

"The News from Poems"

The Sixth Biennial Conference of the William Carlos Williams Society, 2015

William Paterson University

Selected Bibliography

- Abbasi, Pyeaam. "A Comparative Study of William Carlos Williams' 'Pastoral' and Thomas Hardy's 'The Darkling Thrush.'" *The Journal of International Social Research* 5.23: 12-18.
- Acosta-Ponce, Carlos. "The Role of the Environment and Nature, and Their Decay in the Face of Industrialization in William Carlos Williams' *Paterson*." *Atenea* 33.1-2 (2013): 71-91.
- Allison, Raphael. *Bodies on the Line: Performance and the Sixties Poetry Reading*. Iowa City: University of Iowa P, 2014. See esp. Ch. 4, "The Disability Poetics of William Carlos Williams and Larry Eigner." 149-194.
- Aponte Alsina, Maria. *La muerte feliz de William Carlos Williams*. Cayey, PR: Sopa de Letras, 2015.
- Barnstone, Tony. "Ivory Towers and War Machines: William Carlos Williams and the Humanities under Fire." *William Carlos Williams Review* 31.1 (2014): 33-52.
- Barradas, Efraín. "El mundo entero desde Cayey: sobre La muerte feliz de William Carlos Williams de Maria Aponte Alsina." Rev. of *La muerte feliz de William Carlos Williams* by Maria Aponte Alsina. *80grados.net*. 17 April 2015. Web. 12 June 2015.
- Burke, Daniel E. *From Pastorals to Paterson: Ecology in the Poetry and Poetics of William Carlos Williams*. Diss. Marquette University, 2014.
<http://gradworks.umi.com/3634286.pdf>
- [abstract] Modernist poet William Carlos Williams died in 1962—a landmark year in the history of the modern environmentalist movement. He did not live to see contemporary culture come to the deeper appreciation of humanity's place in the world which we now know as ecology. This dissertation [argues] that supporting his entire oeuvre of poetry are philosophical and poetic underpinnings which resonate strongly with—and usefully anticipate—our modern understanding of the *interpenetrative* relationship between natural and culture, human and nonhuman.
- Chasar, Mike. *Everyday Reading: Poetry and Popular Culture in Modern America*. New York: Columbia UP, 2012. See esp. Ch. 4: "The Spin Doctor: How Commercial Billboard Advertising Provided a Resource for William Carlos Williams." 155-87.
- Cowen, Richard. "Paterson, The Epic Poem, Is Subject of BBC Documentary." *NJ.com*. 9 Jan. 2015. Web. 12 June 2015.

Duran, Angelica. "Walter Raleigh, through John Milton, according to William Carlos Williams." *William Carlos Williams Review* 31.1 (2014):

Fuss, Diana. *Dying Modern: A Meditation on Elegy*. Chapel Hill: Duke UP, 2013.

Fuss identifies three voices within the elegy: the dying voice, the reviving voice, and the surviving voice. Includes a reading of Williams's "The Last Words of My English Grandmother."

Ickstadt, Heinz. "Alexander Leicht, The Search for a Democratic Aesthetics: Robert Rauschenberg, Walker Evans, William Carlos Williams." *Journal of American Studies* 47.3 (2013)

Iniesta, Ivan. "The Iatroversalia (Doctor Poems) of William Carlos Williams." *Clinical Medicine* 12.1 (2012): 92-93.

Jiang, ZhanJun. "Two Meanings of 'white'-----on Robert Frost's 'Design' and William Carlos Williams' 'Queen-Anne's-Lace.'" 2014 *International Conference on Social Science*. Paris: Atlantis Press, 2014.

Lambert, Gregg. "Durée et simultanéité and Tractatus Logico-Philosophicus: Time and Logic in 1922." 1922: *Literature, Culture, Politics*. Ed. Jean-Michel Rabaté. Cambridge: Cambridge UP, 2015: 209-18.

Lowney, John. Rev. of *The Ethics of William Carlos Williams's Poetry* by Ian D. Copestake. *William Carlos Williams Review* 31.1 (2014): 95-98.

Mariani, Paul. "Remembering William Carlos Williams: Hugo Rodríguez Alcalá (1917–2007)." *William Carlos Williams Review* 31.1 (2014): 1-14.

Maynard, James. "A Note on the William Carlos Williams Collection at The Poetry Collection of the University Libraries, University at Buffalo." *William Carlos Williams Review* 30.1 (2013): 95.

McDermott, Elizabeth. "Visiting Dr. Williams: Poems Inspired by the Life and Work of William Carlos Williams". *William Carlos Williams Review* 31.1: 92.

Monteiro, George. "William Carlos Williams: A Letter to Sonia Raiziss." *Notes and Queries* 61.4 (2014): 605-606.

