

Analysis of William Carlos Williams, ‘To a Solitary Disciple’

RICHARD CURETON

To a Solitary Disciple

1 Rather notice, mon cher,
2 that the moon is
3 tilted above
4 the point of the steeple
5 than that its color
6 is shell-pink.

7 Rather observe
8 that it is early morning
9 than that the sky
10 is smooth
11 as a turquoise.

12 Rather grasp
13 how the dark
14 converging lines
15 of the steeple
16 meet at the pinnacle—
17 perceive how
18 its little ornament
19 tries to stop them—

20 See how it fails!

21 See how the converging lines
22 of the hexagonal spire
23 escape upward—
24 receding, dividing!
25 —sepals
26 that guard and contain
27 the flower!

28 Observe
29 how motionless
30 the eaten moon
31 lies in the protecting lines.

32 It is true:
33 in the light colors
34 of morning
35 brown-stone and slate
36 shine orange and dark blue.

37 But observe
38 the oppressive weight
39 of the squat edifice!
40 Observe
41 the jasmine lightness
42 of the moon.

—William Carlos Williams

In 'To a Solitary Disciple,' Williams gives us a short sermon on the psychodynamics and social function of his religion of imaginative perception, measured feeling, and passionate imagining, especially as it relates to conventional religion. The occasion for this sermon is an address from master poet to ephebe ('a solitary disciple') in the form of a list of instructions for 'observ[ing]' ('notic[ing],' 'grasp[ing],' 'perceiv[ing],' 'see[ing]') a landscape—the moon above a Christian church, complete with steeple and cross, bathed in the colours of the early morning light.

In the short sermon, the master, as poetic speaker, directs the ephebe ('mon cher') to respond closely and fully (i.e., imaginatively, emotionally, and physically),

not just 'outwardly,' 'realistically.' It is 'early morning.' The moon is 'tilted' over the 'steeple' and 'shell-pink.' The 'sky' is 'smooth as a turquoise.' The 'steeple' is 'hexagonal,' and this geometry projects 'lines' that 'converge' at the cross ([the church's] 'little ornament') at the 'point' of the 'steeple.' The cross tries to hold these geometrical energies in check, but 'fails.' The 'lines' break through this geometrical resistance to 'escape upward,' 'receding,' 'dividing,' and in doing so, find a new destination and function. Like the 'sepals' of a flower, they 'protect' and stabilize (make 'motionless') the moon. In the 'light colors of morning,' the moon takes on a 'jasmine lightness' and the church, while 'brown-stone and slate' and 'oppressive' in 'weight,' 'shine[s]' 'orange and dark blue.'

As in all matters of religious belief and artistic creation, psychologically, the major contrast in the poem is between the temporalities that are more directly connected to space and 'outer' form, linear and cyclical time, and the temporalities that are more directly connected to time and 'inner' form, centroidal and relative time. Then more particularly, the poem addresses the relations among and between the pairs of temporalities in this major contrast, most intensely, how relative time and the imagination relate to centroidal time and emotion (and *vice versa*).

Religious beliefs well up from emotion and provide a metaphysics and ethics that help us regulate our emotional needs. But in Williams' religion (i.e., metaphysics, ethics, etc.), our emotional life is affected strongly by our imaginative life (and *vice versa*); both of these owe their energies to our perceptual life; and all three of these bear significantly on our productive work and other social actions in the 'real' ('outer') world of shared responses and responsibilities.

In the landscape, textures of the imagination are symbolized by archetypes of relative time, by the 'lightness' of the 'tilted' 'moon'; the 'point'/'pinnacle'/'steeple' of the church that the moon rides above; and the relativistic energies that are reflected into other aspects of the symbolic landscape—the uncharacteristically 'dark blue' color of the church in the morning light, and the source of that colour, the reflecting 'sky'; the 'upward' 'escape' of the architectural lines of the church, as they 'divide' and 'recede'; and the punning overtones of the uncharacteristically 'jasmine' colour of moon, which sounds like 'jazzman.'

Textures of volition, action, and social reality are symbolized by the Church 'edifice,' its characteristically 'slate' and 'brown-stone' color, and the many actions in the text that are directed at or a result of the church's presence—the directives to the ephebe to 'notice,' 'observe,' 'grasp,' 'perceive,' and 'see'; and the 'fail[ure]' of the church's cross to 'stop' the transcendent projection of the steeple's architectural lines up to the 'sky' and 'moon.'

Textures of emotion are symbolized by the 'light' colours of morning ('jasmine,' 'turquoise,' and 'orange') and the 'hexagonal' geometry of the church steeple, whose 'lines' 'converge,' 'guard,' 'contain,' 'protect,' 'eat,' and 'meet,' like the 'sepals' of a 'flower.'

And the textures of sensation and the body are symbolised, on the one hand, by the 'oppressive,' 'squat' 'weight' of the church and its projection of this 'motionless' stability up through the architectural lines of the church to the moon; and, on the other hand, by the 'truth' of 'morning,' which provides the renewed energies that animate the scene as a whole.

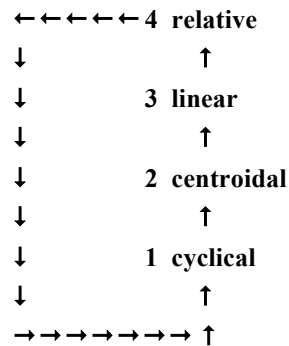
Interactions among these psychological energies organize the rhetoric and linear flow of the poem. Speaking from reality, and therefore situated as observers against the observed scene, the master poet gives the ephebe some basic lessons in how to 'read' the world for its metaphysical/temporal/rhythmic sources. The ephebe is instructed to 'notice.../ that the moon is / tilted above / the point of the steeple,' 'observe / that it is early morning,' 'grasp / how the dark / converging lines / of the steeple / meet at the pinnacle;' and 'perceive' how the cross 'fails' in its 'try' to 'stop' the 'escap[ing],' 'dividing,' and 'receding' architectural lines of the steeple. That is, the ephebe is urged to notice, first, the combinations of qualities that are consistent emblems of relative time, cyclical time, centroidal time, and linear time, respectively.¹ Relative time is free, improvisational, asymmetrical, etc., out of whack ('lunatic,' 'tilted'). Cyclical time is initializing ('early,' 'morning'). Centroidal time is geometrical/shapely/proportional ('line[d]'), favours the bringing together of complements (that 'meet' and 'converge'), and is hierarchically ordered (up to

¹ For a broader exposition of the four temporalities, see 'Meter and Metrical Reading in Temporal Poetics', *Thinking Verse II* (2012), 112-237.

‘points,’ ‘steeple,’ and ‘pinnacles’). Linear time deals with the end-points (‘stop[ping]’) and outcomes (‘fail[ure]’) of intentional actions.

On the other hand, at this beginning point, the ephebe is told to resist puzzling about how the moon, an emblem of imagination and relative time, becomes ‘shell-pink,’ an emblem of emotion and centroidal time; and how the sky, an emblem of relative time, becomes ‘smooth as a turquoise,’ emblems of cyclical and centroidal time. These metaphysical and psychological blendings require more advanced symbolic ‘reading,’ as will other aspects of the scene. Therefore, they are mentioned later on in the poetic lesson.

The order of mention of these noticings is also structured regularly, given the organization of time and the flow of temporal energies metaphysically and psychologically. The ephebe is urged to proceed from ‘moon,’ to ‘morning,’ to ‘lines,’ to the ‘fail[ure]’ of the cross to ‘stop’ the projected, geometrical motion ‘upward.’ That is, the ephebe is taken in order through a full cycle of the temporalities—from relative, to cyclical, to centroidal, to linear, and back to relative again.



