

A New Edition of *A Miscellany Revised*

Long out of print, *E. E. Cummings: A Miscellany Revised* (October House, 1965) has been republished by Liveright as *E. E. Cummings: A Miscellany*. Apart from being redesigned and reset in a new typeface, little has changed from the 1965 edition. As before, the book lacks a sorely-needed index, and has no new notes and no new introduction. (The publishers have retained Firmage's cursory 1965 introduction and Cummings' very short foreword to the first 1958 edition.) One welcomes the republication of the volume while regretting the lack of updated scholarly content. And curiously, the back cover of the new edition classifies this collection of essays and humorous squibs as "Poetry."

A Norton Critical Edition, *E. E. Cummings: Selected Works*

Milton Cohen has edited a new volume in the Norton Critical Editions series, called *E. E. Cummings: Selected Works*, with a publication date in 2019, the 125th anniversary of Cummings' birth. The volume features an introduction, an annotated selection of poems from every collection of Cummings' poems (with the exception of the posthumous *Etcetera*), and critical responses and articles, as well as excerpts from *Him*, *The Enormous Room*, and *i: six nonlectures*. The volume also features eight black and white reproductions of Cummings' artwork, as well as a small group of letters, two pages of the aphorisms he called "Jottings," and a selection of critical essays, a chronology, and a bibliography. The reproductions of Cummings' art are prefaced by an "Overview" by Cohen, while the critical essays are fronted by a preface by Michael Webster.

***Spring* on JSTOR**

We are pleased to announce that *Spring* has been included in JSTOR's "Lives of Literature" collection, which features quality single-author journals like the Melville journal *Leviathan* or *The Emily Dickinson Journal* and launches on September 29, 2018. This means that the entire back run of *Spring*, New Series (volumes 1-22) will now be available via JSTOR, a nonprofit organization that provides searchable digital copies of academic journals and monographs to university and college libraries around the world. A JSTOR web page notes that Lives of Literature is "a new collec-

tion of academic journals devoted to the deep study of writers and texts associated with core literary movements. The collection will comprise four thematic modules: Medieval Authors & Texts; Modernist Authors; Victorian, Edwardian & Gothic Authors; and Literary Theorists. When completed, *Lives of Literature* will include approximately 120 journals, all new to JSTOR.” For more about JSTOR, see: <https://www.jstor.org/> .

An Electronic Version of *Complete Poems* (1994 edition)

In this issue of *Spring*, Eva Gómez-Jiménez’s review of Zénó VERNYIK’s book *Cities of Saviors* mentions that VERNYIK was able to access electronic texts of Cummings poems via the ProQuest database *Literature Online*. Here’s how you might do the same, if your library subscribes to ProQuest.

On your library’s database page, find the Pro Quest database, and access *Literature Online*. Scroll down the *Literature Online* page to “Search Primary Texts” and type in the search terms “Cummings” and “Complete Poems,” press Enter, and you will be transported to a page with three headings, “Criticism,” “Primary Texts,” and “Author Pages.” Several links to the digital edition of the 1994 *Complete Poems* should appear under “Primary Texts.” Click on any one of the links to access the digital edition. On the left of this screen will be a menu with links to each of the poems in *Complete Poems*, arranged from top to bottom in the same order as the poems appear in the volume.

There is, however, one large flaw in the *Literature Online* version of the *Complete Poems* page. The program seems unable to reproduce any of EEC’s idiosyncratic spacing. For example, “Tumbling-hair” (CP 31) looks like this:

- 1 Tumbling-hair
- 2 picker of buttercups
- 3 violets
- 4 dandelions
- 5 And the big bullying daisies
- 6 through the field wonderful
- 7 with eyes a little sorry
- 8 Another comes
- 9 also picking flowers

and the famous grasshopper poem (CP 396) appears on the screen like this:

1 r-p-o-p-h-e-s-s-a-g-r
2 who
3 a)s w(e loo)k
4 upnowgath
5 PPEGORHRASS
6 eringint(o-
7 aThe):l
8 eA
9 !p:
10 S
11 a
12 (r
13 rIvInG .gRrEaPsPhOs)
14 to
15 rea(be)rran(com)gi(e)ngly
16 ,grasshopper;

A Rediscovered E. E. Cummings Sonnet

In the course of writing her book on Cummings and the sonnet form, Gillian Huang-Tiller discovered an unknown genteel sonnet by Cummings, titled “To My Immortal Soul.”

Comrade, the night shall never trouble us
Who were made so very royal with the day.
Nor shall we mourn the sunlight lived away,
Nor fear the darkened journey hazardous.
We be not fools groveling to discuss
With whining doubt and impotent dismay,
And why is death and God, what He will say—
We have dared too much. It is most happy thus.

What if winds cry and 'tis searching weather?
On, and salute the sunset! Lo, the trail
Trode of our feet, how it is tenanted
By unknown glories. Forward, and inhale
Life's meaning! We have seen the day to bed;
We'll walk God's moon out of the East together.

—E. Estlin Cummings, in *New York Evening Post*
(*Winnipeg Tribune*, August 31, 1916)

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—E. Estlin Cummings, in *New York Evening Post*.

(This photo of the original was copied from the digitized issues of the *Winnipeg Tribune* at the University of Manitoba Digital Collections page.)

Back then, provincial newspapers like the *Winnipeg Tribune* often reprinted poems that had appeared originally in larger metropolitan dailies like the *New York Evening Post*. The sonnet “To My Immortal Soul” presumably appeared in the *Post* sometime in August 1916. Earlier in the year, on May 16, 1916, Cummings published in the *New York Post* the poem “Belgium” (CP 876), which sympathized with people devastated by the German offensive of August and September 1914. Both poems were written about two years earlier, in the fall of 1914 when Cummings was in “[Dean Le Baron] Briggs’ course English 5” (Kennedy, *Dreams* 134). Because Cummings was deep into his first bold typographical experiments in 1916, it is unlikely that he would have been eager to publish these two-year old poems in the *New York Post*. Probably his father or mother sent the poems to the paper. Gillian notes that her online search for the sonnet was sparked by seeing a “copy of the draft in his college ‘Poetry Workbook’ in the Cummings Collection at the Harry Ransom Center.” She writes further that “the title was documented in his ‘Index 1916,’ but the sonnet itself seems omitted from Cummings’ publishing records, including George Firmage’s *Complete Poems* (1994).” The text transcribed above adds two slight emendations from the draft: in line 7, a comma is added after “God” and in line 14, “East” is capitalized.

Another Early Newspaper Publication

After Gillian wrote to me about her discovery, I decided to google “E. Estlin Cummings New York Evening Post,” and up came a link to *The Argonaut*, San Francisco, March 24, 1917. Under “CURRENT VERSE” on the front-page Table of Contents was listed “From a Newspaper” by “E. Estlin Cummings.” The contents page pointed me to page 185, where the poem is printed as the first of three in the right-hand column. *The Argonaut* does not offer a printed source for “From a Newspaper” (as it does for the two other poems printed on the same page), but perhaps this poem was also reprinted from the *Post*. Here is *Argonaut* text of the poem, which depicts a French mother grieving nobly for her four sons killed in the war:

From a Newspaper

Upon the steps of stone
 There stood a woman of France.
In that wild tumult alone,
 With stony face of trance.

