previous poems.

The 1916 poem, 'Danse Russe' (CEP:148), not only attains a strong sense of unity in its abstract design, but also proves to be one of Williams' most painterly poems in its two-dimensional presentation of the scene. The poem is also remarkably cubist in the constant intersection of a number of lines and planes, both visual and on a broader sensuous level.

After the introduction of the three sleeping (horizontal) figures of the speaker's wife, the baby, and Kathleen, the image of the sun is presented metaphorically as a two-dimensional "flame-white disc / in silken mists / above shining trees". In this extremely sensuous image the dazzling flat sun in soft mists is defamiliarized and juxtaposed with the figures in bed, which are also contrasted to the vertical trees.

The movement in the next lines forms yet another contrast, creating an intersecting plane with that of the stationary scene preceding it, the shifting planes by means of which the scene is analysed moving from inert horizontal to vertical to vertical in motion. The rest of the first stanza is given a two-dimensional quality in line nine, "before my mirror", which transforms the scene into a flat reflection. The singing in lines 11 to 14 adds an aural plane which intersects with the visual and tactile planes of the preceding and subsequent lines.

These shifting planes, together with the shallow depth induced by the mirror, create a prominently cubist scene that culminates in the final lines of the first stanza: "If I admire my arms, my face, / my shoulders, flanks, buttocks / against the yellow drawn shades, -.". In these lines the shades form a contrasting plane of colour on which the body of the speaker is 'painted' with a focus on isolated details that creates edges instead of a comprehensive picture. The effect created by this presentation is close to that of the work of the visual artists (e.g. Pablo Picasso's Les Desmoiselles d'Avignon) with the added quality of movement.
The final couplet reveals the overlying design of the poem in giving significance to the inward focus of the speaker in the numerous 'rhymes' of "my" and "I" in the previous stanza: "Who shall say I am not / the happy genius of my household?". In these lines the speaker boldly proclaims his "creative genius".22

The poem thus has an exceptional cubist quality that can be ascribed to both the intersection of a number of planes of experience and to the transformation of the scene to a two-dimensional level (or shallow depth). This quality is further enhanced by the defamiliarizing of the elements of the scene by means of figurative language and colour, as well as through the use of varying line-lengths which lends a tactile prominence to the words. These aspects of the poem contribute to a synthetic cubist sense of unity arrived at through an inherent concern with design.

Whereas the previous poem attained a unity around the inward focus on "I", the 1917 poem, 'Virtue' (CEP:152), moves towards a unity in the final assembling of a diverse group of men around a single enticing woman in an equally cubist presentation. A number of defamiliarizations, beginning with the ironic title, give prominence to the words of the poem, creating a painterly effect that is as striking as that of 'Danse Russe' (CEP:148).

This effect is enhanced by the extremely visual portrayal of the sexual luring of men to "the smile of her / the smell of her / the vulgar inviting mouth of her" through the use of colour and form. This is especially evident in the first stanza:

Now? Why - whirlpools of orange and purple flame feather twists of chrome on a green ground funneling down upon the steaming phallus-head of the mad sun himself - blackened crimson! Now?

22 According to MacGowan (1984:27), "the two flat surfaces against the planes of the moving body complete the perceptual framework for the concluding affirmation of creative genius".
In cubist fashion the presentation of the planes of colour and form moves inward and downward as the enemy of 'virtue' is defamiliarized, until they meet in the second stanza in the figure of "her", defamiliarized into only three isolated details ("smile", "smell", and "mouth"). The rest of the stanza intensifies the fragmentation in pointing out the emptiness of the scorning of virtue.

The final stanza saves the presentation from an impeding moralizing tone in presenting the numerous subjects of lust in a torrent of isolated details, creating a contrasting scene of faceless individuals. The scene is again defamiliarized by means of a focus on isolated colours ("dark men, a pale man", "little black moustaches / and a dirty white coat", "grey eyes, black eyes"), as well as on isolated forms and shapes ("pudgy faces, / thin faces, crooked faces / slit eyes"). In this stanza the poem reaches a synthesis as an abstract design emerges from its juxtaposition with the two other isolated stanzas, a synthesis that nonetheless centres around the second stanza.

'Smell' (CEP:153), while also making extensive use of defamiliarization (even more than in the previous poem), creates an intensely cubist 'scene' by means of the intersection of different planes. In addressing his nose as a separate and independent persona, the speaker defamiliarizes not only the nose, but also what the nose smells:

Oh strong-ridged and deeply hollowed
nose of mine! what will you not be smelling?
What tactless asses we are, you and I boney nose
always indiscriminate, always unashamed,
and now it is the souring flowers of the bedraggled
poplars: a festering pulp on the wet earth
beneath them. With what deep thirst
we quicken our desires
to that rank odor of a passing springtime!

In focusing on the "souring flowers" and "rank odors" of a spring that is passing, the season that is usually associated with new life and appealing fragrances is defamiliarized, acquiring a prominence that is further accentuated by the arrangement of planes. The planes related to the nose (those of shape in its form and structure, and autonomy in smelling,
tasting and knowing everything) are separated from those of the smells, a separation that is similar to that of the nose from the speaker.

The poem's cubism is further evident in the juxtaposition of lines three to nine with the first two and the final five lines. Whereas the speaker accuses the nose in the first and last lines in a series of questions concluded in the final "Must you have a part in everything?", he associates himself with the nose in the central part with words such as "what tactless asses we are, you and I boney nose" and "we quicken our desires".

In this juxtaposition as well as in the defamiliarization and intersecting planes, the poem achieves a cubist character in spite of the fact that the presentation is not as visual or vivid as in some previous poems. The abstract design of the poem further signifies the influence of the synthetic cubists.

Whereas the speaker in "Smell" struggles to distance himself from the autonomous persona of his nose, the speaker in the 1917 'A Portrait in Greys' (CEP:160), attempts to get closer to a "you" who is caught up in "greyness".

Colour plays the most important part in this cubist presentation, facilitating both the contrasts and the shifting planes in the poem. The indistinctive "greyness" from which the speaker tries to separate "you" seems to possess this person in a world where colour in every form is suppressed:

Must you be always sinking backwards
into your grey-brown landscapes - and trees
always in the distance, always against
a grey sky?

In these lines the plane of "greyness" (as a quality) intersects with the plane of movement ("sinking backwards") as well as with the plane of the scene of landscapes, distant trees, and "grey sky". As in such a cubist poem as 'Love Song' (CEP:125), the scene is analyzed by means of these constantly shifting planes as the character of the person is decomposed and its detached nature is revealed.
The second part, introduced by the right-indented line, "Must I be always", actively involves the speaker in the action of the poem in a concentration of contrasts. Whilst the figure is removed and receding in the first part, the speaker is shown to be "always / moving counter to you" in these lines.

The distant trees and landscapes of the first part are further contrasted to the speaker being incapable of finding a place "where we can be at peace together / and the motion of our drawing apart / be altogether taken up".

The third part inserts another contrasting scene as the speaker sees himself (as if detached) "standing upon your shoulders touching / a grey, broken sky". In this contrast a cubist juxtaposition is revealed in the "grey... sky" with "your greyness" in line two. Once more he is drawn into the scene while still being removed from the person. Also in this scene the different planes on which they move are foregrounded and his relation to the person defamiliarized.

In the final part the 'rhyme' of colours is again introduced in another shifting plane where the introduction of the other person as instigator of the action in the previous part is concluded when she takes him to neutral grounds "where it is level and undisturbed by colors". The unity effected by these final lines creates a determinately synthetic cubist scene in which the edges (created by specifically the spacing in the three right-indented lines, but also in the vocabulary with words such as "against / a grey sky", "counter", and "broken"), planes, and contrasts are brought together in an overlying design.

The unity attained in 'January Morning' (CEP:162-6) (1917) is, although much more complexly structured, also achieved in the poem's final lines. The technique employed in the poem is once more, as in 'Promenade' (CEP:132), that of the collage. It is further brought about in an equally lengthy piece of writing (when compared to the rest of the poems in this book). The style of the poem is nonetheless distinct from the earlier poem in the use of multiple parts of varying length (in contrast to the three of 'Promenade') as well as in the increased visuality of the poem. This
results in an almost eclectic presentation that also requires a stronger overlying design to create a sense of immediacy.

The main component of this collage is again the defamiliarization of the scene by means of, among others, constant and unpredictable time-shifts and changes of direction as well as the creation of edges\textsuperscript{23}. Being a strong component of synthetic cubism, the collage in general (and this poem specifically) also employs shifting planes and a number of perspectives to analyze the scene.

The elaborate scene created in this presentation once more takes on the form of an outing, in this case a voyage by ferry. The scene is set in part I in two introductory stanzas that hint at both the scope of the presentation and the visual quality of the scene:

I have discovered that most of
the beauties of travel are due to
the strange hours we keep to see them:

the domes of the Church of
the Paulist Fathers in Weehawken
against a smoky dawn - the heart stirred -
are beautiful as Saint Peters
approached after years of anticipation.

Even in these initial lines there is a sudden change of direction as the generalised statement of the first stanza is followed by the two intersecting planes, that of perception and that of memory/imagination. Within this defamiliarization, identifiable scenes are also brought into a single plane of relation in a cubist fashion.

Parts II to VIII present a rapid succession of isolated fragments, each constituting another change of direction in which a segment of the scene is defamiliarized. The defamiliarization is further enhanced by the use of a number of elements (including vocabulary, syntax, spacing, and punctuation) that impart prominence to each segment or fragment as well as to the words within them.

\textsuperscript{23} These edges are accentuated by what Marling (1989:292) terms "the pattern of triangulation, out-of-body forward motion, interruption, and a resulting new realm of detail. Specifically the "triangulation" recurs in a number of poems such as 'To a Solitary Disciple' (CEP:167).
In terms of vocabulary a number of lines, forms, and colours are introduced, creating a sense of edges. In part IV, for example, the rays of sunlight are contrasted to the "irregular red houselets", while the shadows are "dropping and dropping" to combine a downward line with a sense of movement. This is again contrasted to the "bared teeth and nozzle" of the young horse that is "high in the air" in part V. In part VI yet another scene shows "a semi-circle of dirt-colored men" surrounding "a fire bursting from an old / ash can", contrasted to the "worn, / blue car rails (like the sky!)" in part VII. All these intersecting and contrasting lines, as well as the faded colours of the scene, present a vivid picture in which the words take on a prominence enhanced by the other foregrounding devices.

The syntax is not as prominent in these parts with the only significant case being the repetition of "and" at the beginning of parts III to VIII as well as in the fourth line of part IV. This 'rhyme' creates an accumulated effect as each part compiles into an amalgamated scene. This process is further foregrounded by the use of punctuation, each of these stanzas starting with a dash that gives a visual prominence to the "and".

The use of an exclamation mark in parts II, V, VII, and VIII harks back to Williams' imagist style, giving a haiku sense of immediacy to the scene. In part VII, for example, the simile, "like the sky!" (which is already foregrounded by the use of brackets), as well as the final line, "gleaming among the cobbles!", acquires a sense of visual immediacy due to the exclamation mark, suggesting that the scene is too overwhelming to be put into words adequately.

Spacing plays another important role in the defamiliarizing of the various elements of the scene. In part II the right-indented final line gives prominence to the movement in the scene of the "tall probationers" that are "hurrying to breakfast!". The right-indented "and" in part IV is also given prominence as an accumulative device. It is nonetheless distinct from the initial "and" of the part in that the ensuing line is linked to the sun in the first line, whereas the first word of the part indicates a scene that is isolated from the other scenes.
Part VIII, while clearly linked to the previous parts in its initial line, "- and the rickety ferry-boat 'Arden'!", forms a transition from the visual fragments of the previous parts to the musive quality of the predominantly longer subsequent parts. This part is pivotal on a number of counts, not only being a cubist change of direction and point of intersection of planes of perception with those of imagination, but also seeing the actual introduction of the "ferry-boat" from which the scenes are perceived. The defamiliarization of the ferry in its name further foregrounds the contrast between purely perceptive and imaginative.

The final five lines of this part (separated from the rest of the part by means of a right-indented first line, as well as in the use of quotation marks) bring another intrusion into the perceptive line of the poem. This quotation from Whitman's 'Crossing Brooklyn Ferry', aside from introducing "a line of continuity in American verse" (MacGowan, 1984:30), gives a sense of the collage in creating an illusion of depth. In the same way that the visual artists affix elements from real life to their paintings, Williams includes this fragment from an existing poem as an almost tactile element.

Part IX again starts out on a visual level with the presentation of the scene closer to the ferry in terms of cubist lines, forms and colours:

Exquisite brown waves - long
circllets of silver morning over you!
enough with crumbling ice crusts among you!
The sky has come down to you,
lighter than tiny bubbles, face to
care with you!

This defamiliarization of the reflection of the "silver morning" on the waves raises the presentation to an extremely vivid level as the scene is viewed from a number of angles. This is executed amid reappraisals of

24 According to Brewer's Dictionary of Phrase and Fable (1963:44), the forest of Arden was once "a large tract of forest land in Warwickshire". Williams points out the inappropriateness of the name of the ferry-boat by drawing attention to the surroundings: "What an object to be called 'Arden' / among the great piers, - on the / ever new river!?".
the effect of the light on the water, causing the visual plane to intersect with the plane of movement as a sense of the flux of the water eventuates.

The last four lines of the part are juxtaposed with the last lines of the previous part, enhancing the visual cubist elements of the first lines. The lines are again much more imaginative than visual and again introduce "white gulls", this time not following "the ghost of the Half Moon", but as a metaphor of the spirit of the sky. The contrast between the "brown waves" and the "silver morning" of the first lines of the stanza is further repeated in these lines in the contrast between the "white gull with delicate pink feet" and his "snowy breast" to create a complex sense of edges.

This sense of edges is repeated in the next part in the "curdy barnacles and broken ice crusts" noticed by the "young doctor" as he dances "alone / at the prow of the ferry. In this part it is also clear that the initially direct presentation of the first parts (although they were isolated fragments) becomes increasingly broken in the rest of the poem. The geometric lines of the prow of the ferry are further intersected by the ice "left at the slip's base by the low tide", while this perceived plane is intersected by the plane of memory/imagination as he "thinks of summer and green / shell-crusted ledges".

Again a contrast is introduced between the ice and the green ledges among "the emerald eel-grass!". This contrast is foregrounded in the defamiliarization of the last line by means of spacing (in being right-indented), and punctuation (with the use of the exclamation mark). The intersection of lines and planes in this part is further enhanced by the juxtaposition (containing the contrasts) of the "ice crusts" at the base of the ferry's slip with the "shell-crusted ledges".

This appearance of contrasts and edges in the broken presentation is continued in parts XI to XIII. In these parts a number of lines, colours, and intersecting planes combine to create a broken and complex appearance that is close to that of the collage. This is evident in, for example, the lines in part XI in "the river breaks east from them / above the city - but they continue south / - under the sky -"25, and also in the

25 This interjectory fragment that is bracketed by dashes incidentally forms a rhyme with the bracketed "like the sky!" in part VII.
"yellow rushes bending / above the white snow patches; / purple and gold ribbon / of the distant wood" in part XII which joins lines and colours.

In part XII the instructive plane and the visual plane intersect in a presentation that is pervaded by edges and other foregrounding devices:

Work hard all your young days
and they'll find you too, some morning
staring up under
your chiffonier at its warped
bass-wood bottom and your soul -
out
- among the little sparrows
behind the shutter.

Part XIV once more introduces a sudden change of direction in its brief visual character: "- and the flapping flags are at / half mast for the dead admiral", before the lengthy final part synthesizes the various planes and fragments into a unity by means of an abstract design.

In cubist fashion the first lines of this final part draw attention to the presentation as man-made object:

All this -
was for you, old woman.
I wanted to write a poem
that you would understand.

These lines bring together the multiple changes of direction, unpredictable 'time shifts' (in the sense of changes between direct visual planes and museive or imaginative planes), lines, angles, and other defamiliarizations.

Although the seemingly unrelated previous parts of the poem already display an abstract design in juxtapositions and rhymes, and although they are brought together in the first lines of this part, the poem ultimately attains a unity in the final defamiliarization of the intention of the speaker in the closing lines of the poem:
Well you know how
the young girls run giggling
on Park Avenue after dark
when they ought to be home in bed?
Well,
that's the way it is with me somehow.

The isolated nature of this presentation seems to indicate a fragmentation that renders the poem without a sense of a whole. The edges that emerge, as well as the unrelated appearance of the scene that is created, strengthen this perception. It would, however, seem that these elements rather force a sense of a complexly structured unity on the reader as the experience created in the rest of the poem is brought to the same level as the scene with which it is compared in a complex juxtaposition. The effect created by the poem is thus not far removed from that of the synthetic cubist collage in spite of the fact that it seems to degenerate into fragmented perspectives.

In 'Conquest' (CEP:172), as in some of the parts of 'January Morning' (CEP:162-166), Williams makes extensive use of colours to create a highly visual scene. The poem's cubist effect, however, depends less on design in the abstract sense of the previous poem, mainly due to the simpler 'unity' attained in the brevity of the poem. Neither do foregrounding devices such as punctuation and spacing play such a decisive role in the defamiliarization of the elements of the scene.

The scene created in this poem is, in some ways, closer to imagism than the previous poem, presenting one image of the landscape that is both clear and hard (instead of the multiple images constituting the scene in the collage). The defamiliarization of the scene nonetheless works with the sharp contrasts between the colours to create a highly cubist poem. This is specifically evident in the first stanza:

    Hard, chilly colors:
    straw-grey, frost-grey
    the grey of frozen ground:
    and you, O Sun,
    close above the horizon!
    It is I holds you -
    half against the sky
    half against a black tree trunk
    icily resplendent!
The defamiliarization of colours in the first line (being endowed with the tactile quality, "chilly") is enhanced by the subtly shifting (figurative) planes in terms of which the grey winter landscape is analyzed in lines two and three. The introduction of the sun in line four contrasts the lifeless colours of the landscape with the brilliance of the sun. The sun "close above the horizon" further causes the plane of (drab) colours to intersect with the plane of the distant line of the horizon etched by the even more distant sun.

In lines six to nine the defamiliarization of the role of the sun, being held in its specific position by the speaker (with the implication that even this position is awarded by the speaker), enhances the contrasts of the previous lines. This is effected as the planes and lines of the sky and the "black tree trunk" intersect with the plane of the "icily resplendent" sun and the line of the horizon.

The contrasts in this stanza are evidently more complex than those of many of Williams' previous cubist poems. Similarly, the shifting planes by means of which the scene is analysed display an increased complexity in terms of development. The presentation does not merely move in an outward or upward direction (as in e.g. 'Spring Strains' [CEP:159]), but continually switches between earth, sun, and sky.