The last half of the poem then describes some of the blendings that occur from this circular flow of energy. The moon, an emblem of imagination and relative time, becomes ‘protected’ (centroidal time), ‘eaten’ (centroidal time), and ‘motionless’ (cyclical time). The ‘true’ ‘morning’ (cyclical time) brings ‘light’ ‘colors’ (centroidal time). The ‘brown-stone and slate’ church (linear time) ‘shines orange’ (centroidal time) and ‘dark blue’ (relative time). The church ‘edifice’ (linear time) becomes

'squat,' 'weight[y],' and 'oppressive' (cyclical time). And the 'moon' (relative time) becomes 'light' and 'jasmine' (centroidal time).

The sensibility that is fostered by this religion of poetic experience contrasts sharply with the sensibility that is fostered by conventional Christianity. As the poem symbolizes with the attempt of the cross to contain the energies of the upward flowing lines of the church steeple, traditional Christianity tries to confine emotional energies and isolate them from imaginative play, practical work, and physical sensation. As a result, these emotional energies remain 'stop[ped]' up, 'hexagonal.' The everyday world of work and social interaction remains drab, 'brown-stone and slate.' And imaginative energies remain unstable and volatile, 'tilted,' and '[un]protect[ed].' Williams' religion of poetic experience expands the sensibility to its full potential, first by recognizing physical, volitional, and imaginative energies, too, and then by permitting them to intermingle and combine, both with one another and with emotion. The result is a reality composed of a rainbow of psychological 'colors'—not just 'brown-stone and slate' but 'turquoise,' 'jasmine,' 'dark blue,' 'shell-pink,' and 'orange' as well. Importantly, three out of four of these colours are themselves temporal blends. 'Shell-pink' blends white and red, emblems of sensation and volition. Turquoise blends blue and green, emblems of emotion and imagination. And orange blends red and yellow, emblems of volition and emotion. 'Jasmine' puns on 'jazzman,' blending, again, this time by word play and allusion, emotion and imagination.

This fullness and blending of the sensibilities is expressed richly and precisely by non-semantic aspects of form in the poem, too—rhythmic, linguistic, and rhetorical.

For example, the rhythm of 'To a Solitary Disciple' is exactly parallel to meaning in its precise invocation and then blending of the four temporalities (and therefore four psychological faculties).

As a poem about the poet master's religion and emotional expression, the rhythmic center of 'To a Solitary Disciple' is sonnet-like, the traditional poetic form for emotional expression. In fact, in a relineated form, much of 'To a Solitary Disciple' is standard iambic pentameter and can be arranged into a quasi-sonnet, complete with octave, volta/'turn' into the ninth line ('See how it fails!'), and an isolated, concluding couplet ('But observe / the oppressive weight / of the squat

edifice! Observe / the jasmine lightness / of the moon.’). Only the third quatrain is irregular, adding three extra lines, to bring the total to 17 lines, rather than the expected 14.

Relineated Form (recovering pentameter base):

- 1 Rather notice, mon cher, that the moon is
- 2 tilted above the point of the steeple
- 3 than that its color is shell-pink.
- 4 Rather observe that it is early morning
- 5 than that the sky is smooth as a turquoise.
- 6 Rather grasp how the dark converging lines
- 7 of the steeple meet at the pinnacle—
- 8 perceive how its little ornament tries to stop them—

- 9 See how it fails! See how the converging lines
- 10 of the hexagonal spire escape upward—receding, dividing!
- 11 —sepals that guard and contain the flower!
- 12 Observe how motionless the eaten moon
- 13 lies in the protecting lines. It is true:
- 14 in the light colors of morning
- 15 brown-stone and slate shine orange and dark blue.

- 16 But observe the oppressive weight of the squat edifice!
- 17 Observe the jasmine lightness of the moon.

Ten of these 17 relineated lines have exactly 10 syllables, and many of them can be read as standard pentameters. For instance, the last two lines, the pseudo-couplet conclusion (‘But observe / the oppressive weight / of the squat edifice! / Observe / the jasmine lightness / of the moon.’) are lines of this sort. The last line (‘Observe / the jasmine lightness of the moon.’) is especially regular. It has exactly 10 syllables and a very regular cadence, with four primary stresses aligned

with tactical beats and only one mild promotion of a weakened stress ('of') on the penultimate beat, a very normal place for a phrasal substitution.²

Relineated Metrical Line 16

/	w-a	w-a	s-xr	\	inton. unit									
/	w-a	s-xr	w-a	s-xr	\	phon. phrase								
/	w	w	s	w	w	s	w	s	w	w	\	clitic phrase		
\	v	/	v	v	/	v	/	\	v	/	/	v	v	stress

But observe the oppressive weight of the squat edifice.

.	.	.	.	.	.	.	.	.	.	.	part
.	.	.	.	.	.	.	.	.	.	.	line
.	.	.	.	.	.	.	.	.	.	.	lobe
.	.	.	.	.	.	.	.	.	.	.	tactus
.	.	.	.	.	.	.	.	.	.	.	pulse

Relineated Metrical Line 17

/	w-a	w-a	s-xr	\	intonational unit					
/	w-a	s-xr	w-a	s-xr	\	phonological phrase				
/	w	s	w	s	w	w	w	s	\	clitic phrase
v	/	v	/	v	/	v	\	v	/	stress

Observe the jasmine lightness of the moon.

.	.	.	.	.	.	line
.	.	.	.	.	.	lobe
.	.	.	.	.	.	tactus

² In the following 'scansions', Cureton uses a system of notation that he first developed in *Rhythmic Phrasing in English Verse* (London: Longman, 1992).

The relevant symbols are as follows:

Meter: dots are beats; levels of dots are levels of beating; the more levels of beating the stronger the beat.

Grouping: s—strong; w—weak

Prolongation: a—anticipation; e—extension; r—arrival; prolongational type: +—additional; x—progressional; =—equative

For a more concerted exposition of these symbols, see *Rhythmic Phrasing*, pp. 136-53.

. pulse

Relineated Metrical Line 8

/-----\	inton. unit
w-a w-a w-a s-xr	
/-----\	phon. phrase
w-a s-xr	
/-----\	clitic phrase
w s w w s w s w w w s w	
v / \ \ / v / v v / \ / \	
perceive how its little ornament tries to stop them	
.	line
.	lobe
.	tactus
. 	pulse

Relineated Metrical Line 9

/----->>>	inton. unit
w-a s-xr w-a w-a	
/-----\	phonological phrase
w-a s-xr	
/-----\	clitic phrase
w w s w w w s w	
/ \ \ / / \ v v / v /	stress
See how it fails! See how the converging lines	
.	part
.	line
.	lobe
.	tactus
. 	pulse

Relineated Metrical Line 10

<<<-----\	inton.
unit w-a w-xr s-xe	
/-----\	phon.
w-a s-xr	phrase

represented scene, this meter has a close relation to the most salient qualities of cyclical time—initialization, passivity, participation, similarity, fixity, falling motion, etc. This gives the poem a rhythmic ballast, like the ‘sepals’ of the flower that holds the moon, emblem of the imagination, in a ‘motionless’ embrace, stabilizing its variability/’lunacy.’ At the same time, the pentameter, being a 5-beat meter, is proportional rather than symmetrical, like a tetrameter or 4-beat meter, and therefore is blended with some of the features of grouping and centroidal time. This is what makes it useful for emotive, rather than just physical, expression.

Just as importantly, though, the remaining lines in the relinedated version of the poem *cannot* be read as pentameters. Some are too short. For example, relinedated metrical lines 3 and 14 (‘than that its color is shell-pink’ and ‘in the light colors of morning’) have only 8 syllables. Relineated metrical line 3 can be read as a tetrameter. Relineated metrical line 14, with its syncopated final tactical beat, is too phrasally irregular to be metrical at all.

