

A Recognizable Image: William Carlos Williams on Art and Artists



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William Carlos Williams



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A Recognizable Image William Carlos Williams, 1978 *A Recognizable Image* William Carlos Williams, 1978 **The Letters of Denise Levertov and William Carlos Williams** Denise Levertov, William Carlos Williams, 1998 The Letters of Denise Levertov and William Carlos Williams is the most engaging and lively of literary correspondences at once a portrait of two geniuses the testimony of their remarkable friendship and a seedbed of ideas about American poetry With a 1951 fan letter the young British poet introduced herself to Williams and by 1959 Williams is congratulating Levertov on her growth this book challenge s me so that I am glad I am not younger You have not always written so excellently I am going to read these first half dozen poems maybe more until as an old man I have penetrated to where your secret is hid The letters also chronicle their search individually and together for a set of formal poetic principles a search which culminated for Levertov in 1965 when she coined the term organic form The warmth the directness the flavorsome individuality of the letters 34 from Levertov and 42 from Williams increased with their growing intimacy and mutual regard Always intriguing their independent minded letters which end with the elder poet s death in 1962 have great piquancy and charm Denise Levertov herself initiated this project and was then in the year before her death fascinated to read the exchange This edition also includes the correspondence between Levertov and Williams s widow Florence Professor Christopher MacGowan the noted Williams scholar contributes a superb introduction and informative annotations throughout **The Cambridge Companion to William Carlos Williams** Christopher MacGowan, 2016-06-23 An invaluable introductory guide for students this Companion features thirteen new essays from leading international experts on William Carlos Williams covering his major poetry and prose works It addresses central issues of recent Williams scholarship and considers his relationships with contemporaries as well as the importance of his legacy **William Carlos Williams and the American Poem** Charles Doyle, 1982-08-26
William Carlos Williams and the American Scene, 1920-1940 Dickran Tashjian, 1978 **The Revolution in the Visual Arts and the Poetry of William Carlos Williams** Peter Halter, 1994-07-29 This book is a major step toward a fuller exploration of the connection between the visual arts and Williams concept of the Modernist poem and of his achievement in transcending an art for art s sake formalism to create poems that both reflect their own nature as a work of art and vividly evoke the world of which they are a part **The Birth of the Imagination** Bruce Holsapple, 2016-12 Introduction A life that is here and now Growth of a poet s mind The disjointing process Kora in hell improvisation Getting from sentiment to form Painting the wind A renaissance twilight with triphammers Imagining America A new order of knowing The verse line Form structure and vernacular **William Carlos Williams and Transcendentalism** Ron Callan, 1992-06-18 This book examines the achievements of William Carlos Williams in the context of the transcendentalism of Ralph Waldo Emerson Henry David Thoreau and Walt Whitman The author develops a narrative of sensibilities to enrich the understanding of transcendentalism **The Collected Poems of William Carlos Williams: 1939-1962** William Carlos Williams, 1991

Collection of poems of William Carlos Williams from 1939 1962 *Charles Sheeler and the Cult of the Machine* Karen Lucic, 1991 Charles Sheeler 1886 1965 was one of the most noted American painters and photographers to embrace the iconography of the machine But was he high priest or heretic in the religion of mass production and technology that dominated his era Karen Lucic considers this intriguing question while telling us Sheeler's story and showing us how Sheeler produced images of extraordinary aesthetic power that provocatively confirmed America's technological and industrial prestige in vivid detail **Modernism's Other Work** Lisa Siraganian, 2012-01-12 Modernism's Other Work considers writings by Gertrude Stein Wyndham Lewis Elizabeth Bishop Amiri Baraka and others to challenge deeply held critical beliefs about the meaning in particular the political meaning of modernism's commitment to the work of art as an object detached from the world **Anarchist Modernism** Allan Antliff, 2001-04-15 Reveals that during the World War I era modernists participated in a wide ranging anarchist movement that encompassed lifestyles literature and art as well as politics

American Poetry: The Modernist Ideal Clive Bloom, Brian Docherty, 1995-09-12 Tracing its origins back to Walt Whitman the Modernist tradition in American poetry is driven by the same concern to engage with the world in revolutionary terms inspired by the concept of democracy vital to the American dream But this tradition is not confined to a few writers at the beginning of the century instead it has been an enduring force extending from coast to coast and of varying hues Imagist Objectivist Beat International in flavour but shaped by the language and conditions of America this poetry continues to speak to us today This collection of specially commissioned essays brings together leading scholars and critics to define the American Modernist canon providing a range of perspectives helpful to all those interested in this fascinating poetry