The mother of four men,
 Noble and fair of mold,
Full of God’s life—and then
 Made by a moment old.

Ever with sob and cry,
 Round her the women swept:
No tear stood in her eye,
 Nor saw she them that wept.

But she saw, as from afar
 The face of France the Fair,
Queenly, with many a star
 Blazing from her hair.

She saw the fair face
 Wherefore men ask to die,
Full of ruth and grace,
 Smiling supreme, on high.

She saw the white hand
 Whereby immortal rise
A spiritual band
 From the red sacrifice.

And the Mother of Heroes bent,
 In her immortal ken,

Out of her firmament,
At the feet of the mother of men. . . .

A voice from the crowd – “Is it well
With thy boys—are they safe? Hast read?”
A proud tear fell.
“They are safe,” she said.

—E. Estlin Cummings

As Richard S. Kennedy and Gillian have shown, “From a Newspaper” was also written for English 5 in 1914 and was later retitled “The Casualty List,” probably by Cummings’ father, who inserted typed copies of the poem into remaindered copies of *Eight Harvard Poets* (1917). (See Kennedy *Dreams* 134 and Huang-Tiller 274.) No doubt impressed by their high moral tone, Cummings’ father was intent on promoting his son’s didactic and topical poems from 1914.

Works Cited

- Cummings, E. E. “Belgium.” *New York Post* (16 May 1916). [“Oh thou that liftest up thy hands in prayer” (CP 876). Not in Firmage’s *Bibliography*. Cf. Kennedy, *Dreams* 134-135.]
- . “To My Immortal Soul.” *Winnipeg Tribune* (31 August 1916): 4. Rpt. from *The New York Evening Post*. [Not in *Complete Poems*, not in Firmage’s *Bibliography*.]
- . “From a Newspaper.” [Later re-titled “The Casualty List”] *The Argonaut* (24 March 1917): 185. [Not in *Complete Poems*, not in Firmage’s *Bibliography*.]
- Huang-Tiller, Gillian. “A Note on George Firmage and E. E. Cummings’ Copy of *Eight Harvard Poets*.” *Spring: The Journal of the E. E. Cummings Society* 14-15 (2006): 274-275.
- Kennedy, Richard S. *Dreams in the Mirror: A Biography of E. E. Cummings*. New York: Liveright, 1980.

him AND the CRITICS

During the run of Cummings’ play *Him*, Gilbert Seldes edited and the Provincetown Players and S. A. Jacobs printed 16-page pamphlet called *him AND the CRITICS: a collection of opinions on e. e. cummings’ play at the provincetown playhouse*. Michael Webster has now posted a PDF file of the pamphlet on the *Spring* website See: http://faculty.gvsu.edu/websterm/cummings/Him_and_Critics.pdf. The playbill for the first production of *Him*, which includes Cummings’ famous “Warning,” has also

been posted on the *Spring* website: https://faculty.gvsu.edu/websterm/cummings/Him_program.html.

Richard S. Kennedy writes in *Dreams in the Mirror* that the pamphlet “set the harsh opinions of the Broadway reviewers against the views of several New York intellectuals (including some of Cummings’ friends),” and was printed by the Provincetown board in hopes “that a literary controversy about the play would entice subscribers for their next series” (296).

More *Him* News

A letter from R. Dana Skinner (1893-1941), drama critic and classmate of Cummings at Harvard, recently surfaced on E-Bay. The letter, dated May 4, 1928, is addressed to John Hyde Preston, also a drama critic, thanking him for praising Skinner’s review of *Him*. Skinner writes: “Cummings was a classmate of mine in Cambridge and a frequent contributor to the Harvard Monthly when I was president of that now defunct paper. So I realize very keenly how fine his powers of expression can be.” A few sentences later, Skinner gives an opinion of the man behind the play:

It struck me very frequently during the playing of “Him” that Cummings became frightened at the extent of his self-revelation and tried to cover it up by deliberately blowing dust at the audience – not realizing, of course, that even a trick of this kind is as revealing as the more sincere parts of the writing.

Preston’s review of the play is reprinted in Guy Rotella’s collection of *Critical Essays on E. E. Cummings*, but Skinner’s has not been reprinted as far as I know. Here are the bibliographic details:

Works Cited

- Moe, Aaron M. “Cummings’ *WARNING* from the Program of his Play.” *EEC Society Blog* (1 Feb. 2016). Web.
- Preston, John Hyde. “Drama in Extremis.” *Saturday Review of Literature* 4 (1927): 453. Rpt. *Critical Essays on E. E. Cummings*. Ed. Guy Rotella. Boston: G.K. Hall, 1984. 52-54.
- R. S. [R. Dana Skinner]. “Brash Foolishness vs. Something Spiritual.” *The Wall Street Journal* (21 April 1928): 4. [Review of opening night performance]

Hemsley Winfield (1907–1934)

Hemsley Winfield was a dancer and actor, and founder of the New Negro Art Theater and the New Negro Art Theater Dance Group. He played four roles in the first production of Cummings' play *Him* (1928), most notably the "Male Black Figure" who, together with the "Female Black Figure," (or the "Ground," played by Goldye Steiner) sings "Frankie and Johnny" in Act II, scene V. (John Sloane's etching of this scene in the play may be seen on the [Him page at the Spring web site](#).) Scholar Nelson Neal has been researching Winfield's contribution to dance and the theatre, publishing an article "Hemsley Winfield: First Black Modern Dancer" and the book *Hemsley Winfield: Pioneer of Modern Dance – A Biography*, as well as an annotated bibliography called *Hemsley Winfield: The Forgotten Pioneer of Modern Dance*. See also his web page, "[History of Hemsley Winfield](#)."

More on &:

In the last issue, we published a consideration of Cummings' manuscript musing on "&" as an "overtone." According to the Douglas Harper's Online Etymology Dictionary, the word **ampersand** is a "contraction of *and per se, and*"—four words which mean that the symbol or sign "&" by itself denotes the word "and." The symbol is derived from the Latin word *et*, meaning "and." Cummings' manuscript reproduced on page 217 of our last issue shows the poet's drawing of the & symbol next to the Latin "et." Cummings draws his own version of the ampersand, composed of a stylized capital *E* and a cursive *T*. As noted in the previous article, the stylized *E* also resembles a *C*, so that the ampersand becomes a kind of signature. The *Et* drawn by Cummings was re-drawn (apparently) by Cummings' typographer S. A. Jacobs and became the version of the ampersand that appears on the cover of & [AND].

An Online EEC Concordance?