Relinedated Metrical Line 3

<div style="display: flex; justify-content: space-around; width: 100%;"> w-a s-xr </div>	inton. unit
<div style="display: flex; justify-content: space-between; width: 100%;"> </div>	phon. phrase
<div style="display: flex; justify-content: space-between; width: 100%;"> </div>	clitic phrase
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> w w w s w w w s </div> <div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> \ \ \ / v \ \ / </div>	stress
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> than that its color is shell-pink. </div>	
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> </div>	line
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> </div>	lobe
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> </div>	tactus
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> </div>	pulse

Relinedated Metrical Line 14

<div style="display: flex; justify-content: space-around; width: 100%;"> w s-xe </div>	inton. unit
<div style="display: flex; justify-content: space-between; width: 100%;"> </div>	phon. phrase
<div style="display: flex; justify-content: space-between; width: 100%;"> </div>	clitic phrase
<div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> w w s s w w s w </div> <div style="display: flex; justify-content: space-around; width: 100%; font-family: monospace;"> \ v / / v \ / v </div>	stress

in the light colors of morning
 . line
 . lobe
 tactus
 pulse

Other lines, while long enough, bend phrasing against the meter in ways that are too stressful to maintain the pentameter, at least for most readers. For instance, relineated lines 1 and 2 ('Rather notice, mon cher, that the moon is' and 'tilted above the point of the steeple') both have 10 syllables, but they syncopate their final beat, something that is too destabilizing for pentameter verse.

Relineated Metrical Line 1

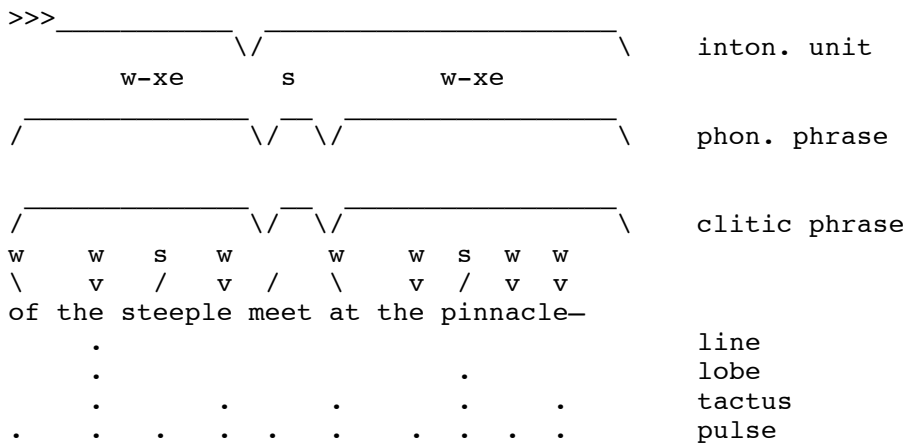
/-----\-----\----->>> intonational unit
 w-a s-xr w-a s-xr
 /-----\-----\-----\----->> phonological phrase
 /-----\-----\-----\----->>> clitic phrase
 s w s w w s w w s w
 / v / v \ / \ v / \ syllable
 Rather notice, mon cher, that the moon is
 . line
 . lobe
 tactus
 pulse

Relineated Metrical Line 2

>>-----\ inton. unit
 w-xe w-xe
 >>-----\ phon. phrase
 >>-----\ clitic phrase
 w w w s w w s w
 / v v \ v / \ v / v stress
 tilted above the point of the steeple
 . line
 . lobe
 tactus
 pulse

Relinated Line 7 ('of the steeple meet at the pinnacle') has 10 syllables, too, but (among other things), it syncopates its second tactical beat, another gesture that is too destabilizing.

Relineated Metrical Line 7



Therefore, 'To a Solitary Disciple' is not continuously pentameter. The pentameter lines occur only sporadically, in the context of other rhythms.

Free verse that contains submerged pentameters or strong hints of sonnet form are not unusual. But 'To a Solitary Disciple' goes well beyond this in presenting a full range of rhythms in blended concert. For instance, in addition to encouraging a reading that brings out occasional pentameters and a modified sonnet structure, the poem invites a second metrical reading that leaves syllables and lower levels of structure in the prosody behind and sweeps along oratorically, tracking points of informational focus in the syntax. This meter produces long lines of varying length, as in Whitman and others who favor a linear temporality. Read with this more linear/syntactic meter, the poem falls into one stanza of nine lines, of 5-7 tactical beats each, organized into three parts (of three lines each).

Rather notice, mon cher, that the moon is tilted above the point of the steeple than that its color is shell-pink.

Rather observe that it is early morning than that the sky is smooth as a turquoise.

Rather grasp how the dark converging lines of the steeple meet at the pinnacle—

perceive how its little ornament tries to stop them—See how it fails!
See how the converging lines of the hexagonal spire escape upward—
receding, dividing!—sepals that guard and contain the flower!

Observe how motionless the eaten moon lies in the protecting lines. It is true:
in the light colors of morning brown-stone and slate shine orange and dark blue.
But observe the oppressive weight of the squat edifice! Observe the jasmine
lightness of the moon.

As in Whitman, this meter is not mincingly constrained, but exuberantly excited.
Physical energies are charged with emotion and put into action, like the energized,
projected geometry of the church in the semantic and narrative materials of the
poem.

Oratorical Meter:

Tactical Beats Per Line: 755 455 566

Part 1

Line 1

Rather notice, mon cher, that the moon is tilted above the point of the steeple than
. stanza
. part
. line
. lobe
. tactus

that its color is shell-pink.

Line 2

Rather observe that it is early morning than that the sky is smooth as a turquoise.
. line
. lobe
. tactus

Line 3

Rather grasp how the dark converging lines of the steeple meet at the pinnacle—
. line
. lobe
. tactus

Part 2

Line 4

perceive how its little ornament tries to stop them— See how it fails!
 . part
 . line
 . lobe
 tactus

Line 5

See how the converging lines of the hexagonal spire escape upward—
 . line
 . lobe
 tactus

Line 6

receding, dividing!—sepals that guard and contain the flower!
 . line
 . lobe
 tactus

Part 3

Line 7

Observe how motionless the eaten moon lies in the protecting lines. It is true:
 . part
 . line
 . lobe
 ts

Line 8

in the light colors of morning brown-stone and slate shine orange and dark blue.
 . line
 . lobe
 tactus

Line 9

But observe the oppressive weight of the squat edifice! Observe the jasmine lightness
 . line
 . lobe
 ts
 of the moon
 .

For a poem that gives up full syllabic control, "To a Solitary Disciple" also maintains a very shapely grouping structure, the rhythms of emotion and centroidal time.

Higher Levels of Grouping

Rather notice, 4 5 6 7 8 9
 \ \ \ \ \ \
 |s |w-a | | | |
 / | | | | | |
 \ | | | | | |

mon cher,	|w=e	|	|	|	|
	/	/	/	/	/
that the moon is...steeple	\	\	|s-a	w	
	/	/	/	/	/
than that its color...shell-pink	\	\	|	|	|
	/	/	/	/	/
Rather observe	\	\	|w-a		w-a
	/	/	/	/	/
that it is early morning	\	\	|s-a	w	
	/	/	/	+	
than that the sky...turquoise	\	\	|w-xr	e	
	/	/	/	/	/
Rather grasp	\	\	|w-a		
	/	/	/	/	/
how the dark..pinnacle-	\	\	|s-xr	s	
	/	/	/	+	
perceive how...stop them-	\	\	|w-xe	e	
	/	/	/	/	/
See how it fails!	\	\	|	|s-xr	
	/	/	/	/	/
See how...escape upward-	\	\	|s		s--e
	/	/	/	/	/
receding,	|w	|	|	w=xe	
	/	/	/	/	/
dividing!	|s=e	|w=e	|	|	|
	/	/	/	/	/
-sepals..the flower!	\	\	|w=e		
	/	/	/	/	/
Observe how motionless	\	\	|s-a		
	/	/	/	/	/
the eaten moon	|	|w-a	|	w	
	/	/	/	/	/
lies in the protecting lines.	\	\	|w-r		
	/	/	/	/	/
It is true:	\	\	|w-a		
	/	/	/	/	/
in the light...morning	|	|w-a	|	|	|

In terms of the poem's voicing, this section occurs very near the centre of the poem. In my reading of the poem's prosody, it is preceded by 10 intonational units and followed by 9.