The second stanza nonetheless achieves a synthesis of all these elements of the scene as the speaker forces his will on the landscape in an imperative tone in the first line: "Lie there, blue city, mine at last -". In the rest of the stanza the scene is further defamiliarized in the presentation of the landscape as colours. In a cubist fashion these colours now become the objects and not merely elements of objects as in the previous stanza. An extremely powerful juxtaposition emerges from this and is strengthened by the contrast between "straw-grey, frost-grey" and "banked blue-grey", as well as that between "icily resplendent" in the first stanza and "the overpowering white" of the second.

The transformation of the landscape from perceived details to manipulated appearance is once again revoked in the two final lines of the poem when the power of the sun over the landscape not only dispenses unity to the
scene, but also asserts it in the "indescribable smoky yellow" in which it bathes the landscape, rising "into the overpowering white" of the sun.

The two versions of 'Love song' (CEP:173-174) probably present one of the clearest demonstrations of the development of Williams' style from the fragmented presentations of the initial analytic cubist poems toward the greater concern with design and unity in the synthetic cubist poems.

The 'First Version:1915' (CEP:173,174), containing most of the final version (except for the last two lines), is definitely more fragmented than the streamlined second version. In this poem the use of highly personalized planes and fragments, which pull the scene inwards to the speaker as centre, diminishes both the immediacy and the 'visuality' of the poem 26.

The final version contains only the intensely visual parts of the first version, excluding everything from the 1915 work that derives from its force and including only three lines, the initial line and the last two lines, as a 'subjective' frame within which the cubist picture is created. In this presentation each word is given prominence; "Williams' strategy, according to Perloff (1983:170), "is to isolate words rather than to blend them in symmetrical rhythmic phrases: no two lines have the same stress pattern, and yet key words are carefully linked by alliteration".

The poem starts with "I lie here thinking of you: - ", revealing the persona of the poem, and ends with "you far off there under / the wine-red selvage of the west!", both asserting the role of the other person in the preceding scene and also binding the poem into a circular unity (specifically in its structure as one distinct sentence).

This frame is more prominent than that used in some of the imagist poems in the book (e.g. the two 'Pastoral' poems), serving a parenthetic function similar to that of brackets. It also contributes towards the visual quality of the poem, enhancing the vivid colours of the scene.

26 Perloff (1983:170-10), in her The Visual Text of William Carlos Williams, discusses this element of visuality extensively.
The three sentences constituting the centre of the poem reveal an abstract design that develops from the statement in lines two and three, "the stain of love / is upon the world!", into the description of the extent of this stain in lines four to nine, before concluding the centre with the presentation of the outward move towards the world in general in lines ten to fifteen.

The second sentence specifically defamiliarizes the scene with an intense, almost brutal, presentation of the stain:

Yellow, yellow, yellow,  
it eats into the leaves  
smears with saffron  
the horned branches that lean  
heavily  
against a smooth purple sky!

The repetition of "yellow" in the first line of the sentence establishes a violent tone that is underscored in the next line by "eats", in the following by "smears", and in the ensuing lines by "horned", and "lean / heavily". These violent elements of the scene form a sharp contrast with the "smooth purple sky" of the last line of the sentence.

In the third sentence this violence and the contrasts are juxtaposed with the "honey-thick stain" that spoils "the colors of the whole world -", indicating the effect of the stain of love on the world27. The 'rhyme' of "stain" further intensifies the presentation in the contiguous relation that emerges.

The final lines of the poem continue the outward movement of the third sentence and also incorporate the hitherto distant frame into the design of the poem. The "wine-red selvage of the west" under which the other person is, is finally juxtaposed with the "stain of love", uniting frame and scene. It is specifically these two lines (additional to those already occurring in the first version) that render the poem a synthetic cubist work.

27 In this poem, according to Miller (1966:321), "as in most of Williams' work, there is no emptiness. The space of the poem is everywhere filled with a soft fluid stuff which is both active and substantial". This further underscores the tactile quality of the poem.
In this final poem Williams begins a move towards a prosody that underscores his cubist techniques of defamiliarization. According to Moore (1986:516), "one of Williams' most effective devices was the non-representational line: the poetic line that did not coincide with syntactic juncture". This foregrounding device is not used extensively in Al Que Quiere! and only starts to become dominant in Sour Grapes, before reaching a climax in the erratic presentations of Spring and All.

4.2 SOUR GRAPES (1921)

In the previous chapter it has already been shown that the poems of Sour Grapes are less conventionally structured in the sense of stanzas. In many of the poems this is accompanied by a tendency towards more lengthy and less direct presentations. What further emerges from this is a more frequent use of abstract design to attain unity. This is mostly a continuation of the development of Williams' poetic style in Al Que Quiere! towards that of synthetic cubism, although on the whole it is more consistent in this book.

Another feature of the book is the prominent role of colour in the design of particularly the cubist poems. According to MacGowan (1984:82), "Many of the Sour Grapes poems are organized around color". This can be seen in such poems as 'Daisy' (CEP:208), and 'Primrose' (CEP:209) in which colour becomes all-pervasive, a quality that also surfaces in Spring and All.

MacGowan points out that "'to paint the wind' well suggests [Williams'] purpose of capturing a unique moment of movement or growth, and setting the moment in the new time of the patterned poem" (1984:84). This statement (specifically aimed at the poetry in this book) also reveals Williams' cubist treatment of time as well as a basic difference between his poetry and the works of the visual artists, namely his ability to create emotions and feelings on an abstract level.

'The Late Singer' (CEP:187) is, although not lengthy, not as direct and immediate as the imagist poems in the book. As in many of the poems in
the previous book, the poem acquires a unity in the abstract design imposed by a subjective frame (or skeleton).

The three initial lines set the scene in a subjective tone arising primarily from the contrast between the first two lines and the third line:

Here it is spring again
and I still a young man!
I am late at my singing.

The contrasting of "spring" and "young" to "late" foregrounds the singing, emphasising the fact that the youthful combination should already have provoked song. This is enhanced by the subtler juxtaposition of the first line with the second in which the youth of the speaker acquires prominence, creating the overall impression that the speaker is somehow prevented from commencing his song in spite of his youth (this is further accentuated by the exclamation mark at the end of the second line).

Lines four and five introduce a powerful juxtaposition of the young speaker who is overdue with his singing with the sparrow which "has been at his cadenzas for two weeks past". The contrast inherent in this juxtaposition creates a cubist intersection of planes as the speaker transfers his almost despondent mood to the sparrow "with the black rain on his breast".

The sixth line poses a question that inserts another subjective plane into the presentation: "What is it that is dragging at my heart?". This line foregrounds the mood that pervades the presentation in the previous lines, both forming a transition to the rest of the poem and creating an abstract design in which the mood is defamiliarized at the hand of the scene.

The next six lines present three isolated elements of the scene (also isolated from the sparrow in lines four and five):

The grass by the back door
is stiff with sap.

28 According to the Reader’s Digest Reverse Dictionary, a cadenza is an "elaborate flourish occurring in classical music, usually as a solo in part of a song or towards the end of a concerto movement".
The old maples are opening
their branches of brown and yellow moth-flowers.
A moon hangs in the blue
in the early afternoons over the marshes.

These three imagist elements of the scene form three distinct sense units that are all on a visual plane. The intersection of this plane with the aural plane of the first part creates another cubist contrast.

Within these a number of defamiliarizations lend prominence as well as a sense of edges to the objects while a rejuvenating mood emerges that is in sharp contrast to the 'black' mood of the previous lines. In lines nine and ten the presentation of the "old maples... opening / their branches" of flowers forms such a contrast to the "young man" who seems unable to commence his singing.

The visual plane, the colours of the maple, is further juxtaposed with the aural "black rain" of the song of the sparrow in line four, as well as with the "blue" in line eleven that is not merely a feature of an object but becomes the sky itself on a metonymic level. The edges emerging from these juxtapositions are further given prominence in the varying line-lengths of the poem.

The final line concludes the scene, forming a 'rhyme' with line three. This repetition not only effects a unity, but also foregrounds the fact that the mood of the speaker is fragmented, or rather defamiliarized, at the hand of the isolated elements of the scene. The four elements (viz. the cadenzas of the sparrow, the grass, the maples, and the moon) are synthesized, both in their juxtaposition and in the abstract design imparted by the almost circular subjective frame. The unity further takes the form of a song of spring in which each element forms a cadenza that contributes to the harmony of the whole.

'A Celebration' (CEP:188-190) also attains unity, although on quite a different level. The poem is again close to the collage of the synthetic cubists (and to the two lengthy 'collages' in the previous book) with the distinction from similar endeavours in the previous book that a more obvious design permeates the elements of the presentation. In this a harmony of figurative language is created that centres around a celebration
of the arrival of spring in March in a defamiliarized (and highly cubist) presentation of time or season, forming a cubist 'rhyme' with spring in the previous poem.

In the first stanza March (the coming of the celebration of spring) is introduced in the form of gusts of wind, yet "broken against cold winds". This defamiliarization of the season is enhanced in the final line of the stanza when growing March is presented as moving " - not into April - into a second March", thus preparing the reader for the significance of this month in the development of the poem.

This introduction continues into the second stanza with the defamiliarization of the sun in the reversal of its position, the shadow projecting "the tree / upward causing the sun to shine in his sphere". This sets the fragmented (or rather defamiliarized) scene for the trip to and tour of the orchid-house in which each encounter presents an isolated detail of the scene in a number of shifting perspectives.

In the two following irregular stanzas, the focus shifts from the setting for the trip, to the visual plane of the oleanders, to the plane of the aroma of the orange-trees. The first five lines of the third stanza focus the actions and scenes in the rest of the poem in yet another introduction, close to that of the outing in 'Promenade' (CEP:132) in Al Que Quiere! (except for its prose-like quality):

So we will put on our pink felt hat - new last year! - newer this by virtue of brown eyes turning back the seasons - and let us walk to the orchid-house, see the flowers will take the prize tomorrow at the Palace.

The second and third lines specifically foreshadow the jumbled presentation in the final stanzas with the turning back of the seasons juxtaposed with the reversed role of the sun in the previous stanza.

The first stop on the trip to the orchids (foregrounded by the first right-indented line of the poem) is at the oleanders: "Stop here, these are our oleanders. / When they are in bloom -". The defamiliarization of the scene is evident in the fact that the oleanders are not in bloom. The visuality of the presentation nonetheless creates a picture of blossoms in
the defamiliarization of the "huskless" plants, showing "the very reason for their being".

The fourth stanza introduces a powerful juxtaposition of the visual scene of the blossomless oleanders with the contrasting scene of the perfume of the "orange-trees, in blossom". The visual plane of the previous scene intersects with the plane of the "perfume" in the first four lines of this stanza, an intersection that is foregrounded by the quality of "weight" awarded to it. It further intersects with the plane of the light-darkness contrast in lines five to eleven of the same stanza, starting with the right-indented "It is that very perfume / has drawn the darkness down from among the leaves".

Whereas the absence of blossoms defamiliarizes the visuality of the scene of the oleanders, the darkness is used in this scene to foreground the fragrance of the blossoms of the "orange-trees": "It is this darkness reveals that which darkness alone / loosens and sets spinning on waxen wings -". The fragrance is further given prominence by its very subtlety, not even making itself known with the delicate "touch of a finger-tip" or the barely noticeable "motion / of a sigh" and yet proving to be "its own caretaker" as a "too heavy sweetness".

In the midst of this stanza the poem moves on to the heart of the presentation as the orchid-house is entered. The sudden change of direction is again indicative of the collage. Now commences the figurative presentation of the orchids in metaphors of jumbled, defamiliarized months, starting with "an old January, died - in Villon's time".

The visual presentation of this orchid, whose colours are pointed out as "Snow, this is and this the stain of violet", is defamiliarized as being a remote inception (in both time and space) of "the spring that foresaw its own doom". The complex intersections of planes of colour, time, and space in metaphor is made even more cubist in the 'rhyme' of spring. This distant spring (made tangible in the 'stained' orchid) plays another reappraising role in the sequence of the celebration of spring.
The next orchid encountered in the tour of the orchid-house is presented as another 'picture' from a distant time and place: "And this, a certain July from Iceland:". The sudden change in direction as we jump to July from January gives pertinence to the cubist 'texture' of the poem.

This month was "breathed... toward the South" (as a seed) by a "young woman of that place", again moving in space, before being transferred into the orchid when it "took root there". The fact that "the plant is small", in spite of its colour that "ran true", combines with the previous image of "the spring that foresaw its own doom" in a design that points towards a climax.

This design is also prominent in the 'rhyme' of snow or ice in the presentation of these two orchids that recurs in the following orchid, presented as "This falling spray of snow-flakes [which] is / a handful of dead Februaries". This orchid again foregrounds the pending arrival of spring in March as the "dead Februaries" are "prayed into flower by Rafael Arevalo Martinez / of Guatemala".

In the continuation of this jumbled presentation, expectations are again upset in the next stanza, commencing with a foregrounding right-indented line, as March is this time defamiliarized in the jump to April and May. A sense is created of a spiral movement, focusing in on elusive March.

Another plane intersects the visual, tactile, and olfactory planes of the previous scenes as these orchids are presented on a sexual plane, yet also enfolding the other planes. In this scene the "full, fragile / head of veined lavender" is an "old friend" who calls back memories of "that April" as a time when "we first went with our stiff lusts / leaving the city behind, out to the green hill -".

The presentation of April as the first actual month (in the sense of a time) is juxtaposed with that of May who becomes the speaker's partner on this trip in memory, while the two orchids are at the same time contrasted as a "head of veined lavender" and a "branch of blue butterflies tied to this stem" (the deictic "this" brings the presentation back to the immediate).

The next stanza again starts out with a deviation from the focal point of March. After the wide gap between January and July in the first two
orchids, and the closing in by means of the smaller gap between February and April/May in the ensuing orchids, June as "a yellow cup" is combined with August (as the final part of Summer) in a false focus on July.

The presentation of August as "the over-heavy one" is, however, linked to the "too heavy sweetness of the orange-trees in the fourth stanza. This final jumbling of months accentuates the upsetting of expectations when we arrive unexpectedly at (and still avoid) March in lines two to four of the stanza: "And here are - / russet and shiny, all but March".

The defamiliarization of the 'celebration' of spring reaches a climax in these lines as the speaker moves on to March with the words: "And March? / Ah, March -", seeming to be about to take off on an intense rendering of this very special month/orchid. Instead of this, the right-indented fifth line of the stanza seems to destroy the entire design of the rest of the poem that precedes it when the speaker states: "Flowers are a tiresome pastime". The line contradicts the entire trip and tour of the garden and orchid-house, with the next two lines augmenting the feeling of disillusionment: "One has a wish to shake them from their pots / root and stem, for the sun to gnaw. Even the sun contradicts the snow of the previous scenes.

The seven final lines, however, reveal the abstract design of the poem as the reader is brought to realize that the whole trip was merely a yearning for spring amid the reality of the cold of winter.

The end of the trip is again similar to that of 'Promenade' (CEP:132) as the trip with its various trips of the imagination is concluded with a return to the warmth of home:

Walk out again into the cold and saunter home to the fire. This day has blossomed long enough. I have wiped out the red night and lit a blaze instead which will at least warm our hands and stir up the talk. I think we have kept fair time.

Time is a green orchid.

These lines create an illusion of depth with their return to the 'reality' of home. The final line presents a metaphor that concludes the number of
metaphors and metonymies in the poem in a subdued and more sober fashion, this time merely bringing together time and the orchids.

In the penultimate line the statement in the previous stanza (that contradicts the entire presentation), "Flowers are a tiresome pastime", is again contradicted when the speaker states "I think we have kept fair time". This has the effect of reasserting the design of the poem.

These reappraisals as well as the multiple changes of direction and various points of view imposed on the "Celebration", work with the defamiliarization of the scenes in metaphor and metonymy, and the use of foregrounding devices such as language and spacing, to create a work that has much in common with the analytic cubist collage.

The constant defamiliarization of the scenes and the presentation of elements in a distorted fashion in 'The Celebration' also appear in 'April' (CEP:190), although in a more concentrated form. The 'rhyme' of spring is again prominent, but in this case the focus is on April with the season at its peak.

The defamiliarization of spring is exceptionally intense in the poem as the repetition of "too" hammers out its overwhelming presence. The first three lines introduce this theme with the speaker stating:

If you had come away with me
into another state
we had been quiet together.

These lines, together with "But" in the next line foreground the rest of the poem with the implication that the speaker and his companion should have left that location to escape the overpowering presence of spring that disturbs their peace. But since they stayed, the speaker "had no rest against that / springtime!".

This treatment of spring is not unlike that of the Al Que Quiere! poem, 'Smell' (CEP:153). Although this poem deals more directly with the visual aspects of spring (instead of the primary focus on smell in the other poem), both poems upset the conventional view of the season by presenting less pleasant elements.
While the poem contains a number of elements that can be traced to other poems of this period, such as the framing of the centre of the poem in a cubist fashion, the defamiliarization in the poem's central lines attains a singular intensity.

After the introductory lines, lines four to sixteen present the defamiliarized elements of the scene in a number of intersecting visual and olfactory planes:

But there the sun coming up
out of the nothing beyond the lake was
too low in the sky,
there was too great a pushing
against him,
too much of sumac buds, pink
in the head
with the clear gum upon them,
too many opening hearts of lilac leaves,
too many, too many swollen
limp poplar tassels on the
bare branches!
It was too strong in the air.

In lines four to eight there is a distinctly cubist tension as even the sun, "coming up / out of the nothing", seems to struggle against the force of the season. This overwhelming force takes the form of excessive "sumac buds" and "opening hearts of lilac leaves". The overpowering scene seems to swell until it reaches a climax in the loaded and contradictory presentation of "too many, too many... / ...poplar tassels" that are both "swollen" and "limp", and that crowd on "bare branches".

The presentation seems to culminate in the introduction of the plane of smell in line sixteen as the cumulative elements of the scene become a permeating presence that hangs too strongly in the air, just like the "too heavy sweetness" of the orange trees in the previous poem.

The sudden change of direction in lines seventeen to nineteen renders a final synthetic cubist defamiliarization in which the juxtaposition of the hammerings of spring's overwhelming "too" with the "pounding of the hoofs" which it becomes in the speaker's dreams, acquires prominence.
The final line (which combines with the three preceding lines in framing the centre of the poem) provides a dual closing perspective which revokes the negative tone of the rest of the poem on the one hand, changing the overwhelming atmosphere to a merely tiring one. On the other hand it also projects the reappraising perspective of a dream on the scene. On both counts, however, the line reveals a concern with unity and design in the poem that can be closely aligned with the style of synthetic cubism.

'A Good Night' (CEP:192-193) again proves Williams' diversity in style with its lengthy presentation that is quite distinct from that of the other long poems in the book. Unlike 'A Celebration' (CEP:188-190), for example, the poem does not constitute a journey but rather an interminable state of jumbled thoughts and images as the speaker coaxes his listener into semi-consciousness in the face of evading sleep.

The lullaby is extremely evocative and sensuous with a multitude of intersecting planes and lines that are stacked and at the same time scattered before finally dispersing into the void of the final line. This presentation is probably the closest Williams ever comes to the stream-of-consciousness technique employed in the narratives of modernist novelists, of which James Joyce's *Ulysses* is the most obvious example.