*In May 2016, Roi Tartakovsky floated the idea of a project to make an online concordance of Cummings' poems, somewhat like one for Wallace Stevens—viewable at <http://www.wallacestevens.com/concordance/>—only improved. He has started by contacting the E. E. Cummings Trust and Liveright publishing. Roi writes:

"One idea I had was to work with programmers to create a digitalized version not of the drafts, but of the poems themselves, which will make

certain searches easy and open up avenues for research (a kind of electronic concordance with extra features). For example, I have recently been interested in Cummings's recurrent use of the trope 'the X of X' (the eyes of my eyes, etc.). An electronic searchable version of the poems would be able to yield all the places where this is used in seconds. And, this could become an additional section on the Blog and on the *Spring* website, that would serve students and scholars, much like the *Whitman Archive* does. With time, it could even link up to the drafts that are placed online."

The Online Cummings Archive

Roi's idea of a digitized version of the drafts has been taken up by Aaron Moe, who has created an online "Cummings Archive" reproducing drafts of poems from the Houghton Library. See <http://cumplingsarchive.org/>. The site features drafts of several poems and also includes what Moe calls "a data visualization" of the drafts of the poem "silence" (CP 712).

Aaron also began working on a digital concordance, but unfortunately the project has come to a temporary halt because the computer science guru who was providing invaluable help has moved on to another job.

The E. E. Cummings Free Poetry Archive

In 2021, Ben Welsh began the online "E. E. Cummings Free Poetry Archive" [<https://cumplings.ee/>], which he describes as "A growing collection of the author's work, as it enters the public domain." Welsh plans to upload texts of the first editions of *Tulips and Chimneys* (1923), & [AND] (1925), and *XLI Poems* (1925). Next year: *is 5* (1926).

An introduction to the project may be found at "Introducing the e.e. cummings free poetry archive": <https://palewi.re/posts/2021/05/02/ee-cummings-archive/>.

A Korean Translation of *i: six nonlectures*

In July 2017, Yugon Kim wrote to inform us that his translation of Cummings's *i: six nonlectures* had just been published:

This is the first translation of (and very rare public attention to) Cummings's work in South Korea, and as a translator, I really enjoyed working with his aspiring language. The book's new title is 이것은 시를 위한

강의가 아니다 (literally, *this is not just a lecture for poetry*). . . . For more information about this work, visit the Minumsa publishing group website: <http://minumsa.minumsa.com/book/11539/> [in Korean]. I hope this would be good news to the E. E. Cummings Society.

More Translation News

*Vakrilen Kilyovski noted the 2015 publication of a translation into Bulgarian “of some 56 of EEC’s poems.” The collection and translation are by Manol Peykov, and Vaki reports that “the translation of the poems is really ‘cummingesque’.”

*Eclair Antonio Almeida Filho, “translator and translation theories teacher at UnB (University of Brasília, Brazil),” informs us his research group “OTRAPO (Workshop of Potential Translation) has begun to translate some E. E. Cummings poems to the Braille Language System, including in our translations textures and silences and pauses, which is an innovation to Braille printing.”

With Josina Nunes (Estela Lôbo) Filho has “also translated experimentally 51 erotic or love poems of Cummings.” Filho’s paper “Panphony in Translating E. E. Cummings’s Erotic Poems into Brazilian Portuguese” was accepted for presentation at the 2018 ALA conference, but unfortunately, he could not obtain funding to attend the conference.

In 2017, Filho sent me the draft of his translation of [*No Title*] (1931), Cummings’ most Dadaist text. (See also Rubén Abella’s article in this issue of *Spring*.) He writes that he translated “*A Book Without a Title* into a classic Portuguese language (the one spoken in Brazil during the 1930s).”

*Eva Gómez Jiménez is at work on a translation of EEC’s experimental poems. She writes: “the book is a critical edition that basically consists of a critical introduction (50-60 pages) to the poems and the Spanish versions translated by myself.” The translations will be published in Spain by Cátedra. After completing the translations, she plans to revise and publish her PhD thesis on graphological choices in E. E. Cummings’ experimental poetry.

Cummings in the News and on the Web

*In an obituary of composer, critic, photographer and writer John Gruen, Margalit Fox talks of Gruen’s early composing career:

During these years, he hoped to make it as a composer. His songs, including settings of poetry by E. E. Cummings, Wallace Stevens and Rainer Maria Rilke, were performed by the esteemed singers Eleanor Steber and Patricia Neway.

Fox, Margalit. "John Gruen, Cultural Renaissance Man, Dies at 89." *New York Times* July 19, 2016. Web.

Ferlinghetti and Cummings

*In a profile of the 97-year-old Beat poet Lawrence Ferlinghetti, Alexandra Alter writes:

He has a computer that he mostly uses to send emails, and a magnifying machine that helps him read the newspaper. His desk is surrounded by dictionaries in English, Spanish, French and Italian, and bookshelves with volumes of poetry by E. E. Cummings, Milton, Ezra Pound, Ted Hughes, T. S. Eliot and Frank O'Hara. A wicker chair held a thick stack of unpublished poems, typed up with hand-scrawled edits.

When Ferlinghetti died at age 101, the AP noted in its obituary that

His 1958 compilation, *A Coney Island of the Mind*, sold hundreds of thousands of copies in the U.S. alone. Long an outsider from the poetry community, Ferlinghetti once joked that he had "committed the sin of too much clarity." He called his style "wide open" and his work, influenced in part by e.e. cummings, was often lyrical and childlike: "Peacocks walked / under the night trees / in the lost moon / light / when I went out / looking for love," he wrote in *Coney Island*.

Aside from the lowercase initials, we are pleased to see Cummings and Ferlinghetti mentioned together.

Alter, Alexandra. "[A Literary Bromance, Now in Its Sixth Decade.](#)" *New York Times* June 25, 2016. Web.

Har, Janie and Hillel Italie. "[Beat poet, publisher Lawrence Ferlinghetti dies at 101.](#)" *AP News* February 23, 2021. Web.

Tin Hat Performs Cummings

*We take quite belated notice here of a digital album and CD by the avant-jazz and classical group Tin Hat—the rain is a handsome animal: 17 songs from the poetry of E. E. Cummings (2012). The members of Tin Hat are Carla Kihlstedt (violins, viola, voice), Mark Orton (acoustic guitar, dobro), Ben Goldberg (clarinets), and Rob Reich (accordion, piano). The entire album may be streamed at the group’s bandcamp.com site: <https://tinhat.bandcamp.com/album/the-rain-is-a-handsome-animal>

Track list for Tin Hat—the rain is a handsome animal: 17 songs from the poetry of E. E. Cummings (2012):

1. a cloud on a leaf [“speaking of love(of” (CP 365)] 04:01
2. the rain is a handsome animal [instrumental] 04:23
3. sweet spring [“sweet spring is your” (CP 591)] 04:23
4. if up’s the word [“if up’s the word;and a world grows greener” (CP 769)] 04:50
5. open his head [“open his head,baby” (CP 637)] 02:49
6. unchanging [“one // t” (CP 833)] 03:40
7. buffalo bill [“buffalo bill ’s” (CP 90)] 03:32
8. the enormous room [instrumental] 07:15
9. so shy shy shy [“so shy shy shy(and with a” (CP 685)] 01:41
10. 2 little whos [(CP 832)] 04:40
11. yes is a pleasant country [“yes is a pleasant country:” (CP 578)] 02:46
12. grapefruit [instrumental] 06:09
13. human rind [“this is a rubbish of a human rind” (CP 647)] 04:42
14. anyone lived in a pretty how town [(CP 515)] 04:30
15. diminutive [“dim” (CP 696)] 02:28
16. little i [“who are you,little i” (CP 824)] 03:49
17. now(more near ourselves than we) [(CP 760)] 03:19

Sojoy Performs “if up’s the word”

Jonny Peiffer and his jazz septet Sojoy have released a soulful talk-recitation-jazz version Cummings’ poem “if up’s the word;and a world grows greener” (CP 769—number 95 of 95 *Poems*). (The poem is recited by Stu Dias.) The track is streaming here: <https://sojoy.bandcamp.com/album/if-ups-the-word>.

