

Chapter 1 : William Carlos Williams' "The Uses of Poetry" | Owlcation

read this poet's poems. On September 17, , William Carlos Williams was born in Rutherford, New Jersey. He began writing poetry while a student at Horace Mann High School, at which time he made the decision to become both a writer and a doctor.

Hilda Doolittle , the daughter of an astronomer whose observatory was associated with the university. Williams had a serious medical career. He studied advanced pediatrics in Germany after his internship, set up private practice in Rutherford, New Jersey his native town , and eventually became head pediatrician of the General Hospital in the nearby city of Paterson. Without being so intended, it is something of a companion volume to D. The reciprocal preoccupations of these two dynamic intelligences is one demonstration among many that Williams, like Whitman, was not a provincial despite his passionate search for a truly American poetry. His art and his larger interests were ultimately cosmopolitan. His Autobiography New York, is partly devoted to the medical side of his life and its crucial relation to his poetry--which, like his fiction, draws heavily on his experience as a doctor. Williams has gradually emerged as one of the great forces in twentieth-century American verse. For these reasons he has entered the bloodstream of later American poetry: Robert Frost, of course, rivals Williams in his use of the native idiom--his poems are true to the speech and the trapped psyches of the New England country-people he knew; the dark elegiac and tragic strains running through so much of what he wrote carry it far beyond mere pastoral charm. Brueghel, Matisse, Tchelitchev, Sheeler. It is clear that he felt a compelling convergence of visual and aural patterns as he wrote. At the same time, his poems project a sensuous and associative immediacy of extraordinary vivacity. Their aura of spontaneous improvisation has misled many younger poets into overlooking his artistry. Perhaps it was his apparently relaxed colloquialism--often coupled, however, with startling shifts of focus and with eloquent passages of beautifully controlled rhythm and phrasing--that delayed recognition of his achievement even in the United States. Except for Paterson New York, ; London, ; Manchester, , they have now been gathered together in chronological order, and with scrupulous scholarly care, in the two-volume *The Collected Poems of William Carlos Williams* New York, and ; Manchester, and , ed. Walton Litz and Christopher MacGowan. From to he was schooled in Switzerland, with some time in Paris. In he graduated from high school in New York and was accepted into the dental school of the University of Pennsylvania, but soon transferred to the medical school. There began his long-lived friendships with Ezra Pound, H. Hilda Doolittle , and artist Charles Demuth. Because his mother was an artist, Williams tried painting. In he opened a private practice in Rutherford, New Jersey, and in he and Flossie married; they were to have two sons. New York was afire over the Armory Show of French and Spanish modern paintings, and Williams was restless as a general practitioner in New Jersey while the literary and artistic world hummed happily away in Paris. His third volume, *Al Que Quiere!* But few writers had a more intense understanding of what being "American" meant; like Gertrude Stein, Williams loved his country with the fascination of the partly disenfranchised. The death of his father in may have intensified his quest for place and belonging. Elusive, evanescent, his country remained poised just outside his possession, and his love of America became a pervasive theme in both his poetry and the fiction he began to write in the s. Experimentation had become a way of life for Williams as he crafted such seemingly casual poems as "This Is Just to Say" and "At the Ballgame. Improvisations and his editing of *Contact* with Robert McAlmon. Stressing the need to connect with the earth and the reality of life, the editors of the short-lived magazine insisted on art that stemmed from the mundane. In Williams took a sabbatical year. Working in the New York Public Library for half the year, he wrote magnificent characterizations of figures from American history, In the *American Grain* ; he and his wife then traveled to France, leaving the children with friends. Still restless, in Williams sent his wife with their two sons to Europe; while they were in school, she traveled and Williams later joined her. His encounters with James Joyce, Brancusi, Gertrude Stein, Pound, and others whetted his appetite for literary success, but he believed his route to fame lay in his American experiences. With novelist Nathanael West, he resumed publishing the magazine *Contact* for a three-issue run. Concerned and saddened by the s depression, which hit his blue-collar patients hard, Williams continued to