Money and Modernity Alec Marsh, 2011-09-23 Marsh locates Pound and Williams firmly in the Jeffersonian tradition and examines their epic poems as manifestations of a Jeffersonian ideology in modernist terms The modernist poets William Carlos Williams and Ezra Pound were latter day Jeffersonians whose politics and poetry were strongly marked by the populism of the late 19th century They were sharply aware of the social contradictions of modernization and were committed to a highly politicized often polemical poetry that criticized finance capitalism and its institutions notably banks in the strongest terms Providing a history of the aesthetics of Jeffersonianism and its collision with modernism in the works of Pound and Williams Alec Marsh traces the money question from the republican period through the 1940s Marsh can thus read two modernist epics Pound's *Cantos* and Williams's *Paterson* as the poets hoped they would be read as attempts to break the hold of false financial values on the American imagination Marsh argues that Pound's and Williams's similar Jeffersonian outlooks were the direct result of the political battles of the 1890s concerning the meaning of money Although Pound's interest in money and economics is well known few people are aware that both poets were active in the Social Credit monetary reform movement of the 1930s and 1940s a movement shown by Marsh to have direct links to Jeffersonianism via American populism Ultimately the two poets took divergent paths with Pound swerving toward Italian fascism as exemplified

in his Jefferson and or Mussolini and Williams becoming deeply influenced by the American pragmatism of John Dewey Thus Marsh concludes Pound embraced the fascist version of state capitalism whereas his old friend proclaimed a pragmatic openness to the new selves engendered by corporate capitalism Money and Modernity exemplifies the best of recent literary criticism in its incorporation of American studies and cultural studies approaches to bring new insight to modern

masterworks **William Carlos Williams and the Ethics of Painting** Terence Diggory, 2014-07-14 In Peter Brueghel's painting The Adoration of the Kings the depiction of Joseph and Mary suggested to William Carlos Williams a paradigm for the relationship between poem and painting reader and text man and woman that he had sought throughout his life to establish a marriage that can acknowledge and withstand infidelity Here Terence Diggory explores the meaning of this paradigm within the context of Williams's career and also of recent critical and cultural debate which frequently assumes violence and oppression to be inherent in all forms of relationship Williams's special attention to the art of painting Diggory shows put him in a position to challenge such assumptions In contrast to the ethics of reading deduced by J Hillis Miller from the premises of deconstruction Diggory illuminates Williams's ethics of painting by applying Julia Kristeva's concepts of psychoanalytic transference and nonoppressive desire The abstract or objectless space in which such desire operates is typified by modernist painting for both Kristeva and Williams but foreshadowed in the work of earlier artists such as Bellini and Brueghel Originally published in 1991 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **The Selected Letters of William Carlos Williams**

William Carlos Williams, 1984 Long unavailable The Selected Letters of William Carlos Williams is now reissued as a New Directions Paperbook Spanning fifty four years this collection record the creative growth of one of the twentieth century's most influential and versatile writers **Desire and De-Scriptio** Zsófia Bán, 2023-12-28 This volume without negating Williams strong ties with modernism intends to dislodge this deeply ingrained critical positioning by presenting him as an overlooked figure in the emerging tradition of postmodernism The study advances the claim that Williams clearly recognized this nascent discourse and rather than pursuing his earlier mode of writing consciously sought a new language for a rapidly changing cultural context Drawing on wide ranging multidisciplinary critical texts this book will be of interest not only to Williams scholars but to all those who continue to be intrigued by the elusive boundaries between word and image as well as modernism and postmodernism Chimneys and Towers Betsy Fahlman, Claire Barry, Charles Demuth, 2007-09-05 Chimneys and Towers focuses on Demuth's late paintings of industrial sites in Lancaster Depicting the warehouses and factories of the city's tobacco and linoleum industries in sharp geometric forms these paintings bring to the depiction of his

hometown the style of the American avant garde that he helped create **Poet's Prose** Stephen Fredman, 1990-11-30 Poet's
Prose is devoted exclusively to American prose poetry and has been recognised as a pioneering study in contemporary
American poetry

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