Sojoy performs another version of the poem on You Tube (with a dance

performance by Junichi Fukuda) here: <https://www.youtube.com/watch?v=aunhzorguZM>.

Valentines

Tireless as ever, Steven Katz wrote to say he had purchased Cummings' 1951 valentine to Marion. As is typical of these valentines, it features an elephant trumpeting love inside a heart. Four more of Cummings' valentines are at the Berg collection of the New York Public Library: <https://www.nypl.org/blog/2012/02/13/ee-cummings-my-valentine>. One can also find a [link on this page](#) to a 1926-27 photo of Marion.

Cool Modernism

*Steven Katz also sent us a link to [an article from *The Guardian*](#) that previews the 2018 exhibition "America's Cool Modernism, O'Keeffe to Hopper" at Ashmolean Museum in Oxford. The article reproduces Cummings' *Sound Number 1*, which was exhibited along with paintings like Charles Demuth's *I Saw the Figure 5 in Gold* and Georgia O'Keeffe's *East River from the Shelton Hotel*. The exhibition occurred March 23-July 22, 2018.

Writer's Retreat at Joy Farm

Liza Mattison, the daughter of the owners of Joy Farm, Peter and Becky Mattison, is the organizer of "The Joy Farm Writer's Retreat," which "provides writers of all experience levels an opportunity to develop their craft over a 3 full-day residency at Joy Farm, the historic summer home of American poet E. E. Cummings." Most likely because of Covid, the most recent residency dates listed on the page are September 25-29, 2019. The web site for the program notes: "Residents' schedule while at the retreat offers a balance of structured and unstructured time to nurture each resident's writing projects and endeavors. A small faculty of invited authors serve as 'Writers-in-Residence' and offer lectures, discussions, and guided exercises, while the quiet afternoons provide ideal writing time." For more information, see <https://lizamattison.wixsite.com/writeatjoyfarm>.

Egotist *EIMI*

While googling a reference to *EIMI*, your editor stumbled upon a PDF file of C. K. Sample III's 1998 MA thesis, "Egotist *EIMI*: Cummings' Russian Experience," which Sample posted on his site way back in 2005. On the

abstract page, Sample asserts that his thesis “is the first extended critical examination of *EIMI*.” And he is no doubt correct, if we decide that Norman Friedman’s chapter “*Eimi* (1933)” in *E. E. Cummings: The Growth of a Writer* (1964) and Richard S. Kennedy’s chapter “The Unworld Visited” in *Dreams in the Mirror* (1980) are not extended treatments. Of course, Sample cites both of these works and more in his thesis, which is certainly worth reading. (Sample’s PDF file is downloadable but not printable—and he has copyrighted the work.) Sample and I even corresponded via e-mail back in 2007, when the new edition of *EIMI* was published, but somehow his online thesis has passed under my Cummings radar all these years. Consider this note an apology for neglecting my duties. The thesis may be found here: <https://www.sampletheweb.com/thesis/EgotistEIMI.pdf>.

Arthur Winslow Wilson / Pico Miran

Arthur Wilson (1892-1974) was a classmate of Cummings at Harvard, a member of the board of the *Harvard Monthly*, Cummings’ first roommate in New York, and later, as Winslow Wilson, a painter of landscapes and portraits. Wilson also painted surrealist works under the pseudonym “Pico Miran.” Wilson’s granddaughter, Claudia Wilson-Howard, curates and writes a blog about Wilson called “winslow wilson / pico miran: Biography of an Artist” at <https://winslowwilson.com/>. The blog offers a biography of Wilson, reproductions of his art, and transcriptions of some of his writings for the *Harvard Monthly*. In addition, one can find Wilson’s (or rather Pico Miran’s) precocious 1951 essay, “Manifesto for Post-Modern Art” (see: <https://winslowwilson.com/manifesto-for-post-modern-art/>). Rushworth M. Kidder notes that Cummings’ prose-poem “as usual i did not find him in the cafés” (CP 71) “was originally entitled ‘Arthur Wilson’ after Cummings’ roommate in New York in 1917” (Kidder 39). (For more about Wilson, see Kennedy’s *Dreams in the Mirror*, pages 82 and 139.) Kennedy also says that Wilson went to Cummings’ 1952-53 nonlectures at Harvard. (See *Dreams* 443.)

Cummings Articles at Brain Pickings.org:

Among the entries on Maria Popova’s blog [Brain Pickings](https://brainpickings.org/) are several discussing Cummings and his work. Links to her blogs on Cummings’ *Fairy Tales* and “The Agony of the Artist” have been added to the *Spring* pages on the *Fairy Tales* and *A Miscellany Revised* (recently republished by Liveright with the original title, *A Miscellany*). Among her other posts is a review of a charming children’s book by Matthew Burgess (story) and Kris

Di Giacomo (illustrations), *Enormous Smallness: A Story of E. E. Cummings*. A list of Popova's blog posts on Cummings may be found below in the "Books and Publications" section.

Maxwell Bodenheim Chastises E. E. Cummings

Ted Lint pointed me to Paul Maher's [recent blog post on *HOBOTHEMIA – The Life and Writings of Maxwell Bodenheim*](#) that reproduces a poem that Bodenheim (1892–1954) wrote about Cummings, his fellow poet and neighbor in Greenwich Village. Simply titled "To E. E. Cummings," the poem takes EEC to task for playing "minor tricks with words" at a time when "the world is approaching colossal hell." Bodenheim urges Cummings to give up his "coterie / Of self-anointed, wondrously / Esthetic, desperately subtle / Poets" and forego "antic whims and acrobatics" and "parades of erudition" in order to write about "genuine tenderness," the "Force of love between a man and a woman," and "the oppressed, deceptively humdrum / Problems and aches and gropings / In so-called ordinary lives."

Bodenheim's view of Cummings as a dilettante-ish author of "almost incredibly trivial . . . egotistic specks" may have been informed by a reading of Cummings' most experimental volume, *No Thanks* (1935). Dating the Bodenheim squib is difficult, since the envelope reproduced in the blog post shows that the poem was sent to Cummings at 4 Patchin Place, not by Bodenheim, but by George James Firmage, with a return address of "411 E. 71 St. N.Y.C." Firmage lived in New York from 1949 to 1952 and again from 1954 until the early 1970s. Firmage probably sent the poem to Cummings in 1957, after Bodenheim's death in February 1954, for the envelope is labelled "First Class Special Delivery," and since the letter cost 39 cents to send, it must have been posted in 1957 or after, when the special delivery rate increased to 30 cents. (Unfortunately, the date on the metered postage stamp is illegible.)