publish incisive short stories in *New Masses*, *Anvil*, *Little Review*, and other left journals; these stories appeared in his collection *Life along the Passaic River*. In he published a poetry collection, *The Wedge*, in which the anguish of his own weariness with trying to combine the careers of a literary man and a physician was evident. Finally, in *Paterson I*, the first book of the epic poem he had been struggling to write for nearly twenty years, was published. In its totality, *Paterson* was in some ways an answer to T. The doctor-poet persona of the poem, who is himself named Paterson and lives in the industrial town of Paterson, New Jersey, leads a normal life, sees normal happenings, and learns to live with philosophical and sexual freedoms. He may not like the behaviors of his "townpeople," but he at least gives them the right to decide what their behaviors will be. In Williams gave a series of lectures and workshops on the art of the short story at the University of Washington, his first academic exposure. But years of struggle to keep two careers going had worn him out; in he experienced his first heart attack. That same year he nevertheless published the second volume of *Paterson*, *A Dream of Love* a play , and several small collections of poems. In he published *Selected Poems* and *Paterson III*, along with the chapbook *The Pink Church*, which later provoked controversy because of its apparent association with communism, even though it was simply a poem about the human body. He published *Make Light of It: Collected Short Stories and Collected Later Poems* , and began publishing with Random House, the first commercial publisher besides *New Directions* to handle his work. In March , however, Williams had his first stroke and retired from medical practice, and in August he had another serious stroke. Controversy over his being named consultant in poetry to the Library of Congress--because of his own supposed associations with communism and his friendship with Ezra Pound, who had broadcast for the Fascists during World War II--led to his hospitalization for depression during part of Though he shared the Bollingen Prize for Poetry with Archibald MacLeish that year, he lost the coveted consultantship and felt that his character and his devotion to his country had been maligned. Writing in what became known as the "triadic line," Williams published two collections of late poems, some of his best work. In he took another extensive reading tour. In October Williams had his third, paralyzing stroke. Though he eventually taught himself to speak again and learned to type with his unparalyzed hand on an electric typewriter, his pace necessarily slowed. In he published *Yes, Mrs. Williams*, a biography of his mother, and participated in the successful off-Broadway run of his play *Many Loves*. He also survived another debilitating series of strokes. Williams died in Rutherford. Criticism suggests that he is more properly a postmodernist than a modernist, for Williams embodied the spirit of adventure and quest that was hardly anticipated in the weary angst of modernism as it was then defined. His purpose was not to point a moral or teach a lesson; rather, he wanted his readers to see through his eyes the beauty of the real. As he said succinctly in *Paterson*, "no ideas but in things. Moving as far from literary convention as possible--most of his fiction is plotless--his prose was criticized by contemporaries for being artless, but later readers have found his emphasis on the basic elements of language, structure, and character essential to postmodernist work the Minimalists, led by Raymond Carver, owe a great deal to Williams. The same kind of paring away of convention dominated his plays, whether in the fragmented forms of *Many Loves* or the more conventional *A Dream of Love*. A powerful agent once told Williams that she could not place his dramatic writing because it was so unconventional; that segment of his work has yet to be rediscovered. The writings of William Carlos Williams are a nearly inexhaustible reservoir of twentieth-century American themes and images, given expression through a voice unique in the history of literature. Wagner, *William Carlos Williams: Reed Whittemore*, *William Carlos Williams: Poet from Jersey* , was the first biography; Paul L. Mariani, *William Carlos Williams: A New World Naked* , is an exhaustive, complete biography. Whitaker, *William Carlos Williams ; rev. The American Background* ; and Joseph N. Riddel, *The Inverted Bell: Modernism and the Counterpoetics of William Carlos Williams* *The Woods of His Own Nature* Sun Mar 18 Published by Oxford University Press.

Chapter 2 : This Is Just To Say by William Carlos Williams - Poems | theinnatdunvilla.com

A Recognizable Image: William Carlos Williams on Art and Artists, edited by Bram Dijkstra, New Directions, William Carlos Williams: The Doctor Stories, compiled with an introduction by Robert Coles, New Directions, The Collected Stories of William Carlos Williams, New Directions,