Intonational Units:

Rather notice,
mon cher,
that the moon is tilted above the point of the steeple
than that its color is shell-pink.
Rather observe
that it is early morning
than that the sky is smooth as a turquoise.
Rather grasp
how the dark converging lines of the steeple meet at the pinnacle—
perceive how its little ornament tries to stop them—

See how it fails!
See how the converging lines of the hexagonal spire escape upward—
receding,
dividing!
—sepals that guard and contain the flower!

Observe how motionless
the eaten moon
lies in the protecting lines.
It is true:
in the light colors of morning
brown-stone and slate
shine orange and dark blue.
But observe the oppressive weight of the squat edifice!
Observe the jasmine lightness of the moon.

Then this cyclical, centroidal, and linear motion is placed under the relativizing blanket of the dominant rhythms in the text, the rhythms created by Williams' versification—the short, visual, free verse line. The short free verse line multiplies and diversifies the qualities of relative time, emblem of the imagination—

discontinuity, difference, rising motion, peripheral positioning, multi-dimensionality, simultaneity, etc.

In 'To a Solitary Disciple,' visual lines vary from two to seven syllables, with a very balanced distribution, maximizing differences (within the context of tight control).

seven: that it is early morning
 See how the converging lines
 of the hexagonal spire
 lies in the protecting lines

six: Rather notice, mon cher,
 the point of the steeple
 meet at the pinnacle—
 its little ornament
 receding, dividing
 shine orange and dark blue
 of the squat edifice

five: than that its color
 that guard and contain
 in the light colors
 the oppressive weight
 the jasmine lightness

four: that the moon is
 tilted above
 Rather observe
 than that the sky
 as a turquoise.
 converging lines
 of the steeple
 tries to stop them—
 See how it fails!
 escape upward—
 how motionless
 the eaten moon
 brown-stone and slate

three: is shell-pink.
 Rather grasp
 how the dark
 perceive how
 the flower!
 It is true:
 of morning
 But observe
 of the moon

two: is smooth
 —sepals
 Observe
 Observe

At low prosodic levels (e.g., the clitic phrase), these lines of varying syllabic length also tend to have rigorously varied phrasing.

Seven syllables:

/————— \ /————— \ cp
 w w w s w s w
 \ \ \ / v / v
 that it is early morning

/— \ /— \ /————— \ /————— \ cp
 / / w w s w / /
 v v / v /
 See how the converging lines

/————— \ /————— \ cp
 w w w s w w
 \ v \ / v v /
 of the hexagonal spire

/— \ /————— \ /————— \ cp
 / \ w w w s w / /
 v v / v /
 lies in the protecting lines

Six Syllables:

/_____\//_____\//_____\ \ cp
s w s w w s
/ v / v \ /
Rather notice, mon cher,

/_____\//_____\ \ cp
w s w w s w
v / \ v / v
the point of the steeple

/_____\//_____\ \ cp
w w s w w
/ \ v / v v
meet at the pinnacle—

/_____\//_____\ \ cp
w s w s w w
\ / v / v v
its little ornament

/_____\//_____\ \ cp
w s w w s w
v / v v / v
receding, dividing

/_____\//_____\//_____\//_____\ \ cp
s w w s
/ / v \ / /
shine orange and dark blue

/_____\//_____\ \ cp
w w s s w w
\ v / / v v
of the squat edifice

Five Syllables:

/_____\ \ cp
w w w s w
\ \ \ / v
than that its color

/-----\ /-----\ cp
 w s w w s
 \ / \ v /
 that guard and contain

/-----\ /-----\ cp
 w w s s w
 \ v / / v
 in the light colors

/-----\ /-----\ cp
 v v / v /
 the oppressive weight

/-----\ /-----\ cp
 w s w s w
 v / v / v
 the jasmine lightness

Four Syllables:

/-----\ /-----\ >>> cp
 w w s w
 \ v / \
 that the moon is

/-----\ /-----\ cp
 s w w s
 / v v /
 tilted above

/-----\ /-----\ cp
 s w w s
 / v v /
 Rather observe

/-----\ /-----\ cp
 w w w s
 \ \ v /
 than that the sky

/-----\ /-----\ cp
 w w s w
 \ v / \
 as a turquoise.

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s w
 v / v /
 converging lines

$\overline{\quad} \backslash$ cp
 w w s w
 \ v / v
 of the steeple

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s w
 / \ / \
 tries to stop them—

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s
 / / \ /
 See how it fails!

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s s w
 v / / v
 escape upward—

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 s w w
 / / v v
 how motionless

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s w
 v / v /
 the eaten moon

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 s w w s
 / \ \ /
 brown-stone and slate

Three Syllables

$\overline{\quad} \backslash$ cp
 w w s
 \ ^ /
 is shell-pink.

$\overbrace{\quad} \backslash \overbrace{\quad} \backslash$ cp
 s w
 / v /
 Rather grasp

$\overbrace{\quad} \backslash \overbrace{\quad} \backslash$ cp
 w s
 / v /
 how the dark

$\overbrace{\quad} \backslash \overbrace{\quad} \backslash$ cp
 w s
 v / /
 perceive how

$\overbrace{\quad} \backslash$ cp
 w s w
 v / v
 the flower!

$\overbrace{\quad} \backslash$ cp
 w w s
 \ \ /
 It is true:

$\overbrace{\quad} \backslash$ cp
 w s w
 \ / v
 of morning

$\overbrace{\quad} \backslash$ cp
 w w s
 \ v /
 But observe

$\overbrace{\quad} \backslash$ cp
 w w s
 \ v /
 of the moon

Two Syllables:

$\overbrace{\quad} \backslash$ cp
 w s
 \ /
 is smooth

/ _____ \ cp
s w
/ v
-sepals

/ _____ \ cp
w s
v /
Observe

/ _____ \ cp
w s
v /
Observe

Visual cuts fragment prosodic and syntactic units, often at points of tight linear dependency (e.g., between adjectival pre-modifier and head noun, between preposition and prepositional object, or between main verb and direct object).

that the moon is / tilted
tilted above / the point of the steeple
how the dark / converging lines
that guard and contain / the flower

Peripheral items in the syntax (e.g., function words: copular verbs, prepositions, articles, conjunctions, etc.) appear frequently in peripheral positions in the line, often in variational patterns (e.g., first on one margin and then on the other).

is shell-pink
that the moon **is**
is smooth

how the dark
perceive **how**
how motionless

The linear flow of the reading process is often upset by retrospective enjambment, places where syntactic closure suggests one reading but then the continuation of the syntax onto the next line visual line suggests another:

that the sky is smooth / as a turquoise
Rather grasp how the dark converging lines / of the steeple
See how the converging lines / of the hexagonal spire
in the light colors / of morning
But observe the oppressive weight / of the squat edifice!
Observe the jasmine lightness / of the moon.

These discontinuities, distractions, and uncertainties bend the intonation upward at line ends, often in counterpoint to other intonations that press forward to be heard in a non-lineated performance of the text.

that the moon is /
tilted above /
than that its color /
that that the sky /
is smooth /
how the dark /
converging lines /
of the steeple /
perceive how /
its little ornament /
See how the converging lines /
of the hexagonal spire /
-sepals /
that guard and contain /
Observe /
motionless /
the eaten moon /
in the light colors /
of morning /
brown-stone and slate /
But observe /
Observe the jasmine lightness /

At the same time, tight control is also maintained in the phrasing of the lines. Dissonance and variation is not complete. For instance, many lines are clitic phrases or phonological phrases, coherent prosodic units, and the first two visual stanzas are sentences.

Clitic phrases as visual lines:

Observe
sepals
observe
is smooth
of the moon
But observe
of morning
It is true:
the flower
is shell-pink
of the steeple
as a turquoise
than that the sky
than that its color

Phonological phrases as visual lines:

that it is early morning
of the hexagonal spire
the jasmine lightness
the point of the steeple
its little ornament
of the squat edifice
than that its color
in the light colors
than that the sky
as a turquoise
converging lines
of the steeple
tries to strop them
how motionless
the eaten moon
brown-stone and slate

is shell-pink
the flower!
It is true:
of morning
But observe
of the moon
is smooth
—sepals
Observe
Observe

Sentences as stanzas:

Rather notice, mon cher,
that the moon is
tilted above
the point of the steeple
than that its color
is shell-pink.