Despite the probable 1957 dating of the envelope, internal evidence indicates that the poem itself was written in the middle-to-late 1930s, shortly after the publication of *No Thanks*. Towards the end of his poem, Bodenheim claims that Cummings' poetry offers only a "shallow dexterity," most likely referring to Cummings' poem "go(perpe)go" (CP 403), in which fragmented letter bits describe a disorganized group of ants rushing around: "adve // nturin / g p / article // s of s / ini / sterd / exte // ri . . . ty". In "Cummings' Sinister Dexterity: Exercises in Meaning and Unmeaning," I argue that the Latin roots of "sinister" and "dexterity" ("left" and "right") point us to the metaphorical meaning that the ants represent the blindly

rushing political factions and ideologies of the left and right whose fate is ultimately the same: as the end of the poem implies, both extremes of the political spectrum will be gobbled up by a giant anteater—the state or modern mass society. Bodenheim’s urgent plea asking Cummings to write a more committed poetry and to give up the “shallow dexterity” that plays “minor tricks with words” most likely misread its source and arrived twenty years too late.

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Powell’s April Fools News Release

On April 1, 2018, Powell’s Books in Portland, Oregon issued a humorous press release that claimed to publish the results of a contest to finding a location for a second headquarters. (The target of satire here was, of course, Amazon and its very public contest to find a suitable second HQ.) Here is the first part of the Powell’s April Fool’s announcement:

Powell’s Books

FOR IMMEDIATE RELEASE

Contact: Lotte Buchs

lotte.buchs@powells.com

POWELL’S BOOKS ANNOUNCES FINAL CANDIDATES FOR SECOND HEADQUARTERS

April 1, 2018 (Portland, OR) — Powell’s Books reviewed 4,118 proposals from diverse localities eager to host the company’s second headquarters. Today, Powell’s announced that it has chosen the following five proposals to move into the final phase of the selection process:

The fifth proposal “finalist” was this one:

(dull all

**regular righteous
comfortable) unworlds**

“my mind is orange-ripe, and as vast as maybe

come inside

swimfloatdrifting

set your head(quarters) down among

my (notionful becomingly aprilgreen &

utterly sparkle donkey Balloonman) thoughts

It

is

nice

in here.” — crazy blue jay)

The News from Poets and Scholars

*James Dempsey wrote in December 2016 with news that “There is a documentary on [Scofield] Thayer in the works. Still some way to go, but things look good. Also, the Met is holding an exhibit of the Thayer collection (or at least part of it) in 2018.” Dempsey is co-writer (with Sabine Rewald) of the catalogue for this exhibit, *Obsession: Nudes by Schiele, Picasso, and Klimt from the Scofield Thayer Collection* (July 2018). Dempsey is also a consultant on the above-mentioned documentary, titled *Stroke of Genius: Scofield Thayer*. The film, which has yet to appear, will be produced by Caroline A. Camougis and Libby Handros, directed by John Kirby, and written by Lewis Lapham and Peter Foges. To view a trailer of the film, visit *Stroke of Genius*: <https://strokeofgeniusmovie.com/film>. In addition, a paperback version of Dempsey’s *The Tortured Life of Scofield Thayer* was published in October 2016.

* A portion of Jacques Demarcq’s *Avant-taire* (a novel in verse) has been adapted for voice and music by Francis Gorgé. Titled “La ballade de Jim,” the adaptation may be heard at the site *Assezvu*: <http://www.assezvu.com/La-ballade-de-Jim.html>

* In 2017, Jacques Demarcq published *Phnom Poèmes: Suivi de Tonton au pays des Viets*, a collection of poems about Jacques’ sojourns in Cambodia.

*On 28 September 2017 at the Librairie À Balzac À Rodin, together with Jean-Pierre Bobillot and Jean-François Bory, Jacques Demarcq presented “Guillaume pas mort,” a discussion and reading of poet Guillaume Apollinaire (1880-1918). This event was in part a celebration of the publication of

Demarcq's *Suite Apollinaire*, an online chapbook of poems in the calligrammatic tradition of Guillaume Apollinaire. (The chapbook is published by *Ce qui reste: Revue de poésie contemporaine*: <https://www.cequireste.fr/jacques-demarcq/>.) An earlier version of one of the poems in the *Suite*, "les calder," was published (with a translation) in *Spring* 19 (72-74).

* *Suite Apollinaire* forms one section of *La Vie volatile*, Jacques' latest (August 2020) collection of poems. Jacques writes the *La Vie volatile* features "a first chapter about the USA (NYC, Boston, North Carolina), 5 following chapters about 'native' art (from Americas, Oceania, Africa) and modern art (from Monet, Brancusi, Kandinsky to Rauschenberg, Augusto De Campos, Tinguely, among others), with a tribute to Apollinaire, and another one to Jean Dubuffet, and then to not end 3 chapters about Asia, Senegal, bird songs and ecology."

*Thierry Gillyboeuf has translated Lawrence Ferlinghetti's *Back Roads to Far Places*, also available online at *Revue Ce qui reste*. See *Chemins de traverse pour lieux reculés* - Lawrence Ferlinghetti & Franklin (trans. Thierry Gillyboeuf, illustrations by Franklin): <https://www.cequireste.fr/lawrence-ferlinghetti-franklin/>.

*Thierry has also translated a selection of poems by Les Murray: *Bestiaire des antipodes* - Les Murray & Camille Gillyboeuf (trans. Thierry Gillyboeuf, illustrations by Camille Gillyboeuf): <https://www.cequireste.fr/les-murray-camille-gillyboeuf/>.

* In 2016, Etienne Terblanche published two books, one eco-critical and the other eco-poetical:

1. *T. S. Eliot, Poetry, and Earth: The Name of the Lotos Rose*
2. *By die nag se wit kant in*. [In Afrikaans]

Etienne writes: "Thanks for asking about my little book of poems! A direct translation of its title would be *In at the White Side of Night*, or maybe *Into the White Side of Night*, though that doesn't sound right for some reason. If ever it does get to be translated into English (as happens here with many of our books though mostly novels since, as you know, poetry doesn't make money), I would give it a new title—what was, in fact, its original title (which I could not successfully translate into Afrikaans): *The Floating Mandala*.

*Etienne has also published "[Butterfly Dialectics in Modern Poetry](#)" in *ISLE: Interdisciplinary Studies in Literature and Environment*. The article discusses poems by Robert Graves, W. B. Yeats, Marianne Moore, William

Carlos Williams, Robert Frost, Ezra Pound, Wallace Stevens, Emily Dickinson, D. H. Lawrence, and E. E. Cummings.

*Early in 2017, E. M. Schorb sent us a copy of his latest book, *Dates and Dreams: Short Fictions, Prose Poems, Cartoons*.