He attended the Horace Mann School upon his return to New York City and, having passed a special examination, was admitted in to the medical school of the University of Pennsylvania , from which he graduated in . Williams married Florence Herman " in , after he returned from Germany. Shortly afterward, his second book of poems, *The Tempers*, was published by a London press through the help of his friend Ezra Pound , whom he had met while studying at the University of Pennsylvania. Around , Williams and his wife had their first son, William E. Williams, followed by their second son, Paul H. In addition to poetry his main literary focus , he occasionally wrote short stories, plays, novels, essays, and translations. He practiced medicine by day and wrote at night. Early in his career, he briefly became involved in the Imagist movement through his friendships with Pound and H. In , Williams was sharply criticized by many of his peers such as H. Pound called the work "incoherent" and H. However, in , the year it was published, the appearance of T. Critically, Eliot returned us to the classroom just at the moment when I felt we were on a point to escape to matters much closer to the essence of a new art form itself"rooted in the locality which should give it fruit". Book I In his modernist epic collage of place entitled *Paterson* published between and , an account of the history, people, and essence of Paterson, New Jersey, Williams wrote his own modern epic poem, focusing on "the local" on a wider scale than he had previously attempted. He also examined the role of the poet in American society and famously summarized his poetic method in the phrase "No ideas but in things" found in his poem "A Sort of a Song" and repeated again and again in *Paterson*. In his later years, Williams mentored and influenced many younger poets. He had an especially significant influence on many of the American literary movements of the s, including the Beat movement , the San Francisco Renaissance , the Black Mountain school , and the New York School. Williams suffered a heart attack in and, after , a series of strokes. Severe depression after one such stroke caused him to be confined to Hillside Hospital, New York, for four months in . He died on March 4, , at the age of 79 at his home in Rutherford. He reproduces the details of what he sees with surprising freshness, clarity, and economy; and he sees just as extraordinarily, sometimes, the forms of this earth, the spirit moving behind the letters. His quick transparent lines have the nervous and contracted strength, move as jerkily and intently as a bird. However, Williams, like his peer and friend Ezra Pound, had already rejected the Imagist movement by the time this poem was published as part of *Spring and All* in . In , this project took shape in *Contact*, a periodical launched by Williams and fellow writer Robert McAlmon: *The Paris Review* called it "a metrical device to resolve the conflict between form and freedom in verse. Stylistically, Williams also worked with variations on a line-break pattern that he labeled " triadic-line poetry " in which he broke a long line into three free-verse segments. Poems were as essential to a full life as physical health or the love of men and women. It is difficult to get the news from poems yet men die miserably every day for lack of what is found there. In Williams began to associate with the New York group of artists and writers known as "The Others. Although he championed the new way of seeing and representation pioneered by the European avant-garde , Williams and his artistic friends wished to get away from a purely derivative style.

Chapter 3 : Paterson (poem) - Wikipedia

As a result, Williams' importance as an influence in modern poetry grew until he became, in the late fifties, perhaps the greatest single force in American poetry. And so over the last few years Williams has suddenly become popular, not only in the avant-garde circles but in the academic world, in college courses in American literature.

William Carlos Williams William Carlos Williams , American writer and pediatrician, developed in his poetry a lucid, vital style that reproduced the characteristic rhythms of American speech. Its appearance firmly established him as a major poet, and his work became greatly influential on the new generation of American poets. Williams was born on Sept. He was educated in Geneva, Switzerland, and at the University of Pennsylvania. He received his medical degree in from Pennsylvania, where he met poets Ezra Pound and Hilda Doolittle. After interning for two years in New York hospitals and studying pediatrics at the University of Leipzig, Williams began practicing pediatrics in Rutherford in He continued his medical career for more than 40 years, writing in his spare time. He died in Rutherford on March 4, Development of the Poet The lifelong tension in Williams between a romantic poetic sensibility and a confused modernist poetic theory was largely the result of the conflict between the two major influences in his development: As a result, he consistently uttered contradictory statements and often appeared to deny the poetry written out of his deepest self. The feelings Williams held for her are evident in his statements in I Wanted to Write a Poem about her "ordeal" as a woman and a foreigner, about her interest in art, which became, as he says, his own, and about his feeling that she was a "mythical" figure, a heroic "poetic ideal. Yet for Williams the poem was clearly a shattering experience. As his wife later wrote, "Coming after the stroke, it was too much; it set him back tragically, kept him from poetry and communication with the world for years. In the end, the shock and painful self-examination resulting from the affair had a salutary effect on his work; his chief poems after this period, Journey to Love , "Asphodel, That Greeny Flower," and Paterson, Book V , are the most self-assured and fully achieved of his career. He did not live to complete the book he planned about her, but his projected Paterson, Book VI clearly revealed the essentially romantic sensibility she had nurtured. Although Williams thought of himself as a "realist," in reaction against what Pound had called the "messy, blurry, sentimentalistic" 19th century, he was actually a sort of modern Walt Whitman. Williams never seemed to realize that Pound himself was much more indebted to Whitman than he ever cared to admit. Over a lifetime of contradictory writing and lecturing, Williams revealed little understanding of Leaves of Grass, and it is likely that he read it only superficially. Unwittingly, Williams theoretically agreed with the very critics who slighted his work for its romanticism. The workmen in "Fine Work with Pitch and Copper" are not machines that react to stimuli but artists who shape and create their own ends. When Williams tried to "think out" poetry in terms of the imagist theory of the separation between the artist and his material, he usually failed. His greatest poems, such as the late "A Unison," resemble the opposite sort of response, wherein the poem itself becomes a religious celebration of the union of man, nature, life, and reality in the Emersonian tradition. This will horrify him. Yet the proof is everywhere. Book IV, which takes place at the currently polluted mouth of the river, seems an exception to the affirmations of most of his work. But he was committed to using the actual facts of his locale and refused to ignore the decline and degeneration, the blight and perversion that characterized contemporary Paterson. He also wrote novels: The William Carlos Williams Reader brings together whole poems and excerpts from his most important prose. Language and Landscape From the Puritans to the Present