The poem is nonetheless rendered cubist by a number of defamiliarized fragments and images. In this the numerous 'rhymes', as well as the use of punctuation and repetition to create an almost visual presentation of sleeplessness, are central.

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29 According to Miller (1966:349), this poem is similar to a number of later poems in that it mixes "heterogeneous details from various times and places of the poet's experience". In this erratic presentation Miller's view that the details "all exist together in the single space of the mind and can be called on at will to form the continuity of the poem, a jagged pattern of dissociated pieces juxtaposed" further seems to hold true.

30 I distinguish here between 'rhyme' and repetition with the former signifying a more comprehensive repetition of not only words but also concepts, while the latter refers to the successive use of the same word such as 'sleep, sleep', etc. to enforce the theme of the lullaby. The repetitions are, however, often 'rhymes' as well.
As in most of the longer poems previously discussed in this chapter, this poem again displays a number of characteristics of the collage. This is evident in the fragments which are loosely arranged into stanzas that each brings about a prominent change of direction containing trains of thought and images and which are linked by means of 'rhymes'.

In the first stanza, for example, the image of the sea swells to take in waves, wind, and gulls in constant reappraisals of the scene. The "tideless waves" in line two 'rhymes' with the "field of waves" in line eight and the "wave-white" gulls in line eleven. In the same manner the "lake wind" in line four takes in the cries of the gulls in the 'rhyme' of "wind-gusts" in line six that are themselves "broken by the wind" in line seven.

In this scene the visual planes of the vast waves and white gulls also intersect with the aural planes of the sound of the waves and the hoarse cries of the gulls. The combination of these elements with the permeating presence of the lullaby and sleep is further given prominence by the repetitions "Sleep, sleep!" in line six, "Food, food!" in line ten, linked with "Offal, offal!" in line eleven, and again the open "sleep, sleep..." in line fourteen.

In the first five lines of the second stanza the defamiliarized "Gentlefooted crowds" and the contrasting "enraged roar of the traffic" are presented in much the same fashion, before going over into the presentation of the relaxing body. The design and structure in this stanza with the transition effected by the central line twenty, "it is all to put you to sleep," are something of a premonition of Williams' more structured objectivist work.

Stanza three sees another change of direction with the presentation of the "black fungus" in its first line. After the repetition and 'rhyme', "sleep, sleep" in the following line, "The night" in the same line provides another contrast and juxtaposition, "coming down upon / the wet boulevard", attacking sleep. After being presented merely as a force that "would keep you from sleeping" in the first eight lines of this stanza, night is further developed into a more threatening force in the second eight lines as it becomes a devilish nightmare that would entice the would-be sleeper to commit suicide.
In the last three lines of this stanza, however, the speaker defamiliarizes this nightmarish night after yet another imploring "go to sleep". In these lines the night is transformed into a lullaby: "his cries are a lullaby; / his jabbering is a sleep-well-my-baby; he is / a crackbrained messenger. This reappraisal again points out the almost visual edges of this 'collage'.

The defamiliarization brought about by the unexpected time shift in stanza four takes the form of a dream-like projection of thought to the morning. The sound of the maid "waking you" and the rustling "of your clothes as you raise them", as well as the touch, sight and taste of the grapefruit, the clinking sound "of the spoon", and the smell of the toast, all take part in this elaborate lullaby; "it is the same tune", it says it "over and over".

The final stanza is directly linked to this morning scene as the "open street-door lets in the breath of / the morning wind from over the lake". This wind forms another 'rhyme' with the lake wind of the first stanza, revealing a strong circular design. In the rest of the stanza the poem acquires a sense of urgency that seems to be triggered by the "crackle of a newspaper, / the movement of the troubled coat beside you -". This seems to remind the speaker that morning is near and that going to sleep becomes compelling. The sixth line of the stanza spells this out in the 'rhyme' and fourfold repetition: "sleep, sleep, sleep, sleep...". The three subsequent lines contain a quickened train of thought in which images follow closely on one another:

It is the sting of snow, the burning liquor of
the moonlight, the rush of rain in the gutters packed
with dead leaves: go to sleep, go to sleep.

These fragments are further given prominence by the indeterminate "It" that introduces them, and they in turn foreground the final repetition by creating a contrast of rapid movement to gentle sleep.

The final line of the poem, together with the first line, brings the entire presentation to a unity, while paradoxically also strengthening the awareness of the interminable nature of the night and going to sleep in "Go to sleep - though of course you will not -" and "And the night passes - and never passes -".
This prominent design as well as the numerous defamiliarizations (including time shifts, changes of direction, reappraisals, and foregrounding devices such as language, punctuation, and contrasts) which lend prominence to the words, combine with the intersecting and shifting planes and the numerous 'rhymes' and repetitions to create a distinctly cubist poem that has much in common with the collage of the synthetic cubists.

In 'Overture to a Dance of Locomotives' (CEP:194-195) (1916-1917), Williams uses a much less obviously structured approach (in terms of conventional stanzas), although the poem does resemble 'A Good Night' in terms of changes of direction and, to a lesser degree, 'rhyme' and repetition.

Although Macgowan (1984:34) states that this poem has much in common with, among others, the Al Que Quiere! poem, 'January Morning' (CEP:162-168), its highly defamiliarized presentation with a number of isolated lines (space thus acquiring special significance), as well as the prominence of geometrical forms in the poem really renders it unique.

The first stanza already introduces a number of cubist characteristics with contrast and intersecting planes of sound and sight. The chanting of the names in "picked voices" (elevated) becomes "promises" that acquire an almost tangible character when they "pull" downward "through descending stairways / to a deep rumbling".

The next stanza introduces a change of direction in the defamiliarized presentation of the passengers. This defamiliarization is brought about by the foregrounding of their "rubbing feet" in the right-indented first line of the stanza, but more specifically in the cubist hues and the intersecting planes of light, movement, and form:

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  The rubbing feet
  of those coming to be carried quicken a
grey pavement into soft light that rocks
to and fro, under the domed ceiling,
across and across from pale
earthcolored walls of bare limestone.
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In this presentation the shifting planes are specifically evident as we move from (horizontal) "grey pavement" underneath, to "domed ceiling" overhead, to (vertical) "earthcolored walls" beside.

In the third stanza the focus shifts to the "great clock" as the plane of movement is again introduced; this time intersecting with the defamiliarized plane of time. The fourth stanza brings this time/movement intersection to the plane of form and light (the sunlight 'rhyming' with the light in the second stanza).

This stanza is pivotal in the presentation, also containing a number of other cubist elements such as the geometrical form of the "pyramid of sunlight", and the tension and contrast in this light that forms "discordant hands straining out from a center". These "inevitable postures infinitely repeated -" also prepare the ground for the ultimate presentation of the tracks and the movement of the wheels in the dance of the locomotives. The isolated line 21, "two-twofour-twoeight!", strengthens this in an aural creation of the sound of the locomotives.

After this foregrounding of the locomotives by means of sound, the scene acquires a new urgency in the next four lines of the poem. In line 22 this is revealed in the isolated detail of "Porters in red hats [who] run on narrow platforms". The same effect is created in lines 23 to 25 as the isolated fragment of speech that is inserted urges an unidentified woman to take the correct train. This is foregrounded by means of spacing (the right-indented line 24) and also punctuation (the exclamation marks at the end of lines 23 and 25).

The next stanza presents another change of direction as the tension inherent in the scene is once more revealed. This stanza is suffused with geometrical forms and intersecting lines. The lights "hang crooked" (yet vertical) from the (horizontal) "concrete / ceiling", while the "dingy cylinders" of the locomotives are "Poised horizontal / on glittering parallels". The tension is specifically evident in the "Poised... cylinders" that "pull against the hour" (once more intersecting with the plane of time), kept at bay only by the brakes that "can hold a fixed posture", and then not indefinitely ("till").
The dash after the foreshadowing "till" creates an expectation that is fulfilled almost immediately in the foregrounded line 33 (that is isolated and right-indentend), "The whistle!". After this interjection the sound created in line 21 is altered in line 34 in a 'rhyme' that is both a juxtaposition and a reversal: "Not twofour. Not twofour. Two!", creating a quickened sound that strengthens the already quickened presentation.

The next stanza sees the train accelerating in a presentation that is close to that of the speeding firetruck in 'The Great Figure' (SP:36) in the same book. As in that poem, only isolated details of the scene are presented in rapid succession. After the commencing "Gliding windows" of the passing train, the presentation focuses on an isolated inside view of the train in the imagist fragment of "Colored cooks sweating / in a small kitchen", before the "Taillights - " are rendered in a final 'burst' as the train recedes into the distance, trailing only its sound.

This sound is already diminished (stripped of its urgency in line 34): "In time: twofour! / In time: twofour!". The reappraising 'rhyme' indicates the reduced quality of the sound after the frantic climax of sound and movement in the previous lines.

The final stanza presents the final contrast between movement and stasis as the wheels "repeating / the same gesture remain relatively / stationary". The lines and planes of the poem are also concluded (and yet left open) in this stanza in the rivers that "are tunneled: trestles / cross oozy swamp land" as well as with the rails, "forever parallel / return on themselves infinitely". The lines do not, however, meet, bringing the presentation to another geometrical plane in the theorem that states that two parallel lines will never converge.

The final right-indentend "The dance is sure" works with the title to synthesise the presentation in giving substance to the isolated details and revealing the abstract design of the poem. The poem's cubism nonetheless leans heavily on contrast (evident in the constant movement/stasis, horizontal/vertical, and order/disorder juxtapositions) and intersecting planes, as well as on a variety of elements such as 'rhyme', intersecting planes, and colours.
The abstract design that brings 'The Desolate Field' (CEP:196) to a synthesis likewise depends on contrast. The poem is once again almost imagist in its brevity, although the overall unity achieved by intersecting and juxtaposed planes of experience is clearly rather that of synthetic cubism.

Whereas the poem is remarkably similar to 'Approach of Winter' (CEP: 197) of the same period, that poem's imagist immediacy and hardness are replaced by overlapping levels of ingenuous perception and subjective emotion. The contrasts in the poem also work towards an abstract design rather than a direct and clear presentation as in the imagist poem. This is already evident in the first four lines:

Vast and grey, the sky
is a simulacrum
to all but him whose days
are vast and grey, and -

The outward simulacrum of the "vast and grey" sky presented in the first two lines is juxtaposed with the inner significance this image attains for the person whose days are similarly "vast and grey". This 'rhyme' serves to give prominence to the juxtaposition of "sky" and "days" in which the intersection of these two distinct planes is manifested.

The imagist scene created in the next three lines introduces a contrast in the objective interjection of the goat stirring (as if only now coming to life in the 'picture' created within this presentation) "In the tall, dried grasses". As this imagist plane intersects with the planes of the first lines (in the parenthesis induced by the dashes), another contrast emerges between the "tall grasses" (vertical) and the "ground" (horizontal) on which the "nozzle" of the goat searches. This contrast pervades the rest of the poem in a number of guises.

After the certainty of the image created in these lines, the return to subjectivity in lines eight and nine, "- my head is in the air / but who am I..?", presents a 'rhyme' with the equivocal "vast and grey" sky and its paradoxical meaning for "him". This, together with the foregrounding ellipsis at the end of line nine, intensifies the despondent tone of the speaker.
The 'high/low' contrast evident between "ground" and "air" affects another intersection of planes, this time of direct presentation and subjective musing, before surfacing again in the last four lines. In these lines the third "vast and grey" 'rhyme', now used in connection with "love", establishes its juxtaposition with the initial images firstly by means of the leaping of the speaker's heart (figuratively vertical), and then in the hovering presence of love (figuratively above). It is both an intersection of the different planes of ominous and protective space, and a contrast to the ground and the initially insignificant person on it.

The poem thus attains a final cubist synthesis in its intensive use of contrast and juxtaposition (in constantly intersecting planes of perception and experience), even though the presentation is much less elaborate than that of many of the previous poems in this book. It would seem from this that a poem's cubism depends less on variety of cubist techniques employed than on their intensity in the presentation.

'Blizzard' (CEP:198) shows the same intensity in the complex accumulation of contrasts within juxtapositions of, for example, "years of anger" with "hours that float idly by", and "blizzard" (drifting its weight) with "sun" (exposing "yellow and blue flakes"). These juxtapositions are again intensified by various intersecting planes such as the perceptive/visual planes (e.g. "snow", "blizzard", "sun", "trees", and "tracks"), planes of time ("years", "hours", and "three days / or sixty years"), and planes of emotion/experience ("anger", "solitude".).

The poem also attains an abstract unity in its subjective frame centring around the man that sees "his solitary tracks stretched out / upon the world". This abstract unity of the poem is confirmed by Walker (1984:139) who states that "The link between the natural scene and the private weather is deeply felt, though the specific details and circumstances are not revealed".

In 'The Dark Day' (CEP:200) this figurative use of the elements occurs in the form of "a three-day-long rain from the east", while the poem's cubist force centres less around contrast and the intersecting planes of "rain", "talking", "wind" and "Seclusion" (foregrounded in its isolation), than on
defamiliarizations. These take the form of repetitions and 'rhymes' that are close to those of 'A Good Night' (CEP: 192-193) in effect, although they acquire a new intensity in their role of foregrounding the monotony of both rain and talk (which is in turn defamiliarized in the brevity of the poem). The edges apparent in isolated words also render the poem cubist.

The 'rhyme' of the elements in the previous two poems is repeated in 'Spring Storm' (CEP: 202) with a strong sense of succession from the driving force of the "Blizzard" to the incessant rain on the "Dark Day" to the life-giving rain of the "Spring Storm" that "falls and falls" (but which is still limited to the storm). These 'inter-poem rhymes' are distinctly cubist in neither becoming symbols nor diminishing the force of the individual poem.

In this poem the cubist intensity of the previous two poems is equalled, although not by exactly the same means. The overtly figurative and subjective quality of 'Blizzard', and the stronger focus on emotion in 'The Dark Day' is replaced by an almost imagist concern with direct treatment that is only countered by the pertinent intersection of lines and planes.

The repetitions in this poem are further limited to foregrounding the downward line of the invigorating rain. This is evident in "falls and falls", "water, water / from a thousand runnels", and specifically in the loaded diction of "Drop after drop it falls. As this line acquires prominence, the contrasting lines of the "sky", "ground", "gutters", and "overhanging embankment" are also foregrounded, creating a poem that might well lack an obvious unity, but which has no less abstract design and cubist tension than the other poems in this 'series' (or this book).

Although the intensity of the previous poems remains undiminished in 'Lines' (CEP: 206) (which forms part of the series of haiku poems in this

31 With 'inter-poem rhymes' I imply a specific case of the use of intratextual devices on a limited scale in a 'series' of poems. This would tie in with Juan Gris's use of signs or rhymes (even motifs) in a series of paintings in his style of synthetic cubism. Intratextual is further to be distinguished from intertextual in referring not to corresponding elements in the works of a number of authors/poets, but rather in a number of works/poems by the same author/poet.
book), it is again completely different from the other cubist poems of this period. The poem displays a cubist sense of edges and contrast that overshadows its strong imagist undertones:

Leaves are grey green,
the glass broken, bright green.

Whereas the brevity and immediacy of the poem point to imagism, the juxtaposition of the "grey green" leaves (yet filled with life) with the contrasting "bright green" pieces of (lifeless) broken glass, is prominently cubist in the vivid picture created by the intersecting planes of colour, as the contrast between man-made and natural is defamiliarized.

The three flower poems, 'Daisy' (CEP:208), 'Primrose' (CEP:209), and 'Queen Anne's Lace' (CEP:210), form another series with 'inter-poem rhymes'. The continuation (of the change of seasons from winter to spring) as well as the 'rhyme' (of rain) in 'Blizzard' (CEP:198), 'The Dark Day' (CEP:200), and 'Spring Storm' (CEP:202) are also prominent in these poems in a further extension of the first series.

In 'Daisy', "Spring is gone down in purple", while in 'Primrose', "It is summer!". This basic continuation is overshadowed, however, by the prominent 'inter-poem rhymes' of colours, sun, and flowers in a cubist intersection of planes in all three poems. The most prominent of these is certainly colour (bringing the presentations to a visual level).

The highly defamiliarized 'Daisy' commences this series in a cubist intersection of perceptive and figurative planes. The focal point of the poem is the figurative presentation of the daisy. In the first two lines this flower is introduced in an already defamiliarized fashion: "The dayseye hugging the earth / in August, ha!". The spelling of daisy transforms it into the eye of the day, pointing towards the sun-metonymy in the rest of the poem, while its animation in "hugging" further defamiliarizes it.

Lines three to nine present a cubist change of direction (already initiated in the second part of line two) as the focus momentarily shifts away from

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32 Bram Dijkstra (1978:162-165) makes an elaborate comparison of this poem and Charles Demuth's 'Daisies', pointing out that, unlike the painting, it is ultimately "too diffused".
the daisy to the scene of nature at the end of spring in an imagist fragment. This scene serves to divert the attention from the flower, making it even more prominent when the presentation moves back to it in line ten. After the initial glimpse of the daisy, these lines create an intensely visual background by means of contrasts (between "weeds" and "corn", and "branch is black" and "heavy mass of the leaves") and isolated details (such as "furrow", "sorrel", and "crabgrass").

When the presentation returns to the daisy, this time permanently, it is again by a figurative route. The daisy is not like the sun, but it becomes the sun on a contiguous level:

The sun is upon a
slender green stem
ribbed lengthwise.

This defamiliarization of the daisy is continued in the rest of the stanza as the sun/daisy is first animated in line thirteen, "He lies on his back -", before being further defamiliarized by the interjected metaphor in line fourteen, "It is a woman also".

The figurative presentation of the daisy acquires an increased visuality in the rest of the stanza as it moves from the personification (that is an extension of line thirteen) in lines fifteen and sixteen, "he regards his former / majesty", to the completion of the sun/daisy metonymy as, "round the yellow center, / ..., he sends out / his twenty rays". The defamiliarization of this scene again surfaces in the paradox of the wind seeking out these rays "to grow cool there!". The geometric arrangement of the rays, together with the colour ("yellow") of the centre, reinforces the cubist quality of the poem.

The last two stanzas see another change of direction, this time in the shift to a direct perceptive presentation of the daisy:

One turns the thing
in his hand and looks
at it from the rear: brownedged,
green and pointed scales
armor his yellow.

But turn and turn,
the crisp petals remain
brief, translucent, greenfastened,
barely touching at the edges:
blades of limpid seashell.

In stanza two, however, the daisy is again defamiliarized, in its place in the hand as well as in the new perspective as it is looked at "from the rear". The perspectives increase in the final stanza with "but turn and turn", the focus now moving in to the daisy as a unity.

In these stanzas the poem is rendered cubist as the figurative perspectives of the first stanza are made tangible in the colours, shapes, edges, and textures of the various parts of the flower, all shown to be inextricably linked. The synthesis of isolated parts of the daisy is specifically evident in the last four lines of the poem where the flower is presented as "petals [that] remain / brief, translucent, greenfastened". In these lines the metonymic rays find an obscure 'rhyme' in the lucidity of the blades that are again transformed, this time to "limpid seashell", by means of metonymy.