*Vakrilen Kilyovski has been busy. In 2016, he published “Estlin With Georgia On His Mind: A Reading of E. E. Cummings’ ‘the / sky / was’ as an Ekphrastic Poem.” Then in April of 2017, he gave a paper titled “Employment and Deployment of Letters in E. E. Cummings’ Visual Poetry” at *Letters: An International and Interdisciplinary Academic Conference*, held in Varna, Bulgaria. Soon after, in on May 5, he gave a lecture “The ‘iness’ of ‘not numerable whom’: The Poetry & Paintings of E. E. Cummings” at the University of Bamberg, Germany. Bibliographic details of the publication and abstracts for the papers may be found below.

*In this issue, Etienne Terblanche reviews Alison Rosenblitt’s *E. E. Cummings’ Modernism and the Classics: Each Imperishable Stanza*. Now we are pleased to announce that the book was one of two given the CAMWS [The Classical Association of the Midwest and South] 2018 First Book Award. The announcement of the award states: “The criteria for this award include excellent quality, wide significance within a scholarly domain, and demonstrated awareness of international trends. The committee is especially interested in books which shift the conversation substantially in the relevant field of research.” In the list of books and publications by society members below, we note a number of reviews of the book, along with a citation for Alison’s short blog post on “The goat-footed paganism of E. E. Cummings.”

*Alison Rosenblitt has now published a second book on Cummings, *The Beauty of Living: E. E. Cummings in the Great War* (W. W. Norton, 2020). One can read an announcement and description of the book on the *EEC Society Blog*: <http://www.eecsocietyblog.org/?p=1400>. See also the page that Alison created for the book at <https://www.alisonrosenblitt.com/beauty-of-living>, along with a “[Photo Gallery](#)” of archival images from the Houghton Library at Harvard University.

E. E. Cummings, Mildly Dyslexic?

* A review in the *New York Times* of Alison Rosenblitt’s book *The Beauty of Living* elicited a response from founding editor of *Spring* and founding

member of the E. E. Cummings Society, David V. Forrest, who wrote to the *Times* as follows:

Aug. 21, 2020 / To the Editor:

In his Aug. 9 review of J. Alison Rosenblitt's new book on E. E. Cummings, David Bromwich finds "plausible" that Cummings's rearrangements were due to dyslexia. While many creative people are inspired by their disabilities, Cummings was unlikely dyslexic. He said his first rhyme at 3; was composing letters, a diary and poems before he was 6; and wrote illustrated stories by 7 and virtuoso prose by 12. True, he disliked arithmetic. He excelled at Cambridge Latin School and was a magna cum laude graduate of Harvard, which he entered at 16. He sometimes made mistakes in French, Jon Grossman told me. Linguists have discussed the complexity of his inventions.

Especially I would resist citing "r-p-o-p-h-e-s-s-a-g-r" in the context of dyslexia. Cummings did not misspell. He was precise and never permitted editing. This unique rearrangement of letters appears in a delightful poem observing a grasshopper's impetuous hopping, rearranging himself!

David V. Forrest, Rye, N.Y.

In our view, Rosenblitt's claims are rather modest. She writes: "If he were alive today, Cummings would probably have been diagnosed with mild dyslexia" (*Beauty* 40). Rosenblitt further explores this hypothesis in an article co-written with educational psychologist Linda S. Siegel, "[E. E. Cummings and Dyslexia](#)," published in the journal *Annals of Dyslexia*. About this article, she wrote to me in an e-mail: "We were very careful in the article to say that we were not looking to 'explain' or to 'attribute' language choices to dyslexia. We just wanted to suggest that it was possibly in the mix, and that in his conscious and deliberate processes of artistic experimentation, Cummings may also have drawn on a predisposition to relate to language differently, or to relate differently to letters within words."

*The *New York Times* review of Rosenblitt's *The Beauty of Living* prompted David A. Langbart of the National Archives to investigate State Department files for documents on Cummings and William Slater Brown's imprisonment during WWI. (Cummings wrote the story of his detention in his 1922 book, *The Enormous Room*.) Langbart published two articles on the documents in the National Archives blog, [the first on Cummings' incarceration](#) and [the second on Brown's](#). Both articles reproduce documents relevant to the case, including the two-page letter that Cummings' father, Ed-

ward Cummings, sent to President Wilson. Bibliographic details are below.

*Zénó Vernyik has published *Cities of Saviors. Urban Space in E. E. Cummings' Complete Poems, 1904-1962 and Peter Ackroyd's Hawksmoor*. The publisher's blurb reads:

Cities of Saviors is a short study of the urban spaces of E. E. Cummings' poetry and Peter Ackroyd's seminal novel, *Hawksmoor*. Although at first sight a comparison of these two authors might seem surprising, the analysis offered by this new book shows that such a reading can be revelatory for the understanding of both authors. Relying on close readings informed by the spatial theories of Mircea Eliade, Michel Foucault and Gaston Bachelard, it sheds light on a common understanding of space: one that is immersed in a dark sacrality. By doing so, it also radically reinterprets the oeuvre of both authors, in that it positions Cummings away from the accepted image of the neo-Romantic poet of transcendence and situates Ackroyd in the continuing tradition of (late) Modernism.

This book is reviewed by Eva Maria Gómez Jimenez in this issue of *Spring*.

*On November 26, 2020 María Victoria Muñoz gave a Zoom talk about her book, *Elefantes & rascacielos. Tradición e innovación en la poesía de E. E. Cummings*. The talk was sponsored by her university, the Universidad Nacional de Cuyo (UNCUYO) in Mendoza, Argentina. More information about *Elefantes & rascacielos* (along with a PDF file of the book) may be found here: <https://bdigital.uncu.edu.ar/14064>

*Tim Dayton has published *American Poetry and the First World War*. Chapter 6 is a revised version of the article he published in *Spring* 17 (2010), “ ‘Writers Etcetera’: Cummings, the Great War, and Discursive Struggle.”

*John Freeman alerted us to his forthcoming article soon to be published in *Postmodern Culture*: “[Code] Poetry in Motion: Cummings' Digital Grasshopper.” The essay “examines how the poet has transformed his mechanical typewriter into the equivalent of a hardware device supplied with the necessary software for running the poem as a program.”

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Dissertations, MA Theses:

Vakrilen Kilyovski defended his Ph.D. dissertation, “Interart Poetics of the American Avant-Garde: The (lower) Case of E. E. Cummings (A study of polytextual and intertextual relations in Cummings’ visual poetry)” on February 20, 2016 at the University of Veliko Tarnovo, Bulgaria.

Rubén Abella completed a Ph.D. in English at the University of La Rioja (Spain) in 2016. His thesis is titled “DADA/USA: Connections Between the Dada Movement and Eight American Fiction Writers.” Chapter nine is dedicated to E. E. Cummings: “‘I am that I am’: The Dadaist Anti-Fiction of E. E. Cummings” (174-195).

Huber, Joshua D. “Marvelous Whirlings: E. E. Cummings’ EIMI, Louis Aragon, Ezra Pound, & Crazy Kat.” MA thesis, University of Missouri-Columbia, May 2015.