Chapter 4 : William Carlos Williams | American poet | theinnatdunvilla.com

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Initial Efforts[edit] In , influenced by his reading of the novel *Ulysses* by James Joyce , William Carlos Williams wrote an line poem entitled "Paterson"; this poem subsequently won the Dial Award. He wrote the poem "Paterson, Episode 17" in and would recycle it into the major work 10 years later. Eliot , which with its overall tone of disillusionment had tapped into a much larger sense of cultural ennui that had arisen in the aftermath of World War I and become a touchstone for the Lost Generation. Eliot or William Carlos Williams, and I too have to escape from my own modes. In December , he wrote Laughlin, "I write and destroy, write and destroy. So much has to be thought out and written out there before we can have any solid criticism and consequently well-grounded work here. Vazakas had written to Williams before the poem had appeared. Williams now wrote Vazakas, praising him for the piece and urging him to collect some of his work into a book. According to Mariani, the way Vazakas combined "a long prose line" and "a sharply defined, jagged-edged stanza" to stand independent of each other yet remain mutually complementary suggested a formal solution. This delayed its appearance in print to June He prepared for the writing of *Paterson* in this way: I started to make trips to the area. I walked around the streets; I went on Sundays in summer when the people were using the park, and I listened to their conversation as much as I could. I saw whatever they did, and made it part of the poem. On a worksheet for the poem, he wrote, "Make it factual as the Life is factual-almost casual-always sensual-usually visual: Williams considered, but ultimately rejected, putting footnotes into the work describing some facts. Cumming that figure thematically into the poem. There has never been a poem more American. *Paterson* has been getting rather steadily worse [with each subsequent Book] All three later books are worse organized, more eccentric and idiosyncratic, more self-indulgent, than the first. And yet that is not the point, the real point: National Book Award was reestablished in with awards by the book industry to authors of books in three categories.

Chapter 5 : William Carlos Williams: Doctor, Poet, Painter – POEMS MEET PAINTINGS

William Carlos Williams () famously combined the two careers of doctor and writer, along the way founding a specifically American version of Modernism. He was born in Rutherford, New Jersey, the son of a New York businessman of British extraction and a Puerto Rican mother with artistic talent.

Chapter 6 : The Uses of Poetry by William Carlos Williams - Poems | theinnatdunvilla.com

William Carlos Williams (September 17, - March 4,) was a Puerto Rican-American poet and physician closely associated with modernism and imagism.. In addition to his writing, Williams had a long career as a physician practicing both pediatrics and general medicine.

Chapter 7 : William Carlos Williams

Browse through William Carlos Williams's poems and quotes. poems of William Carlos Williams. Still I Rise, The Road Not Taken, If You Forget Me, Dreams, Annabel Lee. an American poet closely associated with modernism and Imagism.

Chapter 8 : William Carlos Williams - Poet | Academy of American Poets

William Carlos Williams at his house in Rutherford, New Jersey, so much depends upon. a red wheel barrow. glazed with rain water. beside the white chickens. This is not Williams's best or most important poem, but it does illustrate some

crucial aspects of his art.

Chapter 9 : William Carlos Williams Poems - Poems of William Carlos Williams - Poem Hunter

William Carlos Williams uses free verse line for both purposes in his poem "To Daphne and Virginia." The poem contains rather problematic statements about gender, but for the purpose of this essay I will to concentrate on Williams's use of triadic line (aka stepped line) [3].