Rather observe
that it is early morning
than that the sky
is smooth
as a turquoise.

Linguistic and rhetorical forms emblematic of the four temporalities are also both closely balanced, richly patterned, and freely mixed.

Qualities of cyclical time, emblematic of physical energies, are thickened by anaphora ('Rather notice...', 'Rather observe...', 'Rather grasp...'; 'See how...', 'See how...'; 'observe the...', 'observe the...') and alliteration ('cher' - 'shell' - 'shine'; 'mon' - 'moon' - 'smooth' - 'morning' - 'motionless'; 'point' - 'steeple' - 'pink' - 'pinnacle' - 'perceive' - 'spire' - 'oppressive'; 'that' - 'the' - 'than' - '(ra)ther'; 'tilted' - 'steeple' - 'stop' - 'contain' - 'protecting' - 'true' - 'stone'; 'early' - 'color' - 'little' - 'lines' - 'light' - 'slate' - 'lightness'; 'sky' - 'color' - 'turquoise' - 'escape' - 'squat'; 'receding' - 'steeple' - 'smooth' - 'stop' - 'see' - 'sepals' - 'stone' - 'squat'), which strengthen onsets; intransitive verbs ('meet,' 'fail,' 'escape,' 'recede,' 'divide'), which minimize agency and complementation; and compounds ('shell-pink,' 'brown-stone'), which

juxtapose. The poem is also rich in nouns ('moon,' 'steeple,' 'color,' 'morning,' 'sky,' 'turquoise,' 'lines,' 'pinnacle,' 'ornament,' 'lines,' 'sepals,' 'flower,' 'brown-stone,' 'slate,' 'weight,' 'edifice,' 'lightness,' 'light'), which provide foundational stasis.

Qualities of centroidal time, emblematic of emotional energies, are thickened by linking verbs and copular clauses ('is tilted,' 'is shell-pink,' 'is smooth,' 'lies' 'motionless,' 'shine orange and dark blue'), the present tense ('notice,' 'observe,' 'grasp,' 'perceive,' 'see,' 'is,' 'tries,' 'lies,' etc.), rhyme ('observe' - 'early' - 'converging'), assonance ('moon' - 'smooth' - 'blue' - 'true'; 'notice' - 'stone' - 'orange' - 'motionless' - 'morning' - 'ornament'; 'see' - 'eaten' - 'steeple' - 'meet' - 'perceive' - 'receding'; 'dividing' - 'lines' - 'spire' - 'sky' - 'lies' - 'shine' - 'lightness' - 'light'; 'escape' - 'slate' - 'contain' - 'fails'; 'how' - 'flower'; 'than' - 'Rather' - 'that' - 'jasmine'; 'above' - 'color' - 'of,' 'stop' - 'squat'); and a pervasive exclamatory, rise—fall intonation:

1 Rather notice, mon cher,
2 that the moon is
3 tilted above
4 the point of the steeple
5 than that its color
6 is shell-pink.
7 Rather observe
8 that it is early morning
9 than that the sky
10 is smooth
11 as a turquoise.
12 Rather grasp
13 how the dark
14 converging lines
15 of the steeple
16 meet at the pinnacle—
17 perceive how
18 its little ornament
19 tries to stop them—
20 See how it fails!
21 See how the converging lines
22 of the hexagonal spire
23 escape upward—
24 receding, dividing!

25 –sepals
26 that guard and contain
 ^
27 the flower!

28 Observe
 ^
29 how motionless
30 the eaten moon
 ^
31 lies in the protecting lines.
 ^
32 It is true:
33 in the light colors
34 of morning

35 brown-stone and slate
 ^
36 shine orange and dark blue.

37 But observe
38 the oppressive weight
 ^
39 of the squat edifice!
40 Observe
41 the jasmine lightness
 ^
42 of the moon.

Qualities of linear time, emblematic of volition and action, are thickened by correlatives ('rather... than,' 'rather... than'), imperatives ('notice,' 'observe,' 'grasp,' 'perceive,' 'see,' 'see,' 'observe,' 'observe,' 'observe'), definite reference ('the moon,' 'the point of the steeple,' 'the steeple,' 'its color,' 'the sky,' 'the dark converging lines of the steeple,' 'the steeple,' 'the pinnacle,' 'its little ornament,' 'the converging lines of the hexagonal spire,' 'the flower,' 'the eaten moon,' 'the protecting lines,' 'the light colors of morning,' 'the oppressive weight of the squat edifice,' 'the squat edifice,' 'the jasmine lightness of the moon,' 'the moon'), transitive verbs ('notice,' 'observe,' 'grasp,' 'perceive,' 'try,' 'stop,' 'see,' 'see,' 'observe,' 'observe,' 'observe'), consonance ('moon' - 'point' - 'than' - 'pink' - 'morning' - 'than' - 'lines' - 'pinnacle' - 'ornament' - 'converging' - 'hexagonal' - 'contain' - 'motionless' - 'eaten' - 'moon' - 'lines' - 'morning' - 'brown' - 'stone' - 'shine' - 'jasmine' - 'moon'; 'tilted' - 'upward' - 'receding' - 'dividing' - 'guard'; 'tilted' - 'steeple' - 'shell' - 'steeple' - 'pinnacle' - 'little' - 'falls' - 'hexagonal' - 'sepals'; 'above' - 'observe' - 'perceive' - 'Observe' - 'observe' - 'oppressive' - 'Observe'; 'that' - 'point' - 'that' - 'that' - 'meet' - 'at' - 'ornament' -

'light' - 'slate' - 'weight' - 'squat' - 'lightness'; 'grasp' - 'stop' - 'upward'; 'pink' - 'dark'), and pervasively forward-looking, anticipatory energies in the syntax, especially as the syntax is draped over the short visual lines.

anticipation

Rather
notice, mon cher,
that the moon
is
above
the point
than
that
that its color
is
Rather
observe
that it
is
than
that
the sky
Rather
grasp
how
the dark converging
lines of the steeple
perceive
how
its little...
ornament
to stop

arrival

notice...
that...
is
tilted
the point
of the steeple
that...
its color...
is...
shell-pink.
observe...
that...
is...
early morning
that...
the sky...
is smooth as a turquoise.
grasp...
how...
the dark...
lines of the steeple...
meet at the pinnacle-
how...
its...
ornament...
tries...
them.

etc.

And qualities of relative time, emblematic of imagination and memory, are thickened by parhyme ('stop' - 'sepals' - 'steeple'; 'jasmine' - 'moon' - 'morning' - 'ornament'; 'light' - 'slate' - 'little'), puns (e.g., 'jasmine' - 'jazzman'), homophony/polysemy ('how motionless' vs. 'grasp how', 'perceive how', 'see how'; 'light colors'), the visual isolation of words ('sepals,' 'Observe,' 'Observe'), elegant variation ('notice,' 'observe' (4x) , 'grasp', 'perceive', 'see' (2x)), and repetition with variation, with words ('Rather' (3x), 'moon' (3x), 'steeple' (2x), 'how' (4x), 'morning' (2x), 'color(s)' (2x), 'the' (14x), 'that' (5x), 'than' (2x), 'converging lines' (2x), 'protecting lines' (1x), 'than' (2c), 'and' (3x), 'is' (5x)) and syntax:

the	point	of the	steeple
the converging	lines	of the hexagonal	spire
the light	colors	of	morning
the oppressive	weight	of the squat	edifice
the jasmine	lightness	of the	moon

Formal Anatomy

To a Solitary Disciple

1 Rather notice, mon cher,
2 that the moon is
3 tilted above
4 the point of the steeple
5 than that its color
6 is shell-pink.