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E. E. Cummings Society Presentations at the Louisville Conference on Literature & Culture since 1900, University of Louisville, February 18-20, 2016

The Modernist Muse: Visual Culture and E. E. Cummings’ Aesthetics

Chair: Michael Webster, Grand Valley State University

1. “From *Melopoeia* to *Phanopoeia*: Typography of Sound, Visual Art, and Cummings’ Avant-Garde Beginnings in ‘D. S. N.’ (Index 1916),” Gillian Huang-Tiller, University of Virginia-Wise
2. “ ‘Buffalo Bill ’s [not entirely] defunct’: Posters, Performance, and Poetry,” Michael Webster, Grand Valley State University
3. “Cummings’ Protean Punctuation,” Aaron M. Moe, Saint Mary’s College

E. E. Cummings Society Presentations at the American Literature Association Annual Conference, San Francisco, CA, May 26-29, 2016

Session A: Poet of/or Nothing: Fear, Precision, and Blank Space

Chair: Bernard F. Stehle, Community College of Philadelphia

1. “‘toujours et tous les jours la peur’: Fear and Joy in Cummings Poems,” Michael Webster, Grand Valley State University
2. “‘Baby-Talk’ or Artistic Precision: The Visual Poetics of Cummings’ ‘Post Impressions’ in & [AND],” Gillian Huang-Tiller, University of Virginia-Wise
3. “Hummingbird and Rose Petal: Vibrant Blank Space in Poems of E. E. Cummings and William Carlos Williams,” Etienne Terblanche, North-West University, Potchefstroom, South Africa

Session B: Reading Cummings: “people stare carefully” / “And if i sing you are my voice,”

Chair: Michael Webster, Grand Valley State University

1. “A Transhistorical Conversation [Emily Dickinson and E. E. Cummings],” Maryanne Garbowsky, County College of Morris
2. “E. E. Cummings and Sound,” Millie Kidd, Mount Saint Mary’s University, Los Angeles
3. “A Reading in Temporal Poetics: E. E. Cummings’ ‘maggie and milly and molly and may’,” Richard D. Cureton, University of Michigan

E. E. Cummings Society Presentations at the Louisville Conference on Literature & Culture since 1900, University of Louisville, February 23-25, 2017

“What about It?”: Science, Nature, Self, and E.E. Cummings’ Modernist Aesthetics

Chair: Michael Webster, Grand Valley State University

1. “E. E. Cummings’ Play *Him* (1927) and the Fourth Dimension,” Michael Webster, Grand Valley State University
2. “‘in a parenthesis! said the moon’: Astronomy and Typography in E. E. Cummings,” Tyne Sumner, University of Melbourne
3. “‘e this park is e’: Cummings’ ‘E = mc 2,’ *Natura Naturans*, and Quantum Aesthetics in *95 Poems* (1958),” Gillian Huang-Tiller, University of Virginia-Wise

E. E. Cummings Society Presentations at the American Literature Association Annual Conference, Boston, MA, May 25-28, 2017

Session A: Reading Cummings Writing

Chair: Bernard F. Stehle, Community College of Philadelphia

1. "Learning to Be Modernist: Cummings' Poetic Experiments, 1916-1917," Michael Webster, Grand Valley State University
2. "Tradition and Innovation in E. E. Cummings' 'Picasso,'" Richard D. Cureton, University of Michigan
3. "The Biosemiotics of Cummings' Poetry and Poetics," Aaron M. Moe, St. Mary's College

Session B: Reanimating the Sonnet, the Pain of Identity, and an Intersection of Poets

Chair: Michael Webster, Grand Valley State University

1. "'and what were roses': Visual Poetics, Modernist Conceit, and the Art of the Sequence in Cummings' 'Sonnets-Unrealities' (*Tulips & Chimneys* 1922 Manuscript)," Gillian Huang-Tiller, University of Virginia-Wise
2. "'Call me Estlin': Revelatory Salutations and the Pain of Identity in Early Post-Disclosure Letters Between Nancy Cummings and Her Father," Bernard F. Stehle, Community College of Philadelphia
3. "An Intersection of Poets: E. E. Cummings and Dylan Thomas," Maryanne Garbowsky, County College of Morris

E. E. Cummings Society Presentations at the Louisville Conference on Literature & Culture since 1900, University of Louisville, February 22-24, 2018

"Living said': Modernist Rhythm, Visual Form, and Cummings' Cultural Aesthetics

Chair: Michael Webster, Grand Valley State University

1. "'everywheres noisecolored': Genre (A)tonality, (IS)ms, and Cultural Notations in Cummings' *W [ViVa]* (1931)," Gillian Huang-Tiller, University of Virginia-Wise
2. "'allusiveness, extremely elliptical': Modernist Allusion in Cum-

mings' Poems," Michael Webster, Grand Valley State University

E. E. Cummings Society Presentations at the American Literature Association Annual Conference, San Francisco, CA, May 24-27, 2018

Reading Cummings

Chair: Bernard F. Stehle, Community College of Philadelphia

1. "Was there an Olaf?: The Factual Basis of 'i sing of Olaf glad and big'," Tim Dayton, Kansas State University
2. "Wholly How: Revisiting 'anyone lived in a pretty how town'," Michael Webster, Grand Valley State University
3. "A Reading in Temporal Poetics: E. E. Cummings' *Fairy Tales*," Richard Cureton, University of Michigan

E. E. Cummings Society Presentations at the Louisville Conference on Literature & Culture since 1900, University of Louisville, February 21-23, 2019

"god america i": Nation, Form, and Cummings' Poetics of Self

Chair: Bethany K. Dumas, University of Tennessee

1. "E. E. Cummings: Poetic Devices and the Poetics of Self," Bethany K. Dumas, University of Tennessee
2. "'centuries come and go . . . what of it': Tradition, Aestheticism, and Modernism in 'All in green went my love riding'," Michael Webster, Grand Valley State University
3. "Beyond the Age of Anxiety: The Cultural Emblem of E. E. Cummings' American i in *Xaipe* (1950), Gillian Huang-Tiller, University of Virginia-Wise

E. E. Cummings Society Presentations at the American Literature Association Annual Conference, Boston, MA, May 23-26, 2019

Cummings' Dancelike and Parenthetical Language of Is

Chair: Michael Webster, Grand Valley State University

1. "The 'Dance' of Languages in Two Early Poems," Martin McKinsey, University of New Hampshire

2. “The Unpaired Parenthesis in E.E. Cummings,” Kate E. Jorgensen, University of New Hampshire
3. “ ‘well)here's looking at ourselves’: New Humanism, ‘HUMAN- USETTS,’ and Cummings’ Self-Fashioning of Is in *W [ViVa]* (1931),” Gillian Huang-Tiller, University of Virginia Wise

Mock-heroic, Satiric, Aesthetic, Avant-Garde Cummings

Chair: Bernard F. Stehle, Community College of Philadelphia

1. “The ‘so many selves’ of Nancy Cummings de Forêt: an Appreciation Marking the Centennial Birth Year of the Poet’s Daughter, Nancy T. Andrews (1919-2006),” Bernard F. Stehle, Community College of Philadelphia
2. “Remaking the Mock-heroic: The Non-Linear Style of E. E. Cummings’ *The Enormous Room*,” Richard D. Cureton, University of Michigan
3. “Avant-Garde Allegory: E. E. Cummings & *Anthropos* in the Closet,” Alissa Babaeva, University of Granada
4. “Cummings’ Aesthetic Dadaism,” Michael Webster, Grand Valley State University

Other Conference Presentations

*Zénó Vernyik (Technical University of Liberec) presented a paper titled “The Foreigner’s Journey: E. E. Cummings’ *The Enormous Room* and Arthur Koestler’s *Scum of the Earth*” at *Homo Viator* International Conference, Universitatea Sapientia / Sapientia University, Miercurea Ciuc, Romania, April 24-25, 2015.