Moreira, Ruben Alejandro. Rev. of *La muerte feliz de William Carlos Williams* by Maria Aponte Alsina. *80grados.net*. 6 Feb. 2015. Web. 12 June 2015.

Nickels, Joel. *The Poetry of the Possible: Spontaneity, Modernism, and the Multitude*. London & Minneapolis: U of Minnesota P, 2012.

Focuses on four major literary modernists: William Carlos Williams, Wyndham Lewis, Laura Riding and Wallace Stevens.

"No Ideas But in Things: The Poetry of William Carlos Williams." BBC Radio 4, London. 22 Dec. 2012. Radio program.

Noel, Urayoán. "For a Caribbean American Graininess: William Carlos Williams, Translator." *Small Axe: A Journal of Criticism* 17.3: 138-50.

Nolan, Sarah. "'The Poem is the World'" Re-Thinking Environmental Crisis Through William Carlos Williams' *Paterson*." *UnderCurrents: Journal of Critical Environmental Studies* 18 (2014): 38-43.

Oliphant, Dave. "*La invención necesaria* by William Carlos Williams (review)." *William Carlos Williams Review* 31.1 (2014): 79-84.

Pesatori, S. Vittorio Sereni, *Translator of William Carlos Williams: A Critical Edition of His Published and Unpublished Translations*. Diss. The University of Reading, 2012. UMI Dissertations.

Piazza, Jessica. *One of Many Doors: Sensing the Literary Sense through a Cognitive Poetics-inclusive Reading Approach*. Diss. University of Southern California, 2014. UMI Dissertations.

This dissertation makes a case that Cognitive Poetics research and methodologies are an important addition to comprehensive literary analyses of poetic texts. The hypothesis is that integrating an analysis of readers' initial, pre-lexical responses to the sound and visual information in a poem can yield interesting and instructive data that adds to a full understanding of the text while instructing writers on possible avenues for their craft. The dissertation uses recent scientific research into how people read, comprehend and make meaning of texts to support this thesis. The first chapter explains the foundations of Cognitive Poetic reading approaches, including new neuroscience, physiology and psycholinguistics research on textual processing now available due to scientific advancements. Then, I address and rebut some critical arguments against Cognitive Poetics, including the problems inherent with reader-response criticism of all kinds as well as the challenges with humanities/science interdisciplinary research in general. In the second chapter, I enact a Cognitive Poetic-inclusive reading of a single text, William Carlos Williams' "The Attic Which Is Desire," [explaining] the methodology behind a Cognitive Poetics-inclusive reading, stressing both the first-person phenomenological nature of the reading and, consequently, the necessity of using Cognitive Poetics as only a single element in a multi-faceted reading approach. From there, I juxtapose the first-person phenomenological reading with traditional, scientific, linguistic and anecdotal responses to

the poem (as a whole and in parts) in order to offer a full case study of the poem's possibilities. <http://search.proquest.com/docview/1560682864>

Rainwater, Catherine. "'This Brazen Serpent Is a Doctors Shop': Edward Taylor's Medical Vision." *American Literature and Science*. Ed. Robert Scholnick. Lexington: UP of Kentucky, 2015. 18-38.

Rainwater examines a tradition of physician-writers, including William Carlos Williams, Walker Percy, Oliver Sacks, and Richard Selzer.

Ramos, Peter. "Cultural Identity, Translation, and William Carlos Williams." *MELUS* 38.2 (2013): 89-110.

Schechter, Patricia A. "A Painter and Her Poet: Rosemarie Beck and Marcia Nardi." Symposium and Exhibition: "Lyric Truth: Paintings, Drawing and Embroideries by Rosemarie Beck." Portland State University. 5 March 2015. Conference presentation.

Steensma, David P., Mark A Shampo, and Robert A Kylel. "Physician-Poet William Carlos Williams—'No Ideas But In Things.'" *Mayo Clinic Proceedings* 89.4 (2014).

[abstract] Most physician-writers have either been unsuccessful practitioners (e.g., Arthur Conan Doyle, John Keats, Anton Chekhov) or have given up clinical work as soon as they achieved a modicum of literary success. William Carlos Williams managed to weave medical and writing into a seamless whole for decades, although this was often difficult – especially during the Second World War, when he was in his 60s and many younger physicians had been called away for military service. Biographer Linda Wagner-Martin wrote that Williams "worked harder at being a writer than he did at being a physician," yet he famously delivered more than 2,000 babies, made innumerable house calls to the working-class triple-decker "Bayonne boxes" of Northern New Jersey, and served for 17 years as Chief Pediatrician for the Passaic General Hospital.

Taylor, Robert B. *On the Shoulders of Medicine's Giants: What Today's Clinicians Can Learn from Yesterday's Wisdom*. Springer: New York, 2015. See esp. "The Art and Science of Doctoring." 54-75.