The 'rhyme of "yellow" (as the colour of the centre of the daisy) in 'Daisy', immediately links the poem with 'Primrose' (CEP:209) where the colour becomes predominant. This is evident in the very first line where it acquires prominence in repetition: "Yellow, yellow, yellow, yellow!"33. The second and third lines further defamiliarize it, while also bringing it to a distinctly cubist level with the statements: "It is not a colour / It is Summer!"

This relation established between the yellow (presumably of the primrose) and summer provides another level of defamiliarization since it creates the (false) impression that the primrose is a sign of summer, whereas it is a perennial flower. This might be an indication of Williams' dislike of traditional symbols and metaphor as he upsets the expectation of an established relation by means of a defamiliarized metonymy.

33 This repetition also links the poem with 'Love Song' (CEP:173,174) in Al Que Quiere!
The design imposed by the 'rhyme' of yellow in the poem is enhanced by the 'inter-poem rhyme' of "yellow" primarily, but also of "purple" and "green", and of course the more abstract 'rhyme' of summer. In the rest of the poem this cubist sense of "yellow" grows until it encompasses all of the season. It is not merely an aspect of the various elements of the season, but becomes "summer".

This engulfing effect of the colour (which is also a metonymy for the primrose as the sun is for the daisy in the previous poem) is presented in four parts following on the foregrounding line three. Each part, starting with "It is", provides accumulating perspectives on yellow/summer/primrose in highly cubist language of edges, contrasts, isolated details, and intersecting planes. The structure of these parts, with each detail flowing into the next, again reminds of the stream-of-consciousness technique of modernist narratives, even as it creates an effect similar to that of the simultaneism of the cubist painters in the multiple points of view.

In lines four to eight the presentation moves from the movement of "the wind on a willow", to the sound of "the lap of waves", then to the light/darkness contrast in "the shadow / under a bush", and then to the general "a bird" before specifying first the living "bluebird" and "three herons", and finally the contrasting "dead hawk / rotting on a pole".

After the interjected 'rhyme' in line nine, "Clear yellow!", the presentation continues with similar edges and contrasts as well as intersecting planes (similar to the intersecting auditory, visual, animate, and lifeless planes in the first part). The defamiliarization of the scene is intensified in the remaining parts, culminating in the final part where the traditional metaphors for summer are again denounced in "It is a disinclination to be / five red petals or a rose". The foregrounding contrasts and edges also become more severe in this part after the second "it is" in line 23:

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34 According to Miller (1966:320), this indicates that, "Just as a single taste, touch, or sound swells in intensity until it permeates everything, so a visual quality can be universalized until it is everywhere".

35 According to Sayre (1983:31), "the complexity of Williams' metaphor is sustained by the repetition of the simple phrase "It is" throughout the poem".
a cluster of birdbreast flowers
on a red stem six feet high,
four open yellow petals
above sepals curled
backward into reverse spikes -

In a circular design the birds of the first part and the flowers of the rest of the poem find an abstract 'rhyme' here. This combines with the juxtaposition of "dead hawk / rotting on a pole" (lines seven and eight) with the yellow petals "on a red stem six feet high" to create a complex synthesis.

The two final lines with their broader perspective on the scene, "Tufts of purple grass spot the / green meadow and clouds the sky"36, again foreground the rest of the poem in the movement away from the discernible details of the four parts to a view of the scene as a unity. This, together with the overpowering "yellow" of the first line, provides a frame for the poem that finally synthesises it into a synthetic cubist whole.

'Queen Anne's Lace' (CEP:210) closes the series of flower poems with a combination of the principal devices used in the two previous poems. As in 'Daisy' (CEP:208), the presentation focuses more directly on the flower itself with fewer intrusions than in 'Primrose' (CEP:209). Furthermore the poem uses a language that is as intensely figurative as in the first poem, the metonymy this time being the contiguous relation between colour, flower, and woman in a sensual presentation.

As in the second flower poem, colour is of central importance in this poem, in this case not yellow but the 'rhyme' of white. It becomes a pervasive force in the poem around which the entire presentation is designed. Again Williams upsets the conventions of metaphor and symbol37, in this case in the combination of white, traditionally the colour of innocence, and the sensuality of the figurative plane of the poem.

36 Note the singular "clouds" as opposed to the plural "spot", indicating a receding from the scene and the resulting converging of particulars in a final unity.

37 It might be interesting to note at this stage that Williams, although he denounced the traditional use of both symbol and metaphor in both his prose and his poetry, never totally renounced it. However, while he still employs metaphors in many of his poems, it is mostly in a defamiliarized sense that
White also becomes the source of the poem's distinctive use of contrast. This is already evident in the first two lines when the speaker states: "Her body is not so white as / anemone petals". It is especially prominent in the contrast created between the undoubted whiteness of the flower and the "purple mole / at the centre of each flower" in lines seven to nine. In the final lines the intersection of the sexual (figurative) plane with the visual plane of white becomes most obvious as "the whole field [becomes] a / white desire".

The intensity of desire becomes a religious devotion in the two final lines with "a pious wish to whiteness gone over - / or nothing". This is juxtaposed with "white desire, empty" in line 18, creating a complex contrast that is enhanced by the contrast in lines 18 and 19 between "the whole field" and "a single stem".

Although the poem has a less obvious unity than the two other flower poems (specifically 'Primrose') the abstract design emerging in the strain towards whiteness, as well as the 'inter-poem rhymes' of "purple" and "flower" renders the poem equally cubist.

The extremely subjective 'Waiting' (CEP:213) lacks the design and unity, as well as the powerful defamiliarizations, of the previous cubist presentations in spite of some minor correspondences. The first stanza contains only isolated cubist elements in the intersection of emotional and visual planes, while the second stanza moves to exclusively subjective musings that have little in common with cubism.

38 The poem is similar to the Al Que Quiere! poem, 'Danse Russe' (CEP:148), in theme, although the personalised presentation fails to attain the intense visuality of the earlier poem.
Lines two to seven nonetheless give the poem a cubist ring in the defamiliarization of the scene, as well as in the almost painterly arrangement of form and colour amid intersecting planes:

The air is cool. The sky is
flecked and splashed and wound
with colour. The crimson phalloi
of the sassafras leaves
hang crowded before me
in shoals on the heavy branches.

The intersecting of the tactile plane (cool) with the visual plane of sky and sassafras provides a cubist background for the presentation. The 'painting' of the colours on the 'canvas' is especially vivid, while the figurative rendering of the sassafras leaves, in terms of sexual (phalloi) and animated (crowded... / in shoals) relations, defamiliarizes the scene in a distinctly cubist fashion.

The subjectivity of the rest of the poem, however, overshadows this cubist 'fragment', causing the poem to become a personalized contemplation with little design and even less unity.

'The Disputants' (CEP:214) is in stark contrast to this poem, being perhaps the purest cubist presentation in the book in terms of contrast and concentrated force. The poem combines colour, juxtaposition, contrast, and intersecting planes in a concentrated defamiliarization that has the immediacy of an imagist poem and the visuality of a cubist painting. There are also a number of 'rhymes' engaging with the series of flower poems.

The presentation centres around the tension already implied in the title as the flowers are in a silent yet "violent" dispute with their surrounding objects and sounds, attaining a unity enforced by, amongst other devices, the use of only two sentences. The first of these, lines one to eight, presents the flowers with all their contrasting and contrasted elements on a visual plane, while the second sentence moves to an intersecting aural plane that emphasises the contrasts of the first part in a skilful juxtaposition.
The defamiliarization of the flowers is set out in the personification in the title. After this the first line leaves no doubt as to the focus of the poem with the exclamation, "Upon the table in their bowl!". The ensuing description in the rest of the first sentence paints a picture of singular intensity in a succession of isolated details of colour and form, creating a sense of edges.

The "violent disarray" of the "yellow sprays, green spikes / of leaves, red pointed petals / and curled heads of blue / and white" is juxtaposed with the "litter / of the forks and crumbs and plates" among which it stands. Paradoxically, and also in sharp contrast to the previous scene, "the flowers remain composed" (in comparison).

The tension created in the first juxtaposition is intensified in the second sentence when the figurative presentation of the auditory plane is juxtaposed with the visual plane of the scene on the table. In this sentence the contrast between the flowers and their surroundings also grows in intensity as their "colloquy continues" "Coolly" (contrasted to both the title and the "violent disarray" of the first sentence), juxtaposed with the sounds of "coffee and loud talk" above which it rises.

The contrast is further given prominence by the overpowering effect of the 'sound' of the 'discussion' of the flowers that causes the "loud talk" to grow "frail as vaudeville". This creates yet another level of juxtaposition as the plane of the cubist collage (elements of which can be seen in the various perspectives and angles of the visual presentation) intersects with the plane of what might be seen as the counterpart of the collage in the performing arts, namely "vaudeville"39.

The complex design of the poem with its various contrasts and juxtapositions, as well as the prominent edges and defamiliarizations that lend prominence to the words of the poem, binds the poem into a synthetic cubist unity. The force of the poem, however, lies also in its almost imagist brevity and immediacy.

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39 According to The Penguin English Dictionary (1985:921), vaudeville is "a light often comic theatrical piece frequently combining pantomime, dialogue, dancing, and song".
'The Tulip Bed' (CEP:221) and 'Blueflags' (CEP:225) both repeat the 'inter-poem rhymes' of flowers and colour. Both poems are also intensely cubist, although on a different level and focusing on different elements than 'The Disputants'.

The first poem creates a cubist scene by means of three intersecting planes in three isolated details (also three sentences). Within these a number of lines and edges appear that work with the defamiliarization of each scene toward an abstract unity by means of an overlying design. Perspectives change from the "May sun" shining from the "sky" through "bluegauze clouds / upon the ground", to "tangled shadows" that "began to join" under "leafy trees", until the focus finally moves in to the "excellent precision" of the "tulip bed / inside the iron fence".

The figurative language of the poem is evident in the defamiliarized scene of the sun that "glues small leaves to / the wooden trees", and also in the "bluegauze clouds", "tangled shadows", and "tulip bed" that "upreared its gaudy / yellow, white and red". This further enhances the visuality of the cubist effect created by the various lines and intersecting planes.

The shifting focus of the poem, that centres in on the tulips, is also used in 'Blueflags' (CEP:225). In this poem the presentation moves from the broad perspective of the place

where the streets end
in the sun
at the marsh edge
and the reeds begin

to the "small houses / facing the reeds", and then to

... the blue mist
in the distance
with grapevine trellises
with grape clusters
small as strawberries
on the vines
and ditches

40 The grammatical 'deixis' of the past tense does not diminish the poem's force as it does in imagist poems, here rather adding another level to the presentation.
running springwater
that continue the gutters
with willows over them.

With the repetition of "the reeds begin" in the next line, the focus returns
to the edge of the reeds before moving into them to the blossoming
"blueflags". The last twelve lines of the poem, starting with this scene of
the flowers among the reeds, are especially intense as planes of sound
("chattering"), sight, smell, and finally touch ("wet, gummy stalks"),
intersect.

This poem again 'rhymes' with the other flower poems in the book,
creating a cubist sense of unity that applies not only to this poem but, on
an abstract level, to the book as a whole.

It is clear that many of the poems in Sour Grapes reflect Williams' continued experimentation "with the techniques he had learned from the visual arts during the years between 1913 and 1917" (Dijkstra, 1969:76). It is also evident that the limited edges and design of the previous book become more intense in this book, resulting in a more complex poetry that is filled with defamiliarized experiences and objects as well as with a broken syntax enhanced by numerous stops in exclamation points and abrupt endings.

4.3 SPRING AND ALL (1923)

Although the poems of Sour Grapes display an increasing use of synthetic cubist techniques, Spring and All sees a climax in this style with increased visuality and unity, evident in the complexly intersecting planes and in prominent edges\(^\text{41}\), but specifically clear in the concentrated

\(^{41}\) Perloff (1981:141) consequently identifies "edge" as "one of the key words in Spring and All, just as edges exist everywhere in Cubist painting". Diana Collecott Surman also draws attention to the crystalline nature of Williams' poetry in Spring and All, which would include not only edges but also inner relations. As in Cubism, "the essential factor in crystalline structure is not the crystal's outward shape, but the geometrical relationships between its faces. It is in incorporating this sense of relativity into his poetic that Williams is most modern" (1983:199). Although this parallel is extremely interesting and relevant to Williams' cubism, it would serve no definite purpose to elaborate on it in the scope of this study. It is nonetheless interesting to note that the
diction and syntax\footnote{Williams' use of short lines in this book is aligned to the work of the visual artists by Guimond (1968:48) who states that they "resemble the flashy precision of Marin and Demuth's water color brushwork".} as well as in the use of space and punctuation\footnote{In her discussion of the concretely visual elements of Williams' poetry, Marjorie Perloff (1983:178) remarks that "From Spring and All (1923) through the thirties, the main thrust is to condense and to refine the principles of cut, displacement, and formal design adumbrated in the poems of the previous decade". This statement, apart from indicating Williams' increased use of defamiliarization, also points out the development in his style from the preliminary design in the previous books to the more obvious design in Spring and All. On a more general level it also confirms the theory that his style develops into synthetic cubism in abstract design and unity, and further into objectivism in terms of formal design and structure.}. MacGowan (1984:95) further identifies the book as "Williams' most complex and fully-realized expression of what he had learned from the painters".

Perloff further identifies the book as "Williams' most 'French' composition. It bears the imprint not only of Apollinaire's aesthetic but also of Dada improvisation, of Gertrude Stein's poetry...". The combination of these elements results in a unique harmony of edges, unpredictability, and form.

The book's alternating prose and poetry\footnote{In his chapter on Spring and All, Christopher MacGowan (1984:126-135) gives a detailed explanation of the structure accompanying and nature of this alternation of poetry and prose.} emphasise the edges and, according to Doyle (1982:18), this style combines "techniques derived from the Cubist painters, especially Juan Gris"\footnote{One of these techniques, compared to Gris's "'detached' world" by MacGowan (1984:120), is the divorcing of the word from "'the attachment of thought'... To achieve this, for Williams, is to enter the realm of imagination".}. Aside from these visual aspects, the poems display a growing concern with the present moment, pronounced in the opening passage of the book as "the exact moment... And this moment is the only thing in which I am at all interested: (I:89)\footnote{This concern with the present moment links the poetry of the book with the immediacy of imagist poems, but goes beyond that in including also the emotions and memories of the present moment, the centre of existence. The immediacy of the poetry further moves closer to the effect created by the}.

Identification of this quality of the poetry in the book provides another explanation of the pattern and variety as well as form inherent in the book.
This growing concern with the immediacy of the present moment is supported by the submerging of the dramatic role of the speaker in a number of the poems in this book. According to Walker (1984:140), this submerging effects the "avoiding [of] assertive statements of judgement or insight, while at the same time building on structures of tension... in order to avoid the static quality he believed... to be the failure of imagism". The poem is thus brought to the reader in a more active form that facilitates its autonomous status.

Richard Frye (1989:85) states that, "Gris-like, Williams' own definition of poetry in *Spring and All* (...) promotes art's appositional relation to nature". He then continues to declare that "the poems in *Spring and All* resonate with synthetic cubist techniques". In this book, Williams would seem to move to an even more intense level of synthetic cubism than in the two previous works, specifically in the attaining of an abstract unity by means of intersecting planes.

This abstract unity is almost consistently accompanied by "complicating factors that emphasize the translation of the familiar into the realm of art" (MacGowan,1984:120). MacGowan further points out that although the poems of this book are often difficult and their levels of meaning complex, "they are almost all concerned with 'recognizable'

Simultaneists, causing Mazzaro (1973:46) to remark that *Spring and All* is "a basically simultaneist work".

At this stage it is important to emphasize once more that Williams' cubism should be viewed as a literary style that is quite distinct from the visual style of the cubist painters. To disregard this is to ignore the fact that poetry is essentially abstract, and also to miss the essence of Williams' cubism which is never supposed to be an attempt at imitating the work of the visual artists literally. This misconception is probably what leads Mazzaro (1973:47-48) to state that 'At the Faucet of June' "makes no advance toward synthetic cubism" and that "the cubist subject matter of these poems ['At the Faucet of June' and the 1945 poem 'The Dish of Fruit'] simply does not make them cubist in execution". These poems are actually excellent examples of Williams' cubism, specifically in the abstract nature of their design and in the resulting unity.

This complexity of the poems in *Spring and All* is discussed by Perloff (1981:129) as "Cubist mobility and indeterminacy" in which contradictory clues are introduced which "resist all attempts to apply the test of consistency". This inconsistency points to the importance of defamiliarization in Williams' cubist poems which often takes the form of erratic details in this book.
subjects". This element of the poetry specifically renders it synthetic cubist.

In Poem I (CEP:241), the title poem of the book, this is already clear in the recognizable description of the 'common' scene of the poet's route to work. Also, the cubist use of contrast, juxtaposition, and intersecting planes are evident in the rendering of the scene "By the road to the contagious hospital". As various elements of the scene are brought to a single plane of relation, the isolated imagist 'fragments' of the poem, already discussed in the previous chapter, are assimilated into the 'picture'.

In the first stanza the 'line' of the road intersects with "blue / mottled clouds" in the juxtaposition of the two elements, further intensified by the interjected "- a cold wind" in line four. The "waste of broad, muddy fields" in the next line provides another contrast in which the isolated "dried weeds, standing and fallen" create a sense of edges.

In the rest of the poem the isolated and defamiliarized elements of the scene multiply in a complex interrelation of colours, lines, and planes.

49 This concern with the everyday and the familiar is further linked by MacGowan (1984:123) to Williams' allusions in Spring and All of which many are familiar; "There are no footnotes, as in Eliot's The Waste Land, no esoteric classical references, but the familiar here, as with the other 'recognizable' levels of Spring and All, is always complicated by the new context".

50 Bufithis (1989:220) mentions that the poem is "remarkably devoid of memory. It is poetry as transcript, poetry as unreeing film which means to tell us that the essential reality of spring is its nowness". The poem is thus not only a 'picture' in the sense of the imagist scene, but more importantly a 'motion picture' in which a number of images are perceived in one 'take'.

51 MacGowan (1984:121) aligns this defamiliarization with the fact that the "vocabulary and syntax are pared down as drastically as Gris's and Sheeler's designs", stating that "the familiar is presented within the unfamiliar context of compositional pattern".

52 After making detailed analyses of the perceptual structures of 'The Great Figure' (SP:36), 'The Red Wheelbarrow' (CEP:277), and 'Spring and All' (CEP:241), Gee (1985:395) concludes that 'Spring and All' "utilizes geometrical dimensions that are coded into the language in a great variety of ways", as opposed to the categorization of experience that language makes by lexical ways in the first poem and by grammatical ways in the second. The point of all of this is that, although "perceptual experience can be categorized coherently in all three of these ways, and others as well", the methods of
coming to a unity in the unfolding of spring. This progressive arrival of the season, set out explicitly in lines fourteen and fifteen: "Lifeless in appearance, sluggish / dazed spring approaches", creates a sense of movement (in time) that is clearly removed from the direct and immediate rendering of scenes in Williams' earlier poetry (specifically the imagist poems).