7 Rather observe
8 that it is early morning
9 than that the sky
10 is smooth
11 as a turquoise.

12 Rather grasp
13 how the dark
14 converging lines
15 of the steeple
16 meet at the pinnacle—
17 perceive how
18 its little ornament
19 tries to stop them—

20 See how it fails!
21 See how the converging lines
22 of the hexagonal spire
23 escape upward—
24 receding, dividing!
25 —sepals
26 that guard and contain
27 the flower!

28 Observe
29 how motionless
30 the eaten moon
31 lies in the protecting lines.
32 It is true:
33 in the light colors

34 of morning
35 brown-stone and slate
36 shine orange and dark blue.

37 But observe
38 the oppressive weight
39 of the squat edifice!
40 Observe
41 the jasmine lightness
42 of the moon.

—William Carlos Williams

I. Cyclical

archetypes: morning, weight, smooth, oppressive, squat, eaten, true, motionless

compounds: shell-pink, brown-stone

anaphora: Rather notice...that...than
Rather observe that...than
Rather grasp...
See how...
See how...
observe the...
observe the...

alliteration: cher-shell-shine

mon-moon-smooth-morning—motionless
point-(stee)ple-pink-pinnacle-perceive-spire-oppressive
that-the-than-(ra)ther
tilted-steeple-stop-contain-protecting-true-stone-slate-
early-color-little-lines-light-slate-lightness
sky-color-turquoise-escape-squat
receding-steeple-smooth-stop-see-sepals-stone-squat

nouns: moon, steeple, color, morning, sky, turquoise, lines, pinnacle, ornament,
lines, sepals, flower, brown-stone, slate, weight, edifice, lightness, light

intransitive verbs: meet, fail, escape, recede, divide

II. Centroidal

archetypes: hexagonal, converging, sepal, flower, jasmine, orange, turquoise, guard,
contain, protecting, meet, lines

present tense: notice, observe, grasp, perceive, see, is, tries, lies, etc.
linking verbs: is (tilted), is (shell-pink), is (smooth), lies (motionless), shine (orange and dark blue), above
rhyme: observe - early - converging
assonance: moon - smooth - blue - true; notice - stone - orange - motionless - morning - ornament; see - eaten - steeple - meet - perceive - receding; dividing - lines - spire - sky - lies - shine - lightness - light; escape - slate - contain - fails; how - flower; than - Rather - that - jasmine; above - color - of; stop - squat

rise-fall, exclamatory intonation:

1 Rather notice, mon cher,
2 that the moon is
3 tilted above
4 the point of the steeple
5 than that its color
6 is shell-pink.
7 Rather observe
8 that it is early morning
9 than that the sky
10 is smooth
11 as a turquoise.
12 Rather grasp
13 how the dark
14 converging lines
15 of the steeple
16 meet at the pinnacle—
17 perceive how
18 its little ornament
19 tries to stop them—
20 See how it fails!
21 See how the converging lines
22 of the hexagonal spire
23 escape upward—
24 receding, dividing!
25 —sepals
26 that guard and contain
27 the flower!
28 Observe
29 how motionless

30 the eaten moon
^
31 lies in the protecting lines.
^
32 It is true:
33 in the light colors
34 of morning

35 brown-stone and slate
^
36 shine orange and dark blue.

37 But observe
38 the oppressive weight
^
39 of the squat edifice!
40 Observe
41 the jasmine lightness
^
42 of the moon.

Grammetrics: phonological phrases as lines:

that it is early morning
of the hexagonal spire
the jasmine lightness
the point of the steeple
its little ornament
of the squat edifice
than that its color
in the light colors
than that the sky
as a turquoise
converging lines
of the steeple
tries to strop them
how motionless
the eaten moon
brown-stone and slate
is shell-pink
the flower!
It is true:
of morning
But observe
of the moon
is smooth
—sepals

Observe

Observe

Triple motion everywhere at high levels, much of it liting, including the text as a whole.

Rather notice	mon cher	that the moon is tilted...
Rather observe	that it is early...	than that the sky is smooth
as...		
Rather grasp	how the dark...	perceive how...
See how...	receding...	sepals...
Observe how...	the eaten moon	lies in the protecting lines
in the light...	brown-stone and...	shine orange and dark blue
Rather notice...	Rather observe...	Rather grasp...
Observe how motionless...	It is true:	But observe the oppressive
weight...		
Rather notice...	See how it fails...	Observe how motionless...

III. Linear

archetypes: brown-stone, edifice, stop, fail, notice, observe, grasp, perceive, see, slate

vocative: mon cher

conjunct: rather

consonance: moon - point - than - pink - morning - than - lines - pinnacle - ornament - converging - hexagonal
contain - motionless - eaten - moon - lines - morning - brown - stone - shine - jasmine - moon
tilted - upward- receding - dividing - guard
tilted - steeple - shell - steeple - pinnacle - little - fails - hexagonal - sepals
above - observe - perceive - Observe - observe - oppressive - Observe
that - point - that - that - meet - at - ornament - light - slate - weight - squat - lightness
grasp - stop - upward
pink - dark

transitive verbs: notice, observe, grasp, perceive, try, stop, see, see, observe, observe, observe

imperatives: notice, observe, grasp, perceive, see, see, observe, observe, observe

definite reference: the moon, the point of the steeple, the steeple, its color, the sky, the dark converging lines of the steeple, the steeple, the pinnacle, its little ornament, the converging lines of the hexagonal spire, the flower, the eaten moon, the protecting lines, the light colors of morning, the

oppressive weight of the squat edifice, the squat edifice, the jasmine
lightness of the moon, the moon

Anticipatory prolongation:

anticipation

Rather
notice, mon cher,
that the moon
is
above
the point
than
that
that its color
is
Rather
observe
that it
is
than
that
the sky
Rather
grasp
how
the dark converging
lines of the steeple
perceive
how
its little...
ornament
to stop

etc.

arrival

notice...
that...
is
tilted
the point
of the steeple
that...
its color...
is...
shell-pink.
observe...
that...
is...
early morning
that...
the sky...
is smooth as a turquoise.
grasp...
how...
the dark...
lines of the steeple...
meet at the pinnacle-
how...
its...
ornament...
tries...
them.

IV. Relative

archetypes: moon, tilted, pinnacle, steeple, escape, upward, how, receding, dividing,
lightness, dark, blue

puns: jasmine (jazzman)

polysemy/homophony:

how (intensifier): how motionless

how (process: manner): grasp how, perceive how, see how, see how

light (touch) light (sight)

visual isolation: sepals (line 25), Observe (line 28), Observe (line 40)

peripheral placement (of peripheral items): is shell-pink (6)
that the moon is (2)
is smooth (10)
how the dark (13)
perceive how (17)
how motionless (29)

pararhyme: jasmine-moon-morning-ornament
stop-sepal-steeple
light-slate-little

elegant variation: notice, observe (4), grasp, perceive, see (2)

repetition with variation: Rather (3), moon (3), steeple (2), how (4), morning (2),
color(s) (2), the (14), that (5), converging lines (2), protecting
lines (1), than (2), and (3), is (5)

the	point	of the	steeple
the converging	lines	of the hexagonal	spire
the light	colors	of	morning
the oppressive	weight	of the squat	edifice
the jasmine	lightness	of the	moon

visual fragmentation:

that the moon is / tilted
tilted above / the point of the steeple
how the dark / converging lines
that guard and contain / the flower

retrospective enjambment:

is smooth / as a turquoise
converging lines / of the steeple
the converging lines / of the hexagonal spire
in the light colors / of morning
the oppressive weight / of the squat edifice!
the jasmine lightness / of the moon.

rising intonation:

that the moon is /
tilted above /
than that its color /
that that the sky /
is smooth /
how the dark /
converging lines /
of the steeple /
perceive how /
its little ornament /
See how the converging lines /
of the hexagonal spire /
-sepals /
that guard and contain /
Observe /
motionless /
the eaten moon /
in the light colors /
of morning /
brown-stone and slate /
But observe /
Observe the jasmine lightness /