Tracy, Jordan Elizabeth. *Framing the Sacred in Twentieth- and Twenty-First-Century American Ekphrasis*. Diss. University of Arizona, 2015.

[abstract] *Framing the Sacred* revisits the significance of ekphrasis, the verbal rendering of a visual representation, in modern and contemporary American poetics. Although a seemingly marginal strain of lyric poetry, ekphrasis is a literary crucible in which the problems of representation converge, catalyzing a unique process of enchantment and disenchantment. Through an examination of a number of twentieth- and twenty-first-century poems, I argue that this enchantment has bearing on how we envision the import of religion in twentieth- and twenty-first-century America and its literature. On account of its liminal status—a text that is "betwixt and between" the verbal and visual—ekphrasis does not need to meditate explicitly on spiritual, sacred, or religious objects to undermine and destabilize our definitions of such terms. Each chapter in *Framing the Sacred* examines the manifestation of a single

trope of containment--the figure of the frame, the genre of still life, the genre of the self-portrait, and the acts of collection and curation--and discovers the various ways the ekphrastic work of William Carlos Williams, Wallace Stevens, Marianne Moore, Elizabeth Bishop, Charles Wright, A.E. Stallings, and Jorie Graham constructs and deconstructs such tropes. The pattern that emerges from a number of dramatically different ekphrases reveals the generative value of loosening the frames through which we consider the sacred in the study of literature and the visual arts.

"A Traveller's Guide to Paterson." BBC Radio 3. London. 11 Jan 2015. Radio program.
www.bbc.co.uk/radio3

Tucker, R.L.G. *William Carlos Williams in the 1930s*. Diss. UCL (University College London), 2014. Open Access via UCL Discovery.

[abstract] The subject of this thesis is William Carlos Williams and the circle of writers around him in the 1930s. During this decade Williams was a key figure in the formation of an alternative left-wing American canon, and active in a group that included Nathanael West, Louis Zukofsky and Kenneth Burke. This thesis explores the political and aesthetic grounds on which that canon was constructed. The assumption that Williams was already a successful writer after "Spring and All" (1923) has often led to a disproportionate emphasis on his poetry and the 'modernist' aspects of his aesthetics. This thesis makes the case for the significance of Williams' 1930s prose writings in the growth of the Proletarian Literature movement, and challenges the assumption that 'Marxist' literature of the 1930s was at odds with 'modernist' literature of the 1920s. I investigate the key concepts of Williams' own aesthetic philosophy, 'Objectivism,' 'Pragmatism,' 'Contact,' and 'Localism,' and show how these concepts became politicized during the 1930s. By exploring the relationship between art and politics, and the ways in which Williams was radicalized by the Great Depression, this thesis attempts to expand critical notions of 'radicalism' to include a broader New Deal alliance between traditional democratic liberalism and Marxist economic determinism. Focusing on concepts of 'Nativism' and 'Americanism,' this thesis also charts America's burgeoning cultural nationalism during the 1930s, and demonstrates how America's founding values were challenged by political, economic and social upheaval in the wake of the Depression. By locating Williams' desire for radical economic change within the context of the Jeffersonian movement, I demonstrate how a historical assessment of America's past led Williams and the writers mentioned above to question America's attitudes towards individualism, the redistribution of wealth, the forces of corruption and plutocracy, and the effectiveness of democracy to bring about social justice.

White, Eric. *Transatlantic Avant-Gardes: Little Magazines and Localist Modernism*. (Edinburgh Studies in Transatlantic Literatures). Edinburgh: U of Edinburgh P, 2013.

Williams. William Carlos. *La invención necesaria: Ensayos, cartas, poemas*. Translation, prologue, and notes by Juan Antonio Montiel. Ed. Ignacio Echeverría. Santiago de Chile: Ediciones UDP, 2013.

Xuan, Luo. "Postmodern Features of William Carlos Williams's Poetry." *Journal of Language and Literature Studies* 5 (2014): 14+.

Westover, Jeffrey. "Media, Mimesis, and the Figure of the Orphan in William Carlos Williams's *Life Along the Passaic River*." *William Carlos Williams Review* 31.1 (2014): 53-77.

Zhang, Baohong. "On Poetics in Poetry Translation: Application, Borrowing and Innovation: A Study of the English Translation of Classical Chinese Poetry by William Carlos Williams." *Translation Quarterly* 71 (2014) 1-31.

[abstract] William Carlos Williams is a pioneering poet of 20th-century American modernist poetry whose literary theories and practice have exerted a far-reaching influence on post-war American culture and society. His poetic art and attainments are much studied in literary terms, but little research has been done on his Chinese-English poetry translation and its resulting value. Based on William Carlos Williams' view on poetics, the present paper describes his art of translating classical Chinese poetry through the application, borrowing and innovation of Western or Chinese poetics, and clarifies the implications and significance of his strategies for the practice and criticism of literary translation.

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