The visual qualities of the scene are not diminished by this gradual surfacing of the signs of spring, although there is a definite shift towards experience away from mere perception. It becomes evident that the poet recognizes his subjective role in the rendering of a scene, a quality that paradoxically points to his development toward objectivism. The poem is nonetheless still very much cubist.

The more abstract edges in the presentation of 'Spring and All' are replaced by an increased concreteness and visuality in the immediacy of Poem II, 'The Pot of Flowers' (CEP:242). In this extremely cubist presentation, colours, edges, lines, and contrasts within juxtapositions, replace the intersecting planes of the previous book (and also the previous poem) to a large extent. Of these elements, colour is most prominent in the defamiliarization of the scene.

In the first lines the introduction of the flowers at the hand of colours, "Pink confused with white", sets the scene for the defamiliarization of the pot of flowers. The rest of the stanza with its foregrounding animation, as the light of the "shaded flame" is darted back to its source by the "flowers and flowers reversed", enhances this and gives prominence to the light/darkness contrast in the last eight lines of the poem.

After this first stanza various colours are introduced with an intensified sense of edges in an already edged presentation. The "confused" colour of the flowers in the first line is contrasted to the "petals aslant" in the isolated line six, which are "darkened with mauve". In the foregrounded first word of the following stanza, "red", another contrast is introduced, further intensified by the juxtaposition of the geometrical lines of the

imagism and cubism differ fundamentally in the focus of the perception with cubist poems tending to be less simple and more structured in variety than imagist poems.
slanting petals in line six with the geometrical spiral of the "whorls" in which "petal lays its glow upon petal / around flamegreen throats".

Aside from the contrast inherent in "flamegreen", it also provides a 'rhyme' for the "shaded flame" in line three, as well as a projected 'rhyme' for and contrast to the "modest green" of the leaves in line fourteen. Line ten, "Petals radiant with transiercing light", enhances these contrasts and 'rhymes' in its juxtaposition with the flowers that "take and spill" the light of the flame in the first stanza. This "light" is then also contrasted to the "darkened" petals in line six, as well as to the "wholly dark" pot in line sixteen.

The structure of the poem is itself a defamiliarization as the usual movement from analysis to synthesis is disturbed in the shifting of the focus from the title presenting "The Pot of Flowers" as a unity, to the reversed presentation in the poem. The analysis of the scene starts out with the flowers before the focus shifts in to the petals, then down to the leaves, and finally down to the darkness of the pot.

This defamiliarized synthesis moves to a novel unity, attained through design\(^53\), that is as cubist as previous presentations. The multiple contrasts and edges of the poem enhance this defamiliarization while the visuality of the scene is underscored by the prominence of the words that is achieved by the lack of punctuation\(^54\) (except for the full-stop at the end of the poem), and also in the foregrounding of syntax resulting from this and a number of other devices\(^55\).

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53 According to Doyle (1982:30), this poem and the following poem "are concerned with design". As the book develops this sense of design grows.

54 According to MacGowan (1984:127), the avoiding of the "delays of punctuation" in Spring and All enhances the rapid movement of the poems; "the most frequent mark used is the dash". This rapid nature of the poems is further enforced by the fact that their "line-breaks rarely coincide with the termination of a phrase or idea, so that the eye is hurriedly moved on to the next line". Perloff (1981:123) observes that the use of the dash in this book replaces the use of the "ubiquitous exclamation point" of Sour Grapes. The dash "stresses fluidity, a rapid shift from one thing to another".

55 For example, Williams' patterning in lines eleven and twelve:

contending above

emphasizes "the poem's status as an arrangement of words" (MacGowan, 1984:124).
'Flight to the City' (CEP:244), Poem IV in the book, as well as 'The Black Winds' (CEP:245) or Poem V, both lack the final synthetic cubist unity of the previous poem in spite of a number of cubist characteristics. Both poems seem to be flights of fancy in which Williams' imagination runs riot, resulting in an obscurity that is removed from both imagist directness and synthetic cubist synthesis. The poems nonetheless contain elements of synthetic cubism, specifically in the use of language, syntax, punctuation, and spacing to lend prominence to words, but also in sharp contrasts and the intersection of planes.

In 'Flight to the City' the juxtaposition in the first stanza of "stars are shining" with "above lights that are flashing" already contains the contrast between man-made and natural. This juxtaposition is contrasted to "the coronal of the black" in the third line of the stanza. The foregrounding in the rest of the stanza of the figurative "pinholes" by means of the repetition and spacing of "Nobody to say", defamiliarizes the metonymic implication of a man-made night sky (pinholes in a dark sheet).

The diction of the poem further defamiliarizes the scene with words such as "Thither", "asunder", "crown", "castles", and "cornucopia", all pointing to a romantic use of language that is in sharp contrast to the "city" of the title, the "skyscrapers", and the "tinsel". The use of space in the right-indented lines four, six, twelve, and fifteen, as well as the isolation of lines seven, eight, and nine and ten, works with the diction and the constant use of the dash to give prominence to the words. The scene does not, however reach a synthesis, mainly due to the fragmented nature of the presentation.

The multiple elements and points of view of 'The Black Winds' are again close to the collage of the visual artists, although the poem is less visual than similar endeavours in the previous book such as 'A Celebration' (CEP:188-190).

Aside from the prominent 'rhymes' of "black" and "wind" in the poem, the pervading sense of urgency that is enforced by means of rhythm and

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56 Doyle (1982:31) similarly states that the poem's "fragmentariness seems to deny the meditative coherence of poems I - III".
syntax does render the poem a speech unit although a final synthesis of the various elements is not attained. The number of sense units that move in a quick succession of isolated images, together with the lack of formal punctuation, carries the reader through the poem.

In this succession the erratic changes of direction introduce numerous intersecting planes and edges that are given prominence by the irregular spacing, similar to that of 'Flight to the City'. The defamiliarized fragments cause a sense of obscurity that often reverts to analytic cubist fragmentation. Likewise, the stark contrasts of "night" and "day", "flowers" and "rocks", "boxing matches" and "Chinese poems", result in a complex amalgamation of disparate images that somehow fails to create a harmony.

The final stanza seems to indicate that the poet is not unaware of this relapse into fragmentation away from the growing sense of structure and design in his work. The stanza also concludes the depressed and dark atmosphere of the poem: "How easy to slip / into the old mode, how hard to / cling to the advance ...".

This stanza further indicates what Doyle (1982:33) terms the resolving of the poem into "a comment on method, process" which is amplified in Poem VI, 'To Have Done Nothing' (CEP:247)⁵⁷. Here the struggle for structure takes the form of an examination of the grammatical structure of the sentence, "to have done nothing", describing the deed/state⁵⁸.

MacGowan (1984:108) points out the objectivist concern with autonomy in the poem in stating that the poem also "insists upon its status as an imaginative word-pattern". He continues to remark that "What would appear to be a personal declaration, 'nothing I have done', is immediately dissected as a grammatical construction".

⁵⁷ Sayre (1983:20) calls the poem "dadaist" due to the aligning of 'nothing / I have done' and 'everything / I have done' in 'the same'.

⁵⁸ According to Miller (1966:297), each word must be set against others, for only then does it take on force and reality.... A poet must return to the primitive elements of language if a new measure is to be created". He further states that an attention to syntax or the "grammatical play" of words, for which Williams praises Gertrude Stein, is everywhere evident in Williams' own poetry. This is probably nowhere more manifest than in 'To Have Done Nothing'.
The first stanza reveals the problems encountered in the correct presentation or formulation of a simple statement as grammatical construction:

No that is not it
nothing that I have done
nothing
I have done

This reappraisal, as well as the ensuing grammatical analysis, defamiliarizes the statement.

The next eleven lines reduce the statement to a mere grammatical construction, particularly defamiliarized in lines five and six: "is made up of / nothing". The paradoxical dual sense of "nothing" (as the material/substance from which something is constructed, and as a mere word) further foregrounds the contrast inherent in the substitution of "nothing" in the first stanza with "everything" in line sixteen.

After the reappraised statement, "everything / I have done / is the same", the auxiliary verb "to do" is defamiliarized in not being analyzed grammatically, but in terms of the "combinations / involving the / moral / physical / and religious // codes" of which it is capable. The next two stanzas synthesize the presentation as "everything / and nothing" become one in meaning in the "power / of confusion" wielded by "energy in vacuo".

The final stanza effects a circular movement in returning to the statement of the first stanza, awarding the 'action' "to / have done nothing" the ability to "make perfect" the confusion. This interaction of the grammatical level with the level of codes and action is, although extremely abstract, intensely cubist in design and unity, the refusal to systemize "being used as organizational technique" (Doyle,1982:32).

'The Rose'\(^{59}\) (CEP:249), Poem VII in the book, is one of the clearest examples of Williams' development towards an unaffected cubism in its

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\(^{59}\) According to Doyle (1982:33), the poem is "prompted by Gris's Cubist painting 'Roses' (1914)". The painting is equally full of "jagged edges".
abstract design which brings a number of rapidly changing perspectives to an intense synthesis. There are also a number of signs pointing towards his objectivist phase, particularly the austerity of the presentation but also the treatment of the object.

This poem is also the climax of poems IV to VIII in which the prose part immediately following Poem IV (actually of the same part) plays an important part. In this prose section Williams denounces crude symbolism" which is "to associate emotions with natural phenomena such as anger with lightning, flowers with love it goes further and associates certain textures with" (I:100). The incomplete sentence mirrors the incomplete lines in specifically Poem VII, while the rest of the poems carry similar sentiments.

In this poem Williams achieves the height of his escape from crude symbolism, the annihilation of strained associations, complicated ritualistic forms designed to separate the work from 'reality' - such as rhyme, meter as meter and not as the essential of the work, one of its words (I:102).

As in the other poems in this group, the word is "put down for itself, not as a symbol of nature but a part, cognizant of the whole - aware - civilized" (I:102). Accordingly, Dijkstra (1969:174) states that "Williams translates the tactile reality of the rose into words which... force us to consider the rose completely in terms of the concrete existence it represents, rather than allowing us to give it a metaphorical, or otherwise literary 'significance'".

The infinite lines in the poem are close to those suggested by the speaker in the Al Que Quiere! poem, 'To a Solitary Disciple' (CEP:167), while the intensity of the edges in the presentation reminds of the treatment of the scene in 'The Pot of Flowers' (SP:40). Amid these correspondences with techniques employed in other poems, 'The Rose' is remarkably fresh.

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60 The sentiments of the prose section are, for example, present in poem IV's "pinholes", "castles" and "skyscrapers", poem V's "Hate is of the night and the day / of flowers and rocks" and "That is why boxing matches and / Chinese poems are the same", the entire defamiliarization of poem VI, the denouncing of the rose as symbol in poem VII, and also resulting directness and imagination of poem VIII.
in the approach to the flower and its cleansing of stifling connotations by means of defamiliarization.

This defamiliarization is introduced with a jarring note in the first line of the poem with the statement "The rose is obsolete". The first word of the second line, "but", signals the meticulous recovering of the rose as unadulterated object from this state, starting with the focus on "each petal" that "ends in / an edge". This sharp focus on the edge indicates the singularity of each minute aspect of the rose that extends to its surroundings, seeming to manipulate rather than to be manipulated as a symbol. This is evident in "the double facet / cementing the grooved / columns of air".

The sharp delineations of the edges are defamiliarized in lines five and six as "the edge / cuts without cutting", this quality being juxtaposed with the "cementing" property in the previous line. By means of a number of these edges and edging qualities the rose is redefined in its autonomy.

In lines seven and eight another level of autonomy is introduced as the power of the rose extends to images of itself in various materials and shapes, it "renews / itself in metal or porcelain -. This level finds a 'rhyme' in lines fifteen to twenty as the edges are "figured in majolica - / the broken plate / glazed with a rose", before the regenerative quality extends to the creative sense ("Somewhere the sense / makes copper roses / steel roses"). In this defamiliarization the traditional connotations of the rose are upset as it becomes instigator rather than mere subject.

Between these 'rhymes', in lines nine to fourteen, the complexity inherent in the minute details of the edges is revealed:

whither? It ends-

But if it ends
the start is begun
so that to engage roses
becomes a geometry-

Sharper, neater, more cutting
Aside from the fact that the qualities of the rose cannot be limited to the edges as places where the power of the rose is terminated, the intricate dimensions surrounding it necessitate a scientific approach, "so that to engage roses / becomes a geometry". The resulting edges are extremely cubist, transcending the mere intersection of planes that dominate in previous poems.

Lines 21 to 24 return to the cleansing of the rose. As in the first stanza, the statement in the first line of this stanza, "The rose carried weight of love", is followed by "but", indicating the contrast in its present state as "love is at an end - of roses". The rose is no longer to be exploited as a symbol of something else. In lines 23 and 24 love is removed to the space surrounding the edge of the flower, reduced to "waiting".

Cleansed of the weight of the connotation, the flower is revealed in the next stanza as again being "Crisp" after it "worked to defeat / laboredness". The quick succession of qualities in the cryptic presentation in this stanza (almost imagist in clarity) leaves no room for hampering connotations: "Fragile / plucked, moist, half-raised / cold, precise, touching".

The space surrounding the edge of the petal nevertheless becomes increasingly enigmatic in the isolated and incomplete ensuing lines:

What

The place between the petal's
edge and the

The indescribable aura surrounding the flower is expressed in these lines before the geometry used to analyze it is extended outwards in the next stanza:

From the petal's edge a line starts
that being of steel
infinitely fine, infinitely
rigid penetrates the Milky Way
without contact - lifting
from it - neither hanging
nor pushing -
In this upward line not only the cubist nature of the presentation, but also the power of the rose in its distinctive autonomy, is confirmed. The final stanza concludes the poem in a synthesis as "The fragility of the flower / unbruised / penetrates space", finally liberated.

The design inherent in the presentation of the cleansing of the rose, as well as the pertinent 'rhymes' of the edges and fragility, creates a synthetic cubist unity that is underscored by the prominence of the edges and lines in the presentation. The often cryptic rendering of elements of the presentation further enhances this, resulting in an abstract sense of immediacy.

The austerity of the presentation in 'The Rose' is even more prominent in Poem VIII or 'At the Faucet of June' (CEP:251). The poem also portrays an increased structure, specifically in the regular three-lined stanzas. In spite of these prominently objectivist characteristics, the poem is still rendered distinctly cubist in the intersecting facet planes and prominent edges in the presentation.

The associative thinking or trail of thought in the poem (also present in the rapid succession of seemingly unrelated ideas in 'Flight to the City' (CEP:244) and 'The Black Winds' (CEP:245) as well as in the earlier 'A Good Night' (CEP:192-193)), again reminds of the stream-of-consciousness technique employed by modernist novelists. In this quick succession a number of planes of experience (both from memory and the imagination) intersect.

61 The poem is, according to Doyle (1982:33), "a typical instance of Williams's use of the apparently irrelevant, or his sense that all things are relevant".

62 According to Mazzaro (1973:55), this associative drifting through time is a "permissive wandering of the mind" in which memory and the imagination plays an important role.

63 Mazzaro (1973:55) accordingly identifies "the permissive wandering of the mind, descending, so to speak, into the facet-planes that depict the realms of memory and imagination". This then "introduces a dimensionality" that would be distinct from the 'flatness' of previous poems such as 'To a Solitary Disciple' (SP:23) and 'The Rose' (CEP:44). Although 'At the Faucet of June' has a more prominent dimensionality, these poems nonetheless have some dimensionality, specifically also in the intersecting planes that play an important role in rendering them cubist.
According to MacGowan (1984:100), the poem also "contrasts the imaginative incorporation of industry into a poem with that narrow commercialism of 'J.P.M.'s' that would subjugate art to market forces". In this the autonomous nature of the poem is asserted.

The first stanza sets the scene with imagist clarity and directness:

The sunlight in a yellow plaque upon the varnished floor

The next eleven stanzas contain a number of defamiliarizing shifts in direction as well as planes intersecting (also with this imagist plane of presentation) before the final stanza returns to this mode of presentation with "a partridge from dry leaves".

These imagist stanzas intensify the visual quality of the poem in providing a 'visual' frame for the often abstract centre of the poem. It further strengthens the synthetic cubist character of the poem in the unity it imposes. This unity provides a strong link with Williams' developing objectivist technique in underscoring the structure and autonomy of the poem as object.

'Young Love' (CEP:253), Poem IX in the book, is again extremely edged in another associative stacking of ideas and particularly memories. Unlike the previous poem, the poem has hardly any structure, the presentation rather resembling the erratic discourse of the earlier poems in the book such as Poem IV and Poem V. According to Basil (1983:254),

In identifying this quality it is important to note that it is due primarily to the role assigned to the imagination which, in Williams' poetry, is used as an element of 'reality' (in the words of Wallace Stevens "not that external scene but the life that is lived in it" [Miller, 1966:1]), and thus an intrusion of art into life.

64 While the first twelve lines form a logical linguistic unit, according to Basil (1983:250), they "are impossible to swallow as a single image. Instead the sunlight illuminates each word". However, this quality of the lines merely strengthens the poem's defamiliarization and does not impede the abstract cubist design.
it is "perhaps Williams' most 'foregrounded' poem", compelling the reader, by means of isolated words, to read slowly.\textsuperscript{65}.

The cubism of the poem centres around the closely stacked repetitions and defamiliarizing changes in direction, compiling a unit from a multitude of isolated details from memory.\textsuperscript{66} It is further evident in the prominence awarded to words as objects by means of these repetitions but also in the use of spacing and the foregrounding lack of punctuation.

Poem X, 'The Eyeglasses' (CEP:256), again shows Williams' growing concern with structure in the regularity of the stanzas. The austerity of the poem also points to his objectivist techniques, at the same time harking back to the imagist use of simple subject matter.

The first line of the poem links it to the prose part preceding Poem VII ('The Rose') where the speaker states: "In the composition, the artist does exactly what every eye must do with life, fix the particular with the universality of his own personality" (I:105). The first stanza starts in this fashion as "The universality of things / draws me toward the candy / with melon flowers that open". The universal that is inherent in the perception of the speaker fixes the simplicity of the particular in the candy. This particular is again rendered universal in the isolated final line when the scene of the eyeglasses that "lie there with the gold / earpieces folded down" is made universal in the equally tranquil lake "tranquilly Titicaca".

The associative progression of the poem and the obscure relations seem to become quite typical of Williams' style in the book, effecting a level of erratic movement that transcends the typographical structure of the poem. The flowing nature of this stacking of isolated details causes a sense of simultaneity and unity to enter the poem as the levels of thought and perception intersect. The erratic quality of this presentation awards it a cubist sense, although it is extremely close to objectivism.