Variability: Lines vary from one to seven syllables, with an almost perfect quantitative distribution.

seven: that it is early morning
See how the converging lines
of the hexagonal spire
lies in the protecting lines

six: Rather notice, mon cher,

the point of the steeple
meet at the pinnacle—
its little ornament
receding, dividing
shine orange and dark blue
of the squat edifice

five: than that its color
that guard and contain
in the light colors
the oppressive weight
the jasmine lightness

four: that the moon is
tilted above
Rather observe
than that the sky
as a turquoise.
converging lines
of the steeple
tries to stop them—
See how it fails!
escape upward—
how motionless
the eaten moon
brown-stone and slate

three: is shell-pink.
Rather grasp
how the dark
perceive how
the flower!
It is true:
of morning
But observe
of the moon

two: is smooth
—sepals
Observe
Observe

Difference/Individuality: Prosodic contours isolated on each line of each line tend toward maximal variability and therefore individuality

Seven syllables:

$\overline{\quad\quad\quad\quad\quad\quad\quad}$ $\overline{\quad\quad\quad}$ \ cp
 w w w s w s w
 \ \ \ / v / v
 that it is early morning

$\overline{\quad}$ $\overline{\quad}$ $\overline{\quad\quad\quad\quad\quad\quad\quad}$ $\overline{\quad\quad\quad}$ \ cp
 w w s w
 / / v v / v /
 See how the converging lines

$\overline{\quad\quad\quad\quad\quad\quad\quad}$ $\overline{\quad\quad\quad}$ \ cp
 w w w s w w
 \ v \ / v v /
 of the hexagonal spire

$\overline{\quad}$ $\overline{\quad\quad\quad\quad\quad\quad\quad}$ $\overline{\quad\quad\quad}$ \ cp
 w w w s w
 / \ v v / v /
 lies in the protecting lines

Six Syllables:

$\overline{\quad\quad}$ $\overline{\quad\quad}$ $\overline{\quad\quad\quad\quad\quad}$ \ cp
 s w s w w s
 / v / v \ /
 Rather notice, mon cher,

$\overline{\quad\quad}$ $\overline{\quad\quad\quad\quad\quad\quad\quad}$ \ cp
 w s w w s w
 v / \ v / v
 the point of the steeple

$\overline{\quad}$ $\overline{\quad\quad\quad\quad\quad\quad\quad}$ \ cp
 w w s w w
 / \ v / v v
 meet at the pinnacle—

/_____\ _____\ \ cp
w s w s w w
\ / v / v v
its little ornament

/_____\ _____\ \ cp
w s w w s w
v / v v / v
receding, dividing

/_____\ _____\ _____\ _____\ \ cp
s w w s
/ / v \ / /
shine orange and dark blue

/_____\ _____\ \ cp
w w s s w w
\ v / / v v
of the squat edifice

Five Syllables:

/_____\ \ cp
w w w s w
\ \ \ / v
than that its color

/_____\ _____\ \ cp
w s w w s
\ / \ v /
that guard and contain

/_____\ _____\ \ cp
w w s s w
\ v / / v
in the light colors

/_____\ _____\ \ cp
v v / v /
the oppressive weight

/_____\ _____\ \ cp
w s w s w
v / v / v
the jasmine lightness

Four Syllables:

/_____ \ /_____ >>> cp
w w s w
 \ v / \
that the moon is

/_____ \ /_____ \ cp
s w w s
 / v v /
tilted above

/_____ \ /_____ \ cp
s w w s
 / v v /
Rather observe

/_____ \ cp
w w w s
 \ \ v /
than that the sky

/_____ \ cp
w w s w
 \ v / \
as a turquoise.

/_____ \ /_____ \ cp
w s w
 v / v /
converging lines

/_____ \ cp
w w s w
 \ v / v
of the steeple

/_____ \ /_____ \ cp
w s w
 / \ / \
tries to stop them-

/_____ \ /_____ \ cp
w s
 / / \ /
See how it fails!

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s s w
 v / / v
 escape upward-

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 s w w
 / / v v
 how motionless

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s w
 v / v /
 the eaten moon

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 s w w s
 / \ \ /
 brown-stone and slate

Three Syllables

$\overline{\quad} \backslash$ cp
 w w s
 \ ^ /
 is shell-pink.

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 s w
 / v /
 Rather grasp

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s
 / v /
 how the dark

$\overline{\quad} \backslash \overline{\quad} \backslash$ cp
 w s
 v / /
 perceive how

$\overline{\quad} \backslash$ cp
 w s w
 v / v
 the flower!

/ _____ \
w w s cp
\< \ /
It is true:

/ _____ \
w s w cp
\< / v
of morning cp

/ _____ \
w w s cp
\< v /
But observe

/ _____ \
w w s cp
\< v /
of the moon

Two Syllables:

/ _____ \
w s cp
\< /
is smooth

/ _____ \
s w cp
/ v
-sepals

/ _____ \
w s cp
v /
Observe

/ _____ \
w s cp
v /
Observe

Clitic phrases as lines:

Observe
sepals
observe
is smooth
of the moon
But observe
of morning
It is true:
the flower
is shell-pink
of the steeple
as a turquoise
than that the sky
than that its color

Sentences as stanzas:

Rather notice, mon cher,
that the moon is
titled above
the point of the steeple
than that its color
is shell-pink.

Rather observe
that it is early morning
than that the sky
is smooth
as a turquoise

Higher Levels of Grouping:

	4	5	6	7	8	9
Rather notice,	\	\	\	\	\	\
	|s	|w-a	|	|	|	|
	/	/	/	/	/	/
mon cher,	\	\	\	\	\	\
	|w=e	|	|	|	|	|
	/	/	/	/	/	/
that the moon is...steeple	\	\	\	\	\	\
	|	|s-a	|	|w	|	|
	/	/	/	/	/	/

than that its color...shell-pink	\	\	|	|	|
	/	/	/	/	/
Rather observe	\	|w-a	|	|	w-a
	/	/	/	/	/
that it is early morning	\	|s-a	|	w	
	/	/	/	+	
than that the sky...turquoise	\	|w-xr	|	e	
	/	/	/	/	/
Rather grasp	\	|w-a	|	|	|
	/	/	/	/	/
how the dark..pinnacle-	\	|s-xr	|	s	
	/	/	/	+	
perceive how...stop them-	\	|w-xe	|	e	
	/	/	/	/	/
See how it fails!	\	|	|	|s-xr	|
	/	/	/	/	/
See how...escape upward-	\	|s	|	|	s-te
	/	/	/	/	/
receding,	|w	|	|	|	|
	/	/	/	w=xe	
dividing!	|s=e	|w=e	|	|	|
	/	/	/	/	/
-sepals..the flower!	\	|w=e	|	|	|
	/	/	/	/	/
Observe how motionless	\	|s-a	|	|	|
	/	/	/	/	/
the eaten moon	\	|w-a	|	w	
	/	/	/	/	/
lies in the protecting lines.	\	|w-r	|	|	|
	/	/	/	/	/
It is true:	\	|	|	|w-a	|
	/	/	/	/	/
in the light...morning	\	|w-a	|	|	s-te
	/	/	/	/	/
brown-stone and slate	\	|w-a	|	|	|
	/	/	/	s-xr	w-te
	\	\			

shine orange and dark blue.	|	|s-xr|	|	|	|
	/	/	/	/	/
But observe...edifice	\	\	\	\	\
	|	|w|	|	|	|
Observe...the moon	\	\	\	|w--e|	|
	|	|s--e|	|	|	|
	/	/	/	/	/
	4	5	6	7	8

Lower Levels of Grouping and Meter (Pentameter base)

Relineated Metrical Line 1

/-----\-----\----->>>	intonational unit
w-a s-xr w-a s-xr	
/-----\-----\-----\----->>	phonological phrase
/-----\-----\-----\-----\----->>>	clitic phrase
s w s w w s w w s w	syllable
/ v / v \ / \ v / \	
Rather notice, mon cher, that the moon is	
.	line
.	lobe
.	tactus
.	pulse