*María Teresa González Mínguez (Spanish University of Distance Education) presented a paper entitled “New Methodological Approaches to Teaching Poetry: E. E. Cummings in the Advanced English Class.” 4th Bilingual Education Conference at Universidad de Alcalá de Henares, Madrid, Spain, November 18, 2018.

*María Teresa González Mínguez presented a paper entitled “Jane Austen’s Attack on Madness and Sensibility: Is Marianne Dashwood as Mad as She Seems?” at “Minding the Senses, Sensing the Mind,” the fourteenth international conference of the English Department of Saint Louis University—Madrid Campus, May 20-21, 2016.

*María Teresa González Mínguez presented a paper entitled “The Regency Period and Timeless Concerns in Joe Wright’s 2005 *Pride and Prejudice*” at “Audiovisualtropa” convened at St Louis University Madrid Campus on 23-24 October 2015.

*Vakrilen Kilyovski, University of Veliko Tarnovo, Bulgaria, gave a lecture “The ‘iness’ of ‘not numerable whom’: The Poetry & Paintings of E. E. Cummings” at the University of Bamberg, Germany, May 5, 2017.

Abstract:

Rushworth Kidder claimed that “[p]oetry and visual art grew, in Cummings’ mind from one root; and while their outermost branches are distinct enough, there are many places closer to the trunk where it is hard to know which impulse accounts for a piece of work” (*E. E. Cummings: An Introduction to the Poetry*, 3). The above quote implies that the key to understanding E. E. Cummings’ art and his distinctive contribution to the aesthetics of the Modern lies in his own awareness of the duality of his artistic self as “poetandpainter.” In this talk we will discuss first Cummings the painter, and then Cummings the poet. Finally, we will focus on his “poempictures,” or the “many places closer to the trunk.”

*Vakrilen Kilyovski gave a paper “Employment and Deployment of Letters in E. E. Cummings’ Visual Poetry” at *Letters: An International and Interdisciplinary Academic Conference*, held in Varna, Bulgaria, 27-29 April 2017.

Abstract:

For the Cummings Society sessions at the American Literature Association conference in Boston on May 26-29, 2011, Michael Webster, the editor of *Spring*, the journal of the E.E. Cummings Society, suggested that “one could even present a paper on a letter or letters in Cummings’ work.” He went on to “imagine fascinating explorations of the letters [i], [o], or [e]”, giving as an example how the [i] and [e] are isolated in “dim” (CP 696). The importance of letters as graphemes in E.E. Cummings’ poetics can hardly be exaggerated. However, rather than yielding to the temptation to present a study on a particular written character of the alphabet, I focus on the specific strategies of letter usage that E. E. Cummings employs to model the visual perception of his poems. These would include iconicity, miscapitalization and omission, among others. Further on, the paper dis-

cusses the deployment of letters on the page for the purpose of characterization and enhancement of the visual dynamics in the works. The conclusion to be drawn is that through letter deployment Cummings virtually implodes the static nature of his poems and transforms them into performative texts.

*Aaron Moe (St. Mary's University) gave a paper "Holding on to Proteus; or, Toward a Poetics of Gaia" at the Symposium on *Texts, Animals, Environments: Zoopoetics and Environmental Poetics*. Schloss Herrenhausen, Hannover, Germany. October 12-14, 2016. This paper has now been published in a volume of the same name as the symposium. Organized by scholars from the University of Würzburg.

Abstract:

A weight of evidence suggests that a protean energy infuses not just human language, but also the biosemiotics of nonhuman animals, plants, and even the vibrant matter of the cosmos. The poetics of Gaia includes the printed page, but earth-as-semiosphere buoys up such language. This talk stays close to that vibrational energy just prior to a shapeshifting explored most thoroughly in *Moby-Dick; or, The Whale* and evidenced in the agency of *Portia* spiders, beetles who imitate threatened bumble-bees, elephants and sea otters who imitate sounds of chainsaws and traffic jams, and ice that sublimates into vapor.

Papers Given by Cummings Society Members at the 12th Biennial ASLE (Association for the Study of Literature and Environment) Conference, Wayne State University, Detroit, Michigan, June 20-24, 2017.

- Etienne Terblanche (North West University, South Africa), "Adumbrating the One-Sided Correlations between Rape and Earth-Rape in 1922: T. S. Eliot's *The Waste Land*."
- Aaron Moe (Saint Mary's College), "Toward a Poetics of Gaia: Biosemiotics and Jody Gladding's *Translations of Bark Beetle*."
- Michael Webster (Grand Valley State University), "Apocalypse Now: E. E. Cummings' Atom Bomb Poems."

Passings

We remember here three members of the Cummings Society who have recently (as Cummings sang of Sam Ward) “gone into what.” A fuller recognition of their contributions to life (and to the life of the Cummings world) will appear in our next issue.

Yasuo Fujitomi (15 August 1928 - 1 September 2017)

Yasuo Fujitomi was a poet, and the foremost translator of E. E. Cummings into Japanese. He corresponded with Cummings and Marion and recorded his memories in an article in *Spring* 5 (1996), “The Passing of Cummings and Marion.” He also published a translation of “& sun &” in *Spring* 10 (2001).

Bethany K. Dumas (1937-2021)

Bethany Dumas was the author of *E. E. Cummings: A Remembrance of Miracles* (New York: Barnes and Noble, 1974). At the 2019 Louisville Conference on Literature & Culture since 1900, she presented “E. E. Cummings: Poetic Devices and the Poetics of Self.” After retiring from the University of Tennessee, she continued her second career as a forensic linguist.

Gerald Locklin (17 February 1941— 17 January 2021)

Poet, teacher, and mentor to many students, Gerald Locklin died from coronavirus-related complications in January 2021, one month shy of his 80th birthday. In an obituary in the [Long Beach Press-Telegram](#), Rich Archbold says that “Locklin was known for his direct, straight-forward style of writing, with humor and playfulness and emphasis on the human condition. But, above all else, his encouragement of young people and their writing talent is what Long Beach literary leaders were talking about Monday.” Readers of *Spring* will remember many wry and biting Locklin poems that appeared in these pages over the years, not the least of which is published in this issue, a kind of *ars poetica* called, “My Grand-Pop and His Progeny” (115-116).