\textsuperscript{65} Likewise, MacGowan (1984:105) states that the poem is "an exercise in liberating 'words [and subject] from their emotional implications'".

\textsuperscript{66} Basil confirms this in stating that "there is an important unity in the passage that renders it more than random squeaking and gibbering. Each word is a burst of local language, gathered as one would the signals up and down a radio dial". The gathering force behind all of these would then also be the imagination.
The edges in 'Composition' (CEP:260), Poem XII, are again more prominent as the presentation move from one isolated detail or image to another. The poem once more displays Williams' style of this period as seemingly unrelated elements are linked in a cubist fashion. Starting with the concrete "The red paper box / hinged with cloth", the object is viewed from different angles, each focusing on the individual significance of an aspect of the scene.

This practice of bringing identifiable things into a single plane of relations, yet preserving the particularity of the thing even as it reveals the subtler particularization of relations, is very much synthetic cubist. After the initial two-lined stanza in which "the red paper box" is presented, the second stanza elaborates on the object, remaining on a concrete level focusing on the material in which it is covered: "lined / inside and out / with imitation / leather. In these two stanzas the object is in no way glorified but presented for what it is.

The third stanza introduces a defamiliarizing shift in direction that tempers the concrete nature of the initial scene as the paper box becomes completely disparate objects on a figurative level:

It is the sun
the table
with dinner
on it for
these are the same

After this interjection the focus returns to another isolated detail of the box in stanzas four and five, namely "Its twoinch trays", although not as concretely as before. The contents of the trays prompt the imagination, said to "have engineers / that convey glue to airplanes // or for old ladies / that darn socks". This defamiliarizing look at the contents is replaced by a return to concrete perception in the two final lines of the fifth stanza: "paper clips and red elastics".

Another change of direction ensues in the following stanza with the seemingly unrelated rhetorical question: "What is the end / to insects / that suck gummed / labels?", indicating either the presence of dead bugs in the trays or merely a tangent to the presentation.
In the seventh stanza the particular of the box and its contents is given universal significance as the box becomes "eternity" and the tray "its / dial" through which "we discover / transparent tissue / on a spool". This wandering of the imagination that takes us further and further away from the concrete presence in the first two stanzas, is continued in the two final stanzas:

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But the stars
are round
cardboard
with a tin edge

and a ring
to fasten them
to the trunk
for the vacation -
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In these stanzas the box is shoved into the background as the stars, which are quite distant from the box, receive primary attention, only brought down to the box in being "round cardboard". No longer is the concrete scene the starting point; it becomes mere association trailing off into the unrelated final line: "for the vacation -".

The degeneration of the presentation from concrete to imaginative does not, however, impede the poem's cubist quality. The abstract design emerging as various perspectives are linked indicates a synthetic cubist technique that is accentuated by the prominence awarded to words as objects in the brevity of the lines as well as in the lack of punctuation.

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67 According to Rosenthal (1960:114), this ability to project universals "out of the near-at-hand has made it possible for Williams to immerse himself in the local and immediate without loss of larger perspective".

68 In imposing a design on the distinct elements of the poem, Williams creates a cubist unity. In the words of Gelpi (1987:7) "[t]he artist pieces together connections from fragments, makes form from chancy associations, brings consciousness to bear on objects alien to his consciousness".

69 Perloff (1981:126) is certainly correct in stating that the poem's "Cubist style recalls the fragmentation and superposition of planes, the tension between compositional game and representational reference that characterizes Stein's work", and also that the poem "is not a 'description' of a red paper box in the sense that 'Spring Strains' [CEP:202] presents [an image]". Where her analysis of the poem does go somewhat awry, however, is in its rather
Poem XIII and Poem XV, 'The Agonized Spires' (CEP:262) and 'Light Becomes Darkness', have the same basic technique although the presentations are much more erratic. As perspectives multiply obscure pictures are presented, reverting to the rapid associative stacking of ideas in the fashion of the modernist stream-of-consciousness narratives.

In 'The Agonized Spires' isolated details of a sea scene (Crustaceous", "on rock / overtopping / thrusts of sea", "Waves", and "shell / of coral") are linked to interjected images of "sweaty kitchens" and "swarming backstreets", before "electricity" and "Lights" appear. These perspectives multiply to take in "lakes / in renaissance / twilight", "triphammers // which pulverize / nitrogen / of old pastures", which are linked to the action "to dodge / motorcars / with arms and legs".

The next stanza (stanza five) points out the synthesis of these seemingly unrelated details in stating:

The aggregate
is untamed
encapsulating
irritants
but of agonized spires
knits
peace

The "untamed" quality of the "aggregate" is also evident in this stanza in the further stacking of isolated elements such as "irritants", the "agonized spires" (which link the stanza with the title), and the "peace" knit by these

subjective close reading in which the defamiliarization of Williams' synthetic cubism is mistaken for mere fragmentation. This results in a reading of the poem that fails to distinguish between the two phases of cubism and consequently disregards the (often analytical) cubism of the poems in the earlier poems on account of their more 'pictorial' and less abstract nature.

Just as the stream of consciousness "gave privilege to the person emerged in that stream", and thus gave shape to the "immense panorama of futility and anarchy which is contemporary history", cubism's juxtapositions "justified themselves as rhythmic design" (Kazin,1988:34). This flow of seemingly unrelated images thus has a fundamentally structuring role, creating synthetic cubist unity.

Williams offers the dissonances of this poem, according to Doyle (1982:34), "as if to prevent easy schematicizing, test the tenuity of his view of order".
elements. This erratic presentation is continued in the final stanza where elements such as "bridge stanchions" (resting certainly) are "piercing / left ventricles / with long / sunburnt fingers"

Although the design of the poem is highly abstract, it nonetheless performs a synthesizing role to render the poem cubist. In 'Light Becomes Darkness' there seems to be an even stronger synthesis. The cryptic syntax of the previous poem is replaced by a flowing presentation in three long sentences only separated by the capital letters at the start of the fifth and seventh stanzas (not counting the climactic sentence at the end of the sixth stanza which is foregrounded by means of the single preceding full stop for apparent reasons). The poem is further given unity by the sharp contrasts permeating the entire presentation.

The contrasts are, however, constantly related. Even in the title this is revealed in the double meaning of "becomes", either signifying a transformation of light into darkness, or that light suits darkness (with the added connotation of the dimming of lights in the movie house before the screening of the film).

These contrasts all centre around the juxtaposition of the "cathedral" with the "movie houses" that is introduced in the first stanza. In this stanza "decay" is contrasted to both "efflorescent" and "phenomenal / growth" in the juxtaposition of the two places of gathering.

The defamiliarization caused by these contrasts is continued in the second stanza with the quality of "catholicity" (usually connected with the church) awarded to the movie houses. This quality is said to be "progress", linked to the growth in the previous stanza, before the contrasting actions of "destruction and creation" are connected in being said to be "simultaneous". In the third stanza a number of aspects of the movie houses are again presented by means of things related to the church, such as "sacrifice" and "organ". A couple of contrasts are again introduced in stanza four, both being allied: "woe is translatable / to joy if light becomes / darkness and darkness / light, as it will".
In the second sentence, stanzas five and six, movies are again related to the church in function in a geometrical presentation of opposing lines and parts:

But schism which seems adamant is diverted from the perpendicular by simply rotating the object cleaving away the root of disaster which it seemed to foster. Thus the movies are a moral force.

The movies that seem to oppose the church now become the "moral force", in a sense taking over the function of the church in educating the masses. The cubist lines and contrasting planes enhance the centrality of this statement.

The rest of the poem elaborates on the functioning of the movies in modern society, in stanzas eight and nine comparing it to the traditional rituals of the cathedral:

which used to be drowned in incense and intoned over by the supple jointed imagination of inoffensiveness backed by biblical rigidity made into passion plays upon the altar to attract the dynamic mob

The final stanza links this to the seemingly unrelated "female relative / sweeping grass" before concluding with "Tolstoi / saw injected into / the Russian nobility", rendering the presentation rather obscure again.

These two poems seem to be manifestations of Williams' denunciation of symbolism in the defamiliarization and reversal of roles in 'Light Becomes Darkness', but also in the incomprehensibility of 'The Agonized Spires'. The latter is a characteristic of the work of Marianne Moore which Williams praises in one of the prose sections of the book. There he states that "The sibility of her poems is witness to at what cost (she cleaves
herself away) as it is also to the distance which the most are from a comprehension of the purpose of composition" (I:101).

The composition of Poem XVII, 'Shoot it Jimmy!' (CEP:269), is again intentionally incomprehensible in its erratic use of the dialect of the jazz musician. While the poem is structured in the sense of regularly two-lined stanzas (bringing it close to objectivism), the elements from real life in the isolated fragments of dialogue indicate a strong cubist element.

In the claim to autonomy made by the musician for his music, "Nobody /Nobody else // but me - / They can't copy it", the autonomy of the poem is also asserted. Lines nine to sixteen are particularly vivid in the presentation of the speech:

That sheet stuff
's a lot of cheese.

Man
gimme the key

and lemme loose -
I make 'em crazy

with my harmonies -
Shoot it Jimmy

In these lines the austerity of the speech reveals its purity in the natural speech rhythms just as the escape from symbol and other 'contaminated' forms reverberates throughout the poem. The final line, "They can't copy it", particularly asserts the status of the poem as autonomous object, strengthening its objectivist character. The 'collage' of speech forms nonetheless renders the poem predominantly cubist.\textsuperscript{72}

\textsuperscript{72} The view held by J. Hillis Miller (1966:293) is relevant here. After stating that "a modern painter makes his collage of bits of newspaper or cigarette packages", he points out the inherent difference of poetry: "Nonverbal things cannot be put into poetry, since poems are after all made of words". He then indicates the level on which words can be used in the manner of the materials of the painters: "but words also are ready-mades and may be taken out of their contexts and put into a poem just as they are found". The words used in this poem, and also those employed in a number of other poems in this book, are used exactly in this fashion (after being foregrounded).
'Rigamarole' (CEP:270), Poem XXIII in the book, is predominantly objectivist in the two-lined stanzas that are even more regular than those of 'Shoot it Jimmy!'. The rigmarole (or Rigamarole as the title states) is just that, an incessant, confused piece of writing. Within this stacking of ideas that still bears strong traces of cubism, the autonomy and austerity move to objectivist structure.

The sense of the collage present to a lesser degree in Poem XVII, surfaces with added force in Poem XXV, 'Rapid Transit' (CEP:282). The erratic presentation that is so prominent in most of the cubist poems in this book, acquires a new urgency in this poem. After the foregrounding newspaper-like statistic in the first two lines, "Somebody dies every four minutes / in New York State -", lines three to seven introduce a castigation of the poet in an angry tone:

To hell with you and your poetry -
You will rot and be blown
through the next solar system
with the rest of the gases -

What the hell do you know about it

In the ensuing lines the poet seems to reply to this in an ironic listing of "AXIOMS" surrounding him every day in a quick succession of isolated details from real life (in the form of signs and notices).

The complex design inherent in these ironic details synthesises the scene in a picture of synthetic cubist simultaneity and edges that transcends the barrier between fictional and real space. "According to MacGowan (1984:100), "By recklessly allowing the language of sidewalk signs to 'cross' into the poem, Williams allows their alliterative admonitions to 'cross' into the world of the imagination".

The intensity of Poem XXVII and Poem XXVIII, 'The Hermaphroditic Telephones' (CEP:286) and 'The Wildflower' (CEP:287), creates cubist pictures that are unique in their combination of form and colour in erratic explosions of ideas.

'The Hermaphroditic Telephones' combines colour ("purple and green", and "blue"), form ("circular"), light ("radiant" and "crystalline"), sound
("demonic bells / piercing"), and seasons ("winter" and "spring") in a tense presentation.

In this presentation words are defamiliarized as objects in a number of sharp contrasts such as that between "Warm" and "winter" and also the contrast inherent in the opposing qualities of "hermaphroditic". The one flowing sentence of which the poem consists further renders it a tight unit.

'The Wildflower' is also rendered a cubist unit in its cryptic design, while the presentation is as intense as that of the previous poem in the relating of flowers and people, but especially in the intensity of the colours that create sharp edges. This is evident in the first two stanzas:

Black eyed susan
rich orange
around the purple core
the white daisy
is not enough

These contrasting colours are enhanced by the contrast between the 'civilized' and the 'savage', "Crowds" which "are white / as farmers / who live poorly" and "you" who are "rich / in savagery". This contrast is made even sharper in the final stanza when "you" is identified as "Arab / Indian / dark women" as against the "white" crowds.

It would thus seem that the cubist poems of Spring and All are mostly erratic with cryptic syntax, limited punctuation, omitted stops, and brief lines. It is probably these elements that lead Surman (1983:190) to state that, "like anaclastic glasses which refract the broken rays of light, they relate in style to the structure of the crystal, rather than in idea to the lucidity of glass". Although Surman views this quality of the poems as making them "less exquisite", it is specifically this "structure of the crystal" that gives the poems design and unity, rendering them synthetic cubist (with strong undertones of objectivism).

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73 According to Doyle (1982:37), several elements in this poem occur throughout the book, such as flowers, colours, etc.. This emphasises the cubist use of 'rhymes' that plays as important a role in Spring and All as in the previous book.
The synthetic cubism in *Spring and All* can further be said to be inherent not only in the patterns of isolated poems, but specifically also in the overlying design of the book as a whole. In the words of MacGowan (1984:134), "All of these patterns within *Spring and All* come together in the 'moment' of apprehension that marks the realization of its multiple directions", and also "The 'contending forces' that Williams recognized within his own 'design in life' become part of the contending forces that make up the design of *Spring and All*".

In this book Williams' use (or rather misuse) of the conventions of verse lineation to "create poetic tensions to compensate for some of the expressiveness he lost when he abandoned regular meter a few years earlier" (Moore, 1986:534), reaches a climax.

Although there is also a definite move towards objectivist structure in a number of these poems, the cubist elements still dominate, playing a commanding part in the book. The cubism of this book is also significantly different from that of the two previous books, specifically in the elements mentioned above. The defamiliarizations further take on another form that increases complexity even as it reduces clarity.

Furthermore, what is evident in the book is that Williams' "basic concern as an artist has clearly shifted toward the careful delineation and presentation of objects" (Dijkstra, 1978:131), causing many of the poems to acquire a pronounced objectivist ring.

The various levels in the poems as well as the inherent design and unity render many of the poems distinctly synthetic cubist. Fittingly, Doyle (1982:37) states that the book "holds an important place in [Williams'] earlier work [certainly also in the rest of his work] because it brings a good deal of his method and thinking to a coherency which has moments of true splendour".

Dijkstra's view that, "[f]or Williams in particular this period [the teens] was of crucial importance, and,... [that] his development as a poet was in fact determined by his pervasive interest in the visual arts" (1978:46), seems to sum up the significance of cubism in Williams' development
during the period in which Al Que Quiere!, Sour Grapes, and Spring and All appeared.

From the analyses in these chapters it would further seem that analytic cubism does not feature strongly in Williams' poems. The fragmentation that does exist is often closer to synthetic cubist defamiliarization and the poems mostly deal with the synthesizing of recognizable details, even though isolated details still multiply perspectives.

Mazzaro (1973:58) is of the opinion that Williams' style only reaches the level of synthetic cubism in Paterson with the introduction of among others historical data and personal letters, this style being distinct from the "'cubism' he used in many of his earlier works". It is nonetheless clear from the previous chapters that the 'earlier' poetry of Al Que Quiere!, Sour Grapes, and Spring and All has a strong synthetic cubist character in elements such as design and defamiliarization, although on a more abstract level than in the later work.

When Walker (1984:133) thus states that

> Many of Williams' most characteristic poems [specifically of the Spring and All period] pulse with the fragmented, literally inarticulate rhythms of a mind in action - sketching, redoubling, revising an idea - or even of the less than fully conscious registration of perceptions, rather than the linear progression of attentive speech,

he primarily identifies the residue of analytic cubist characteristics in Williams' poetry, without dismissing the synthetic cubism of the poetry. Walker's theory that this movement (that replaces the experience for the reader) "is the experience", is certainly also valid, indicating Williams' actively creative technique.

It would further seem that Williams' cubist poems are less dependent on brevity than his imagist poems, longer poems often attaining the same level of intensity as the more cryptic works. In a cubist fashion, colours are also not always used in the same way as by the visual artists, being a part of the object rather than a mere characteristic.

Ultimately Williams' cubist poems reveal a delight in novelty, manifested in defamiliarization, that endows his poetic style with a spontaneity that
remains with him throughout his career. While this quality is an extension of his imagist style, it also distinguishes him from "the stricter aesthetic of the Purists and Vorticists with which Pound must be aligned" (Surman, 1983:192). In his inclusion of the senses and emotions in the imaginative use of planes, Williams' poems acquire a warmth and an immediacy that expel clinical precision without disposing of visuality.

The concern with creating a 'concrete' object\textsuperscript{74} in his poetry that remains recognizable, in spite of being defamiliarized and transposed to an abstract form, renders Williams' work synthetic cubist, but is also inherently objectivist. In his move towards an objectivist poetic, Williams also retains the elements of synthetic cubism in recognizing, as MacGowan (1984:70) points out, that "it was only by fidgeting 'with points of view', as the modern painters had done, that a poem could achieve an autonomous existence".

Another objectivist element already evident in a number of isolated poems in \textit{Sour Grapes}, but becoming extremely prominent in \textit{Spring and All}, is the increased austerity in, as well as the increased distance from the poems or objects as Williams stands off to see the object more clearly and to present it more honestly.

\textsuperscript{74} Accordingly Riddel (1974:17) remarks that Gombrich's notion that cubism "scrambles clues" functions to bring us back "to the object itself".
5 WILLIAMS' OBJECTIVISM - 'SPRING AND ALL'

Whether William Carlos Williams can indeed be seen as an Objectivist is a question that might not seem to fall within the scope of this study to answer (the aim being to trace Williams' poetic development), especially when the period between 1915 and 1925 is considered (Zukofsky's Objectivist 'manifest' only appearing in the early 1930's). The fundamental point here is, however, that Williams' objectivism is probably his most intuitive style. Developing from a personal poetics, this style originated on a secondary level from influences of both Imagism and Cubism, striving towards an individuality in which experience can be presented in a structured fashion.

According to Riddel (1974:273), "Williams' argument against Imagism, that it was not structural, offers Objectivism as a structural alternative which would generate the poem as an open field. The poem as object became a field of interchangeable parts...". In this field a number of elements that are inherently also imagist and cubist contend in a structured fashion.