Relineated Metrical Line 2

>>-----\	inton. unit
w-xe w-xe	
>>-----\	phon. phrase
>>-----\	clitic phrase
w w w s w w s w	stress
/ v v \ v / \ v / v	
tilted above the point of the steeple	
.	line
.	lobe
.	tactus
.	pulse

Relineated Metrical Line 3

/-----\	inton. unit
w-a s-xr	
/-----\ /-----\	phon. phrase
/-----\ /-----\	clitic phrase
w w w s w w w s	stress
\ \ \ / v \ \ /	
than that its color is shell-pink.	
.	line
.	lobe
.	tactus
.	pulse

Relineated Metrical Line 4

/-----\ /-----\	inton. unit
w-a s-xr	
/-----\ /-----\ /-----\	phon. phrase
w-a s-xr	
/-----\ /-----\ /-----\ /-----\	clitic phrase
s w w s w w w s w s w	stress
/ v v / \ \ \ / v / v	
Rather observe that it is early morning	
.	line
.	lobe
.	tactus
.	pulse

Relineated Metrical Line 5

/-----\ /-----\ /-----\	inton. unit
w-a w-a s-xr	
/-----\ /-----\ /-----\	phon. phrase
/-----\ /-----\ /-----\	clitic phrase
w w w s w s w w s w	stress
\ \ v / \ / \ v / v	
than that the sky is smooth as a turquoise.	
.	line
.	lobe
.	tactus
.	pulse

Relineated Metrical Line 6

/	w-a		s-xr	\	s			\	inton		
/	w-a		w-a	s-xr					\	phon. phrase	
/	s	w	s	\	w	s	w	s	w	\	clitic phrase
/	v	/	\	v	/	v	/	v	/	\	stress
	Rather grasp how the dark converging lines										
	.				.					.	line
	.				.					.	lobe
	.	.	.	.	.	.	.	.	.	.	tactus
	.	.	.	.	.	.	.	.	.	.	pulse

Relineated Metrical Line 7

>>>	w-xe		s	w-xe						\	inton. unit	
/	w-xe		s	w-xe						\	phon. phrase	
/	w	w	s	w	\	w	w	s	w	w	\	clitic phrase
/	v	/	v	/	\	v	/	v	v	\	\	stress
	of the steeple meet at the pinnacle-											
	.				.					.	line	
	.				.					.	lobe	
	.	.	.	.	.	.	.	.	.	.	tactus
	.	.	.	.	.	.	.	.	.	.	pulse

Relineated Metrical Line 8

/	w-a		w-a	w-a	s-xr						\	inton. unit		
/	w-a		s-xr						\	phon. phrase				
/	w	s	w	w	s	w	s	w	w	w	w	\	clitic phrase	
/	v	/	\	\	/	v	/	v	v	/	\	/	\	stress
	perceive how its little ornament tries to stop them													
	.				.					.				line
	.				.					.				lobe
	.	.	.	.	.	.	.	.	.	.	.	.	.	tactus
	.	.	.	.	.	.	.	.	.	.	.	.	.	pulse

Relineated Metrical Line 9

```

/-----\----->>>
w-a      s-xr      w-a      w-a      inton. unit

/ \ /-----\ \ /-----\ \
w-a      s-xr      phonological phrase

/ \ /-----\ \ /-----\ \
w      w      s      w      w      w      s      w      clitic phrase
/ \ \ / / \ / \ v v / v /
See how it fails! See how the converging lines
.
.
.
.
.
.
.
.
.
.
line
lobe
tactus
pulse
    
```

Relineated Metrical Line 10

```

<<<-----\-----\-----\
unit      w-a      w-xr      s-xe      inton.
unit

/-----\-----\-----\-----\
w-a      s-xr      phon.
phrase

/-----\-----\-----\-----\
w      w      w      s      w      w      w      s      s      w      clitic
\      v      \ / v v / v / / \ v / v v / v      stress
of the hexagonal spire escape upward-receding, dividing!
.
.
.
.
.
.
.
.
.
.
line
lobe
tactus
pulse
    
```

Relineated Metrical Line 11

```

/-----\-----\
w-a      w-a      w-a      s-xr      inton. unit

/-----\-----\-----\
phon. phrase

/-----\-----\-----\
s w      w      s      w      w      s      w      s w      clitic phrase
/ v      \ / \ v / v / v / v      stress
sepals that guard and contain the flower!
.
.
.
.
.
.
.
.
.
.
line
lobe
tactus
pulse
    
```

Relineated Metrical Line 12

/-----\ /-----\ w-a s-xr	inton. unit
/-----\ /-----\ /-----\ w-a s-xr w-a s-xr	phon. phrase
/-----\ /-----\ /-----\ /-----\ w s s w w w s w	clitic phrase
v / / / v v v / v /	stress
Observe how motionless the eaten moon	
.	line
.	lobe
. . . .	tactus
.	pulse

Relineated Metrical Line 13

/-----\ /-----\ s w-xe	inton. unit
/-----\ /-----\ /-----\ w-a s-xr	phon. phrase
/-----\ /-----\ /-----\ /-----\ w w w s w w w s	clitic phrase
/ \ v v / v / \ \ /	stress
lies in the protecting lines. It is true:	
.	line
.	lobe
. . . .	tactus
.	pulse

Relineated Metrical Line 14

/-----\ /-----\ w s-xe	inton. unit
/-----\ /-----\ /-----\ w-a s-xr	phon. phrase
/-----\ /-----\ /-----\ /-----\ w w s s w w s w	clitic phrase
\ v / / v \ / v	stress
in the light colors of morning	
.	line
.	lobe
. . . .	tactus
.	pulse

Relineated Metrical Line 15

/	_____								\	inton. unit
	w		s-+e		w-a		w-xr		s-+e	
/	_____		\	_____		\	_____		\	phon. phrase
					w-a		s-xr			
/	_____		\	_____		\	_____		\	clitic phrase
	s	w	w	s	w	s w	w	s		
/	\	\	/	/	/ v	\	/	/		stress
brown-stone and slate shine orange and dark blue.										
	.				.					line
	.				.					lobe
.	.	.	.	.	..	.	.	.		tactus
										pulse

Relineated Metrical Line 16

/	_____										\	inton. unit		
	w-a				w-a					s-xr				
/	_____			\	_____				\	_____			\	phon.
phrase				w-a		s-xr		w-a		s-xr				
/	_____		\	_____		\	_____		\	_____		\	clitic	
phrase	w	w	s	w	w	s	w	w	w	s	s	w	w	
	\	v	/	v	v	/	v	/	\	v	/	/	v	v
But observe the oppressive weight of the squat edifice.												stress		
	.							.					part	
	.							.					line	
	.							.					lobe	
	.			.	.	.	.	.	.	.	.	.	tactus
.	.	.	.	.	.	.	.	.	.	.	.	.	pulse

Relineated Metrical Line 17

/	_____								\	intonational unit			
	w-a				w-a			s-xr					
/	_____		\	_____				\	_____		\	phonological phrase	
			w-a		s-xr								
/	_____		\	_____		\	_____		\	_____		\	clitic phrase
	w	s	w	s	w	s	w	w	w	s			
	v	/	v	/	v	/	v	\	v	/			stress
Observe the jasmine lightness of the moon.													
	.							.					line
	.							.					phonological phrase
	.	.	.	.	.	.	.	.	.	.	.	.	clitic phrase
.	.	.	.	.	.	.	.	.	.	.	.	.	pulse

Part 3

Observe how motionless the eaten moon lies in the protecting lines. It is true:

. part
. line
. lobe
. tactus

in the light colors of morning brown-stone and slate shine orange and dark

. line
. lobe
. tactus

blue.

But observe the oppressive weight of the squat edifice! Observe the jasmine lightness

. line
. lobe
. tactus

of the moon

.