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1 According to Michael Heller (1985:ix) 'Objectivist' in Louis Zukofsky's use of the term in his An 'Objectivist' Anthology, refers to "a group of poets gathered under the editorial hand of Louis Zukofsky for Harriet Monroe's Poetry magazine in 1931". In his study of the Objectivist poets and poetry, Conviction's Net of Branches, Heller explicates Williams' role in the development of the movement, although he doesn't include him as one of the "Objectivists". Williams is nonetheless regarded as one of the objectivists by a number of critics, not least of which being Randolph Chilton (1984:199) who counts Williams among "the original poets most often associated with the label 'objectivist'" together with Zukofsky, Reznikoff, Oppen and Rakosi. Anne Stevenson (1984:180) further expresses the opinion that the prominent Objectivist Charles Reznikoff, although his style is also largely intuitive, "learned from Williams".

2 According to Guimond (1968:101-102), Williams' "new Objectivist 'formalism' was, in part, simply a desire for greater neatness". This is evident in specifically the tightening of the structure of the poems by means of regular stanzas and lineation.

3 This contention in the field of a poem is analogous to Williams' reference to machine-aesthetic in his poetics, holding that a poem is a machine made up of words, that words make the poem function as the parts of a machine make it function. This aspect of Williams' poetics is discussed extensively by Henry M. Sayre in his article, American Vernacular: Objectivism, Precisionism, and the Aesthetics of the Machine (1989).
The link between the three movements in Williams' poetry is manifested in the objectivist structuring of the visible world that is present in the image of the imagist poem but also in the visual aspects of cubist poem. This development indicates that an attempt to situate the style within a specific period would be misdirected since it has no specific origin in the sense that the Objectivist 'school' can be said to have in Zukofsky's poetics.

The view of Heller (1985:x) concerning the origins of the movement is of utmost importance in the process of establishing Williams' inherent objectivism and also the degree to which correlations exist:

The historical moment in poetry, however, out of which the Objectivist poets emerged was by no means a simple function of Zukofsky's personal taste and Monroe's pressure for a name. It was rather but one event in a cluster of events which followed on the accomplishments of the earlier modernists, Pound, Joyce, Eliot and another halfdozen or so figures in the visual arts and music, whose work and thought permeated every creative field of the times.

With the pertinent role of specifically cubist techniques in Williams' poetry, this statement becomes indicative of the basis and reason for Williams' objectivist techniques. In this regard Heller further points out that the name Objectivist "seemed to have adhered, ex post facto, so to speak, to these poets... [who shared] the influence and example of Pound and Williams" (1985:xi).

Stating that Williams' "objectivist poetry is generally recognized as being an extension of his work of the twenties", Frye (1989:77) relates the opinion of James Guimond in his The Art of William Carlos Williams: A Discovery and Possession, namely that this is the period "during which the poet grew from an imagist into an objectivist". Frye further points

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4 Norman Finkelstein (1983:233) identifies the 1914 poem 'The Wanderer: A Rococo Study' as already signalling his "developing objectivist aesthetic".

5 In an article on 'third phase' Objectivism, Ron Silliman (1981:85) likewise identifies Ezra Pound and William Carlos Williams as the "twin sources of a rigorous, open-form, speech-based poetics" that would constitute the origins of 'first phase' Objectivism. Silliman further states that Williams was "more a father figure to the Objectivists than a member" (1981:86).
out that Williams' attempt to present rather than imitate (a concern central to his imagism as well as his cubism) resulted in his forging, by the early twenties, "a stronger organic unity in his poems, one which featured a deliberate subject-object fusion heretofore absent in his work" (1989:79). This concern is the one element most central to Williams' development from cubism to objectivism, and also the concern which features strongest and most consistently in his objectivist poems.

Another manifestation of form in Williams' poetry is what Guimond (1968:58) terms the attempt "to reconcile the natural and the artificial by insisting on the essential sameness of the laws of form which govern them". In his poetry Williams reveals these laws by means of metonymies in which a daisy, for example, becomes the sun.

In his Autobiography, Williams insists that the poem, "being an object (like the symphony or cubist painting) it must be the purpose of the poet to make of his words new form: to invent, that is, an object consonant with his day" (A:264). In this statement Williams touches on the essence of his poetics in bringing together the cubist qualities of his work with the objectivist concern with the object. The close relationship between his synthetic cubism and his objectivism is also indicated in the statement.

This relationship is confirmed by Dijkstra (1978:64) who states that Williams "conceived of his poems as physical units, as paintings, having as their borders the limits set by space and the instant of perception".

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6 Interestingly, Guimond (1968:94) also states that "Williams cannot have been guided by the Objectivists' theories because they were influenced by his own, earlier poetry". He continues to point out that the principles of the movement are nonetheless useful for understanding his development.

7 According to Tashjian (1978:84), "Williams related Objectivism to a visual rather than a verbal context" due to the influences of the visual arts (specifically painting and photography but also sculpture).

8 This concern with creating form is pointed out by Jonathan Mayhew (1983:287) as part of the dialectic of form in Williams' poetry, namely his attempt to reconcile "two somewhat contradictory notions of what form ideally should be". He then distinguishes between the notions in the following manner: "the nineteenth century concept of 'organic form' still governs him [the intrinsic qualities]... But the artist, without destroying the intrinsic shape of things, must at the same time assert an order of his own through his art".
Here Williams' cubist use of intersecting planes of experience provides another hint to the close relation between his cubism and objectivism in that, in the words of Frye (1989:83), this quality "is a vestigial forebear of Objectivist theory".

Guimond (1968:105) points out one of the fundamental differences between Williams' imagist and cubist poems, and his objectivist poems when he states:

In many of his early poems... Williams had demonstrated what he could do to his materials, how he could enliven and animate by putting them into a hard, lively, imaginative world. This process is reversed in his Objectivist works. In them his interest is in what 'things' do to him, how they may change him.

This statement not only reveals Williams' concern with autonomous objects, but also points to the significance of objectivist sincerity in his poetry in this style\(^9\).

Although Williams' inherent move towards the autonomy of the word\(^11\) and the poem is already evident in such earlier poems in *Al Que Quiere!*

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\(^9\) This "instant of perception" is a direct link between Williams' imagist style and his objectivist style while also indicating the link with the cubist perception and the related 'simultaneism'. Significantly, according to Heller (1985:9), all the Objectivists (having in mind Oppen, Rakosi, Reznikoff and Zukofsky) "seem bent on discovering what Merleau-Ponty has called 'the decisive moment of perception: the upsurge of a true and accurate world'." Finkelstein (1981:30) further links this immediate perception with sincerity, stating that it is the "proving ground of sincerity".

\(^10\) The subjectivity or sentimentality inherent in Williams' objectivist poems is consequently slight, and according to Doyle (1982:69), "turned to good purpose, held in austere tension against the poem's form".

\(^11\) Heller (1985:4) indicates the importance of words in objectivist poetics in stating that "[w]ords are real, in the Objectivist formulation, because they instate an existence beyond words". He further quotes Zukofsky as maintaining that "'the economy of presentation in writing is a reassertion of faith that combined letters - the words - are absolute symbols for objects, states, acts, interrelations, thoughts about them'".

Miller (1966:308) indicates, however, that "words should not be independent of things", that the poet must make use of the "referential meaning of words to relate them to physical objects". Miller provides a detailed discussion of the function of words in Williams' poetry in his *Poets of Reality* (1966), also stating that in order to understand Williams' poems, one must "become accustomed to the ways in which he uses words not as names but as things" (1966:312).
and Sour Grapes as 'Promenade' (CEP:132), and 'The Thinker' (CEP:220)\textsuperscript{12}, Spring and All sees the most prominent manifestations of Williams' objectivist technique without all of the later connotations of Zukofsky's poetics\textsuperscript{13}.

Williams' cubist technique of seemingly unrelated associative presentation in the more eclectic poems of all three the books under discussion (reaching a climax in Spring and All), acquires a pertinent design in the objectivist use of the object dealt with as starting point before improvising associations. The carelessness of many of the poems is further not only eclectic but, according to Doyle (1982:67), it is "to circumvent thought about the object or action of the poem, which dims its 'vividness'".

Zukofsky identifies his prerequisite of objectification\textsuperscript{14} in five of the poems in Spring and All namely poems VIII, X, XVII, XXIII, and XXVI. Although these poems are by no means the only ones containing elements of Williams' objectivism, they do provide a convenient starting point.

The first of these poems, 'At the Faucet of June' (CEP:251) or poem VIII, has definite objectivist undertones in spite of its prominent cubism (discussed in the previous chapter). The first hint of the possible objectivist characteristics of the poem is its consistent use of three-lined stanzas\textsuperscript{15}, imparting a visual structure to the poem and moving to a more

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\textsuperscript{12} The \textit{Al Que Quiere!} poem, 'Promenade' (CEP:132), foregrounds words as objects of experience, while 'The Thinker' (CEP:220) from Sour Grapes is highly structured in the pairing of the lines between line-end pauses.

\textsuperscript{13} Knight (1987:83), for example, identifies Spring and All as an 'objectivist'-like volume together with a number of later books.

\textsuperscript{14} The opinion of Tom Sharp (1982:260) is essential in this regard. He reports Zukofsky's definition of objectification as "'the arrangement, into one apprehended unit, of minor units of sincerity - in other words, the resolving of words and their ideation into structure'" (already discussed in the second chapter). He then suggests that objectification is 'itself a whole' and that it provides a sense of 'rested totality'. The most important element arising from this, keeping in mind that objectification is a prerequisite for objectivist poetry, is the importance of a final unity of experience.

\textsuperscript{15} Heller (1985:21) further expresses the opinion that Zukofsky's "rested totality" is what the poet expresses elsewhere as "saying all there is"
apparent design (as opposed to the almost exclusively inherent design of the cubist poems). The framing effect of the first and last stanzas also contributes to this.

What brings the poem closest to objectivism, however, is the form arising from the use of an initial object, "the sunlight in a / yellow plaque upon the / varnished floor", and the subsequent improvisations through verbal associations triggered by this object. These verbal associations are clearly not an attempt to create the object but rather to create an impression of the object (which is an object of experience). What further emerges from this presentation is the fact that the mind is employed rather than relying on perception alone.

In stanzas eleven and twelve another objectivist element emerges in the defamiliarizing of words to reveal their quality as objects of experience:

leaving off the g
of sunlight and grass
Impossible

to say, impossible
to underestimate -

In these lines the remark of Mazzaro (1973:6) seems appropriate, namely that words "become objects instead of sources of coloration and come out of, rather than restrict, specific situations". The words "sunlight" and "grass" are products of the situation 'at the faucet of June' and do not limit the situation. In their defamiliarization in these lines, they also attain the status of autonomous objects.

The fact that the poem relies heavily on lineation and punctuation (as do many of the poems in this book), makes it one of the poems in which

15 "Beginning with Spring and All", according to Berry (1984:114), Williams "began to make frequent use of couplets, tercets, and quatrains, little stanzas (...) constituting a visual grid laid athwart the syntactical and rhetorical structure of the text".

16 Finkelstein (1981:25) accordingly quotes L.S. Dembo as stating that the objectivist poet is "not necessarily true to the thing as it [is] but true to it as encountered". Finkelstein then remarks that this "is the paradox of objectivism, a dialectic impasse in which the goal of objectivity directs the poet back on himself and his faith in his own perceptions". In this statement the subjectivity inherent in objectivism is again confirmed.
Williams "uses objectivist technique to modify or qualify subjective visions... displacing the discursive voice into a new composition." (Walker, 1984:167).

The linear tension of this poem and a number of other poems in Williams' objectivist style has the function of lifting it "above the merely Imagist" (Doyle, 1982:69). Thus, even though the clarity of presentation "offsets any sentimentality", such poems are clearly objectivist.

Within the process constituting the poem, the objectivist struggle between objective and subjective becomes almost tangible in the objective frame of the first and last stanzas and the subjective selectivity in the stream of associations in the eleven stanzas between them. The immediacy of the perception of the "sunlight in a yellow plaque upon the varnished floor" as well as the "partridge from dry leaves" in the framing stanzas also indicates objectivist sincerity.

Finally all these qualities draw attention to the autonomous nature of the poem as object, a state reached by means of a highly structured design and appearance. According to Doyle (1982:33), "the co-presence of these details is a discovery of order among them, detached 'from ordinary experience to the imagination'". The poem is thus prominently objectivist even as it can be perceived as prominently cubist. What this 'dual' quality seems to indicate is that a close relation can be detected between Williams' later synthetic cubism and his early objectivism.

According to Finkelstein (1983:250), "the first twelve lines, which do form a logical linguistic unit, are impossible to swallow as a single image". In this process, each word is foregrounded, bringing the autonomy of each word to a superior level to the creation of a single image. In this Williams' development from imagist presentation to cubist multiplicity and objectivist autonomy is evident.

By making the line arbitrary, according to Mayhew (1983:288), Williams "destroys the distinction between the grammatical and the rhetorical functions of rhythmic language, between the rhythm implicit in the words of the poem and the rhythm the poet himself imposes from 'outside'".

Sayre (1983:9) states that, "Instead of synthesizing abstraction and reality, the subjective and the objective, Williams strove to discover a way to measure their interrelations". In such objectivist poems as 'At the Faucet of June' this becomes a central concern.
Poem X or 'The Eyeglasses' (CEP:256), Zukofsky's next choice of a poem attaining 'objectification', again reveals this close link between Williams' cubism and objectivism in the combination of design and structure with intersecting planes.

As in the previous poem, the stanzas are structured consistently as three-lined units. The final line, however, is isolated and also left open-ended with a dash. This last element indicates the domination of Williams' cubism at this stage. The rest of the poem is nonetheless saturated with objectivist qualities.

The universality of the autonomous object in the first stanza provides the starting point of the poem in the "candy". This initial object inspires a train of verbal associations that already starts in the first stanza in the "melon flowers that open", and is continued in the second stanza in "about the edge of refuse" before being associated with "the quality of the farmer's / shoulders" which is followed by "his daughter's / accidental skin". These associations transcend the boundaries set by the imposed structure of the stanzas.

In the fifth stanza the imagist and cubist importance of perception is combined with the objectivist focus of the lens in the "distortion of eyeglasses / that see everything and remain / related to mathematics". Aside from the focus of the lenses, Williams' "ability for objective recording" (Doyle,1982:83) brings the musings of the rest of the poem into focus. Also in this quality structure is revealed.

The next three stanzas proceed with the association of the quality of the eyeglasses as instrument of perception, first to the almost banal description of the frame of "brown celluloid made to / represent

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20 The universal significance of the everyday candy also ties in with what Dembo (1984:189) identifies as "the attempt to discover the beautiful in mean objects" in the poetry of Oppen, Williams, and Reznikoff (and also that of Zukofsky and Rakosi). This concern is also central to Williams' imagism and cubism in objects and experiences from everyday life such as a red wheelbarrow and chickens, simple people, plain flowers, etc. .

Rosenthal (1960:114) also states that "[t]he ability to project... universals out of the near-at-hand has made it possible for Williams to immerse himself in the local and immediate without loss of larger perspectives".
tortoiseshell -" in stanza six, then to the letter perceived (immediately also associated with its source) in stanza seven, and then to the date "July 1, 1922" on the letter in the eighth stanza.

In the presentation the objectivist concern with sincerity is evident in the immediacy of the perception in a number of the details such as the "candy / with melon flowers that open // about the edge of refuse", the "yellow cinquefoil", the date on the letter, and the eyeglasses lying with "earpieces folded down".

The final line of stanza eight links with the next stanza in a defamiliarization of the perception, calling attention to the importance of the objective of the lens, while also establishing the eyeglasses as object:

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... All this is for the eyeglasses
to discover. But
they lie there with the gold
earpieces folded down
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The scene is brought to a unity in the final line as the associations are accumulated "tranquilly" in the lake, 'Titicaca'.

The associations by means of improvisation as well as the two primary autonomous objects in the poem and the structured elevation of the banal into a universal realm, award the poem with a distinct objectivist feel. The objectivism of this poem is, however, less intense than that of the previous poem due to the reappraisal inherent in the return to the eyeglasses and also because of the lack of finality at the end of the poem. These qualities of the poem together with the various intersecting levels of experience and perception, render it predominantly cubist.

The lengthy Poem XVIII, 'To Elsie' (CEP:270), is even more explicitly structured than the two previous poems with all 22 the three-lined stanzas (with the exception of the final stanza) having a shorter middle line mostly consisting of one or two words. While this structure asserts the poem's status as an autonomous object, it is also objectivist on a number of other counts, not least of which being the initial object provided in the first line: "The pure products of America".
The ensuing verbal associations are inspired by this initial object to a degree not attained in either of the two previous poems. This poem further reveals Williams' concern with the local which is strongest in his objectivist poems, tying in with sincerity and autonomy.\(^{21}\)

This 'ideology'\(^{22}\) of the poem (that of the American proletariat) reaches a climax in the final stanza, "No one / to witness / and adjust, no one to drive the car", as the speaker pronounces a subjective opinion on the result of the "pure products of America / [that] go crazy". This is nonetheless subordinate to the objectivist austerity and struggle between subjective (evident in the selectivity) and objective (structure as metrical invention, ordered presentation of facts, and autonomy) in the poem.

The associations that elaborate on the initial object are stripped of the cubist intersection of levels of experience of the two previous poems, resulting in a less visual presentation whose main concern is the intensifying of the initial object and of the poem as autonomous object. The short middle lines of the stanzas further defamiliarize the words, calling attention to them as objects of experience. The poem is also rendered objectivist by the form of tradition (or lack of it) instilled in the various images or thoughts.

The last two poems on Zukofsky's list, Poem XXII and Poem XXVI, or 'Rigamarole' (CEP:278) and 'At the Ball Game' (CEP:284), have broadly the same concerns. As in the previous poems, these two poems elaborate on the object dealt with by means of verbal associations. Both poems are also metrically structured and consist of a high number of two-line stanzas.

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21 Accordingly, in discussing "sincerity within the Objectivist context", Heller (1985:5–6) points out that "[w]hat is meant to convince about Objectivist poetry is its sense of having been created within, as Zukofsky states, a 'context based on the world'. ... The poem does not so much show forth truth as it shows forth the 'conviction' (and hence the sincerity) of the moment".

22 Williams' comment in a letter to Kay Boyle in 1932 quoted by Eric Homberger (1977:116) is important here. Williams states that "poetry is related to poetry, not to social statutes. It will, nevertheless, make its form of what it finds. And so does seem to be a social eye. It is nothing of the sort. It remains related only to poetry". This statement not only reveals Williams' aversion to ideology, but also indicates his objectivist concern with the poem as object.
In 'Rigamarole' (CEP:278), the initial object is "The veritable night" which the ensuing associations intensify and elaborate as various elements of the night accumulate before culminating in the defamiliarization (in its personification) of the queen of the night in the last three lines: "Thus moonlight // is the perfect / human touch". The poetic sincerity inherent in the immediacy of this perception is also prominently objectivist.

Perception is not, however, the only objectifying force in the poem. Whereas Zukofsky eventually came to state that objectification is to be attained through a focus of the rays of an object, Williams employs all the senses in this objectification, in this poem specifically touch. "For Williams", according to Riddel (1974:32), "touch objectifies in that it creates an authentic relation of differences. Touch is more than merely sensation. Touch is being in touch".

In the same manner the objectivist use of the mind in the associations rather than merely relying on the eye is particularly evident in this poem. While it ties in with the subjective selection of facts, this use of the mind does over-subjectify certain elements in the poem to the extent of diminishing the focus of the lens. This can be detected to a greater or lesser degree in, for example, stanza nine ("recalling death's / long-promised symphony"), stanza eleven (are ghosts existing / without being), and stanza fourteen (so that now at last / the truth's aglow). The final effect of this is an uneven struggle between subjective and objective that results in a lessening of the impact of the impression of the object.

A reason for this obscuring effect of the laden subjectivity might on the other hand be the creation of the mysterious and emotional impression of night. Even then the overall autonomy seems to be somewhat impaired. The order and design of the facts are nonetheless distinctly objectivist as is the structure. Most important in this presentation, however, is the augmented role of the imagination, tying in with Williams' remarks earlier in the book (discussed in the previous chapter).

'Rigamarole' thus moves from the object as starting point to a number of elements of the night in isolation, thus diverging from the initial object in a peculiarly cubist attention to isolated details and a multiplying of perspectives. 'At the Ball Game' (CEP:284), on the other hand, is on a
slightly different level in concentrating on the appearance and emotions of the initial object, "The crowd at the ball game", retaining this object and intensifying and defamiliarizing its qualities.\textsuperscript{23}

The treatment of this crowd as one object is motivated in the second line of the poem: "is moved uniformly", before being defamiliarized in the second stanza with the observation that this moving is effected "by a spirit of uselessness / which delights them". The crowd is thus a unit, not only in movement but also in emotion. The elaboration at the hand of associations in the rest of the poem intensifies the impression of the crowd as autonomous object. It has one emotion ("uselessness, excitement), a single perception (perceiving "the exciting detail / of the chase", "the escape, the error / the flash of genius"), one deportment ("It is alive, venomous // it smiles grimly / its words cut -") and also a power which lies "in their faces" that makes it "the Inquisition, the Revolution".

Within this treatment of the crowd as an autonomous object, the presentation also pays attention to the diversity in speaking of "they, the crowd, are beautiful". This diversity also surfaces in the focusing on individual objects within the crowd such as "The flashy female with her / mother" and "The Jew", but then in their role as objects that "get[s] it -" (the reaction of the crowd whose "words cut -"). In this treatment of the crowd it also acquires universal significance, becoming all crowds - losing their heterogeneity and becoming cruel.

The autonomy of the crowd is finally revealed in the last two lines where its actions are "permanently, seriously / without thought" (this further foregrounds the dehumanized qualities of the object). This poem’s structure is certainly the most prominent of the five poems discussed here, with the facts ordered and designed to enhance the crowd as object and also to obscure the surroundings. The sole focus of the poem is consistently on the crowd, never moving to the ball game or other elements except to intensify the impression of the crowd as object.

\textsuperscript{23} In this poem the objectivist concern to be held by Charles Reznikoff in his definition of his poetics in the thirties is already present in that it is "precise about the thing and reticent about the feeling" (Dembo, 1984:187). By means of the precise presentation of the crowd and its actions, the emotions are revealed.
These five poems are by no means the only poems in the book to contain distinctly objectivist characteristics. These characteristics are, however, overshadowed in the other poems by the cubist qualities to the extent of becoming almost insignificant. In the title poem of the book, 'Spring and All' (CEP:241), for example, the abstract unity that results from the design of the elements of approaching spring is certainly objectivist. The attention to isolated elements nonetheless reduces the autonomy of the season as object and remains intensely cubist.

The cubism of Poem VI, 'To Have Done Nothing' (CEP:247), is equally intense. In this poem hints of objectivism can be found in the statement of the title as object, but more specifically in the foregrounding of words within grammatical constructions as objects of experience. The analysis of the word pattern further asserts the autonomy of the object, emphasising an intrinsic structural (grammatical) necessity.

In 'The Rose' (CEP:249) or Poem VII, the treatment of the rose as object and also the austerity of the presentation are distinctly objectivist. Furthermore, the defamiliarization of the rose accentuates its autonomy, free from strained associations. It is this autonomy of the object that suggests most strongly an objectivist undertone to the highly cubist qualities of intersections, levels, and edges. The attack on the traditional use of metaphor is also as objectivist as it is cubist, indicating yet another aspect of the close link between the two styles in Williams' work.

This element is also present in the visually structured Poem XVII, 'Shoot it Jimmy!' (CEP:269), that is, as the two objectivist poems 'Rigamarole' (CEP:278) and 'At the Ball Game' (CEP:284), composed of two-lined stanzas. Just as the previous poem strives to escape the binding connotations of traditional metaphor and symbol, this poem sees a similar attempt to escape traditional metre in the assertion of the autonomy of the speech rhythms of the jazz musician. This presentation also asserts the autonomy of the poem/music which "they can't copy".

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24 Frye (1989:88) identifies a related quality in the poem, namely that it represents "a conscious attempt to externalize the form of the mind's perceptual intake of sense-experience. In the transition from perception to imagination, reality isn't changed but more fully and imaginatively entered".
Poem XXI, 'The Red Wheelbarrow' (CEP:277) shows both an objectivist focus on the wheelbarrow as object whose autonomy is asserted in the first lines, "so much depends / upon", and a struggle between objective and subjective. In this case the single image created by the presentation is, however, imagist, also in directness. In spite of this the implication of "the dynamic interplay between things and cognition" (Frye,1989:94) is pronouncedly objectivist, specifically also because of the involvement of the mind instead of mere perception in the presentation.

The poem is certainly one of the clearest manifestations of the characteristic identified by Sayre (1989:327) in Williams' descriptive poetry. Sayre states that, even "at his most descriptive and notional, Williams would usually charge a poem with some sort of subjective, emotional intensity".

25 Williams struggle for a poetic measure which he related to be based on speech rhythms is certainly an important consideration throughout his career. Accordingly Gates (1987:504) states that Williams "sought for an order, which he called a 'measure' that was 'inescapable' but which was grounded out of sight, in the mind, in the thought of the poet". This study does not, however necessitate a detailed discussion of Williams use of speech rhythms. It should be sufficient to note that Williams' unconventional rhythm is in many instances employed as foregrounding device or defamiliarization in his imagist poems, but specifically in his cubist and objectivist poems.

Williams' theories attempting at explaining his speech rhythms, usually discussed by him in terms such as 'The Variable Foot' and 'The American Idiom', are studied quite extensively by Hugh Kenner in his The Rhythm of Ideas (1984).

26 In this poem we also become aware of Williams' technique of catching "the emotional involvement of the poet through the lineation" (Gates,1987:516). As sense units flow over the boundary of lines, the sense of the emotional significance of the banal wheelbarrow becomes almost tangible in foregrounded visual energy. Gates (1984:519-521) further points out that this poem is "the most regularized example" of the process of splitting regularized unit types and of interrupting normal unit boundaries. After analyzing the metrical and syntactical structure of the poem, she concludes that the 'central element of prosodic structure brought into sharp focus in 'The Red Wheelbarrow' is the splitting of compound words into separate parts", such as the splitting of "wheel" and "barrow", and "rain" and "water". The visual effect created by this is intensely cubist, while the final structure is objectivist.

27 Frye (1989:94) suggests that "the mind that conceives the poem cannot be severed from it".
There is also in this poem, as in Williams' more 'purely' objectivist poems, an objectivist concern which Heller (1985:18) identifies as the force of objectivist poetics "toward a perfect parity in context between what is and what is said" (my emphasis). This is an element that is also central to imagism, namely in the concern with direct treatment.

In spite of its Imagism, this poem certainly presents the best-known object in any of Williams' poems, and also one of the most striking. Although many critics attempt to read wider implications into the scene, ultimately the wheelbarrow, in the words of J. Hillis Miller (1966:307), "does not stand for anything or mean anything. It is an object in space dissociated from the objects around it, without reference beyond itself. It is what it is".

The structural elements of most of these poems seem to be the most evident technique of Williams' objectivism. The principle form of his lyric free verse from Spring and All onward is, according to Silliman (1984:107), "a form of short lines, with frequent enjambment and occasional caesura, arranged in tidy stanzas, the metrical divisions out of phase with the syntactical and rhetorical divisions of the text". This is evident in many of the poems in Spring and All such as specifically the five poems identified by Zukofsky as attaining objectification, but also in other poems from the book (already discussed in this chapter) such as 'To have Done Nothing' (CEP:247), 'Shoot it Jimmy!' (CEP:269), 'Rigamarole' (CEP:278), 'At the Ball Game' (CEP:284), and specifically 'The Red Wheelbarrow' (CEP:277).28

This use of external form in Williams' objectivist poems is an extension of his cubist defamiliarizations, and in some sense also a manifestation of his struggle for intrinsic form. According to Mayhew (1983:299), Williams' solution for this problem of attaining intrinsic form is paradoxical: "he makes a kind of system from what is apparently the most external aspect of form, the way in which the poem is to be performed. At the same time he avoids any other metrical constant. Thus all of the traditional resources of verse are set free for expressive purposes".

28 Also 'The Right of Way' (SP:49), 'Death the Barber' (SP:51), 'The Sea' (CEP:275), 'Quietness' (CEP:277), and 'The Avenue of Poplars' (CEP:280) are of this form.
Another prominent feature of most of the poems containing objectivist elements is the diminishing of personal or authorial involvement (which promotes direct treatment or the parity of the object and its presentation). Accordingly Sayre (1983:72) remarks of the later poems that "almost every time Williams abandons objective description - whenever the first person, singular or plural, appears in a poem after the late 1920s - the poem possesses no consistent stanzaic pattern". While this opinion is not aimed at the poems of *Spring and All*, it does indicate the close relationship between objective rendering and structural necessity in the poems of this period also. What Sayre's statement does not reveal, however, is the important role of other forms of subjectivity in the poems, such as selection and subjective opinions.

Within this selectivity of the presentation, the sense of conviction of the objectivist poem

emerges not out of the older, human-centered sense of mastery of experience, ...but out of its show of vulnerability, out of the poet's willingness to enter experience disarmed and to relinquish the dictates or niceties of form when form threatens the sincerity of expression" (Heller, 1985:103).

This statement is also applicable to Williams' use of metonymy in cubism in an attempt to escape the limiting associations and baggage of conventional metaphor and symbol that obscures the autonomy of the object, a practice which finds full expression only in his objectivism.

Williams' objectivism is not a mere refining of his imagism, but rather the result of a developing poetics that owes as much (and even more) to cubism as it does to imagism. While the direct treatment of his imagism remains in the concern with immediacy and the present moment in his objectivist poems, the design and unity of specifically his synthetic cubism finds expression in the fundamental concern with form and the poem as autonomous object in his objectivism.

When Williams thus adopted the theories of Objectivism forwarded by Zukofsky, it seems to be "as an explanation of his changing poetic practices" (Guimond, 1968:95) rather than an indication that he changed his style by subscribing to them.
6 CONCLUSION AND AVENUES FOR FURTHER RESEARCH

What Cézanne actually offers, then (as Williams does after him), is a "technique of originality"... Still, Williams did both borrow and invent a technique that is characterized by, among other things, an attention to particular objects and sensations, a paratactic syntax, a multiple perspective, a loosely structured metric and, most importantly, an ideology which asserted that a certain slice of experience (...) was to be understood as more real than any other (Knight, 1987:85,95).

In this statement Knight draws attention to the fundamental principles in Williams' aesthetic, namely the imagist concern with direct treatment, the cubist concern with isolated details and multiple perspectives, and (what was later manifested in) the objectivist concern with the object and the autonomy of the poetic object and experience. Most of all, however, it points out Williams' originality that plays a dominant role throughout his poetic development as well as the importance of experience that can be detected in each of the styles.

The importance of the synchronic nature of Williams' development is indicated by Dijkstra (1978:142) when he states that although "Williams' poetry for the greater part of his career was not determined in its structure by anything but the immediate visual object, he was pursued by what he considered the inescapable conclusion that a poem is like the canvas of a painting" and words are like paint. In this statement the central role of the visual arts in Williams' poetic development is indicated.

Also on a synchronic level, all three the styles seem to contain a large measure of subjectivity which is embedded in their predominantly objective characters. Immediacy and the present moment also feature strongly in all three the phases of Williams' development, as does the importance of defamiliarization.

On a diachronic level, Williams' poetry becomes more complexly structured in the later poems of the period between 1917 and 1923. Although both imagist and cubist techniques seem to permeate the poetry of the period on a synchronic level, the objectivist elements would, however, seem to be limited to a diachronic development in the later poems.
The statement of Mazzaro (1973:62) that "Williams never got so pure or abstract as to leave the natural image; he remained tied by the necessary concreteness of poetic language to, at least, words whose references evoked specific things", indicates another key element in Williams' diachronic development. When Williams started to diverge from imagism, the seed of direct treatment of the image remained and eventually grew into the treatment of the poem as object with each word a concrete object in his objectivist poems. He nonetheless reached this objectivist mode by means of cubism, a style in which he did make extensive use of an abstract design as well as of planes intersecting on an abstract level. This often gave rise to the leaving of the "natural image" in spite of Mazzaro's claims to the contrary.

It is thus evident that a strong synchronic dynamics exists in Williams' work between the characteristics of the three movements, a synchronicity that is aided by the close correlation between certain elements of the movements. This correlation also facilitates the diachronic development of Williams' poetic development with some elements being 'translated' to the context of new influences without losing force. This is specifically the case in the period between 1917 and 1923.

From the study it is further clear that Williams' cubism is the single most decisive shaping force in his development of a personal aesthetic, even though many critics view his style as developing from imagism directly into objectivism. It is further significant that the presence of this style in Williams' work is not only limited to the teens, rather attaining a maturity in the two books produced in the early twenties. Williams' cubism is nonetheless unique in its application of visual techniques on an abstract level to his literary works, and also in the use of movement and kinaesthetic elements to award the poetry even more 'cubist' force. It would further seem that Williams' cubist poems, unlike his imagist and objectivist poems, depend less on variety of techniques than on intensity in the presentation.

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1 James Guimond (1968) is the most notable of these while Frye (1989) points out the deficiencies in this view, tying Williams' development to more inherent and structural elements.
Within Williams' cubism the prominent distinction between analytic and synthetic cubism (so significant in the visual arts) is of little importance, his cubism being consistently closer to synthetic cubism. Although some of the early poems in *Al Que Quiere!* do display a degree of fragmentation, most of the poems in the three books attain a synthesis amid intersecting planes. Even though the unity attained in these poems is rather abstract, the overlying design and defamiliarizations instead of mere fragmentations cause them to be synthetic cubist.

It also appears that the theories of imagism and objectivism do meet in Williams' cubism with the image of his imagism being extended to comprise the juxtaposition of objects in the design of the cubist poems that moves towards the structured autonomy of the objectivist poems.

This cubist phase does seem to have had a lasting effect, not only in Williams' development toward a personal aesthetic, but also toward an objectivist aesthetic, being decisive in later works such as *The Descent of Winter* and again surfacing in *Paterson* on a more concrete level. It is nonetheless important to keep in mind that Williams was influenced strongly by both literature and painting. In the words of Dijkstra (1978:79), "[u]ltimately Williams was a poet, not a painter, even if he regarded his work as paint".

From the analyses of the poetry in *Al Que Quiere!*, *Sour Grapes*, and *Spring and All* it is evident that Williams was not merely sidetracked by the movements (specifically Imagism and Cubism) as Doyle (1982:451) suggests. These two movements had a profound influence on Williams in that it presented him with techniques by means of which to pursue a personal poetics. His individuality is confirmed most strongly in his objectivist poems in which an inherent move to form and autonomy combines with imagist direct treatment and cubist synthesis and multiplicity in the shaping of a personal style.

More specifically, the poems in the first book, *Al Que Quiere!*, seem to display a maturity of style that encompasses elements of imagism as a basis, but also of cubism, while displaying only a slight move towards the structure and unity of objectivism.
In *Sour Grapes* the cubist elements seem to dominate while imagist principles are still retained. The book also seems to move pronouncedly to a stronger design that is both synthetic cubist and contains the seeds of objectivist techniques.

The poetry of *Spring and All* is even more clearly synthetic cubist (with the prominence of edges and concentration as well as abstract unity in the poems), but with strong elements of objectivism, in some instances overtly manifested in specifically structure.

Furthermore, it is specifically the cubist and objectivist poems written in this period that display the impersonal and allusive contexts which Stevenson (1984:177) identifies as being a central element in modernist literature. Although this is already evident in *Al Que Quiere!* to a certain extent, the poems of *Sour Grapes* and especially those of *Spring and All* see the diminishing of authorial involvement.

In these two books Williams can also clearly be seen to introduce a strongly allusive style in the eclectic elements of cubism but more specifically in the improvisations and verbal associations of objectivism. These modernist qualities are nonetheless consistently tempered by the human qualities and directness in Williams' poetry that are evident in his choice and treatment of subjects.

What is also revealed in the analyses of these poems is Williams' concern with the shape of the poetic line which is eventually manifested in the form of his objectivism. This is preceded to a large extent by the significance of the length of the lines which develop from brief lines in the imagist poems to the decreased significance of line-length in the cubist poems. The shape of the poetic line is nonetheless manifested in the poetry written in all three styles in the fundamental part of defamiliarization, the line functioning as foregrounding device.

In the three books of this period Williams clearly develops towards a personal style in which the search for the new remains central. In this move towards an independent style from *Al Que Quiere!* on, "he largely escaped the tyranny of quantitative measure, employing instead a measure based on phrasing" (Doyle, 1982:171).
Dijkstra (1980:17-18) is of the opinion that Williams' "extraordinary ability to transform what he saw into poetry", while providing us with "visually brilliant poetry", served to "restrict his full potential as an experimental poet". It would seem, however, that the force of his later work is very much the result of the importance of this period in his development. Without the singular visuality and its role in translating perception that Williams developed in his poetry in these years, neither the objectivist austerity of a large part of his work after *Spring and All*, nor the more complex structures of *Paterson* would have been possible.

Within modernism, Williams was not only influenced, but he also exerted influence on fellow modernists and later poets through his personal poetics. Whereas the effect of modernism was, according to Stevenson (1984:178) "to hive off literature from the rest of contemporary civilization and establish it as an art of a learned minority", Williams strived for an opposite goal. Although his cubist poetry does at times become rather eclectic and consequently somewhat obscure, the imagist concern with direct treatment stays with him throughout his development. In his vocabulary, subject matter, and speech rhythms, to name but a few, Williams consistently deals with the local and contemporary in his poems, culminating in this period in the beginnings of an objectivist style with the concern with the poem and words within the poem as autonomous objects.

One avenue that might be explored in further research is the extent to which the influences of cubism remain part of Williams' poetics in the period after 1923, especially in the thirties when Zukofsky's Objectivism flourished.

What would also be particularly interesting to investigate is the effect of cubism on *Paterson*. In such a study it would be significant to determine whether the structure of the work can be viewed as being post-modern, or whether it is merely an extension of synthetic cubist and objectivist principles.
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