

Maryette Charlton (1924-2013)

On Dec. 15, 2013, the following obituary notice appeared in the *New York Times*:

CHARLTON—Maryette. Filmmaker, photographer, artist, performer and downtown arts advocate extraordinaire, Maryette Charlton passed away in New York City on November 25 at the age of 89. Born in Manchester, Iowa in 1924, educated at Pratt and Columbia University. Founded and taught at the Art department of American University of Beirut in the fifties. Her work as a filmmaker documented the works of Alexander Calder, e.e. cummings, Frederick Kiesler, Pierre Matisse, Dorothy Miller, Lenore Tawney, Loren MacIver and others. Over the years Maryette and longtime partner Lillian Kiesler became the most enthusiastic supporters of many young artists. As a performer Maryette appeared in the works of Cindy Lubar, Richard Foreman, Jo Andres, Tim Miller, Steve Buscemi and others. She most recently appeared in the film *Ghostlight* as Helen Keller. She was the mother of the late photographer Kirk Winslow. Maryette's e.e. cummings archives have been left to Harvard University. Her extensive collection of downtown New York arts memorabilia has been left to the Smithsonian Archives of American Art.

Maryette was a good friend of Marion and Cummings in the 1950s and 1960s. Readers of *Spring* will remember her article "Memories of Marion" [*Spring* 5 (1996): 19-35]. (She was the executor of Marion Morehouse's estate.)

In January, Jo Andres sent us notice of a memorial gathering.

Maryette Charlton Memorial
January 27th, 2014, 7-9 PM
La Mama Galleria
6 East 1st St, NYC

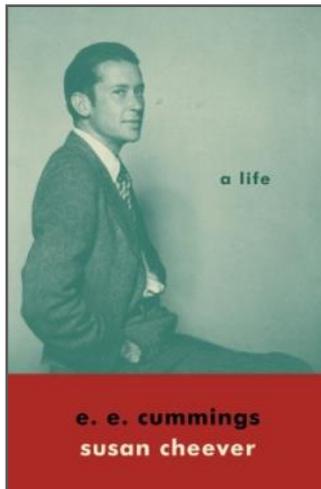
A sentence in the invitation to the memorial reads: "She left most of her extensive collection of New York arts memorabilia to the Smithsonian Archives of American Art." A brief description of that collection may be

found at www.aaa.si.edu/collections/.

Maryette Charlton also left some papers (including the draft of her article for *Spring* and some photos of Cummings' artwork) to the Houghton Library. Here is the address of the description of the collection at the Houghton: nrs.harvard.edu/urn-3:FHCL.Hough:h02161.

A New Cummings Biography

As we went to press, we discovered that Susan Cheever had just published a new biography of Cummings. Cheever has already written a memoir of her father, the novelist John Cheever; a biography of Louisa May Alcott (2011) and a book titled *American Bloomsbury: Louisa May Alcott, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, and Henry David Thoreau: Their Lives, Their Loves, Their Work* (2007), so maybe it's not surprising that she would follow these with a biography of Cummings. The preface of the book (available on the Knopf-Doubleday site) tells how Cheever and her father drove Cummings back to New York after a reading at "an uptight girls' school in Westchester where I was a miserable seventeen-year-old junior with failing grades."



The publisher's blurb reads in part:

In Susan Cheever's rich, illuminating biography we see Cummings's idyllic childhood years in a mythic part of Cambridge, Massachusetts (the Cummings house was within calling distance of Harvard professor William James, who first introduced Cummings's parents); his Calvin-

ist father—distinguished Harvard professor and sternly religious minister of the Cambridge Congregational Church; his mother—loving, attentive, a source of encouragement, the aristocrat of the family, from Unitarian writers, judges, and adventurers.

We see Cummings—slight, agile, playful, a product of a nineteenth-century New England childhood, bred to be flinty and determined; his love of nature (“here my enormous smallness entered Her illimitable being”); his sense of fun, laughter, mimicry; his desire from the get-go to stand conventional wisdom on its head, which he himself would often do, literally, to amuse.

At Harvard, he roomed with John Dos Passos; befriended Lincoln Kirstein; read Latin, Greek, and French; earned two degrees; discovered alcohol, fast cars, and burlesque at the Old Howard Theater; and raged against the school’s conservative, exclusionary upper-class rule by A. Lawrence Lowell.

In Cheever’s book we see that beneath Cummings’s blissful, golden childhood the strains of sadness and rage were already at play. He grew into a dark young man and set out on a lifelong course of rebellion against conventional authority and the critical establishment, devouring the poetry of Ezra Pound, whose radical verses pushed Cummings away from the politeness of the traditional nature poem toward a more adventurous, sexually conscious form.

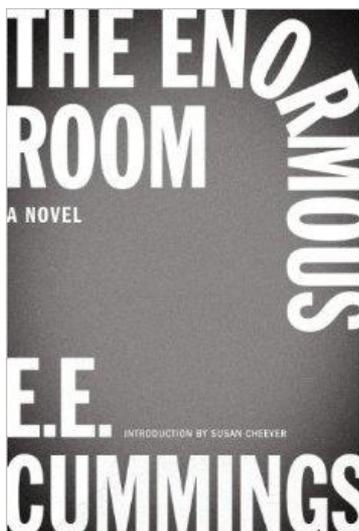
A review of the book in the *Wall Street Journal* by David Mason concludes:

Earlier biographies of Cummings were weighty and detailed but unthrilling as stories of a thrilling writer. Ms. Cheever’s book has the virtue of brevity, but haste shows in the clichés (“Cummings was an angry young man in a generation of angry young men”) and in the repetition of details without nailing down their psychological significance. She doesn’t know her way around technical aspects of a poem (calling one example “iambic tetrameter” when it clearly is not). Worst of all, she lacks the sense of dramatic shape that would give her scenes due resonance and offers too few examples of his reputedly scintillating conversation. The man remains a crotchety cipher. His friend William Carlos Williams said that Cummings wrote “to reveal, to disclose, to free a

man from habit.” We need a book that lets us feel the full vitality of that liberating spirit.

A New Edition of *The Enormous Room*

While I was looking for the new biography on Amazon, I came upon a page for a new edition of *The Enormous Room*, edited by George James Firmage, with an introduction by Susan Cheever. It will be published by Liveright, and is due out on September 8, 2014. Probably it is merely the old typescript edition repackaged with a new introduction. No one at Liveright told me about this new edition. The cover seems uninspired to me—and not only that, it calls the book “A Novel”—a problematic designation at best. I e-mailed the Cummings editor at Norton / Liveright, and she promised that the words “A Novel” would be dropped.



A Poetry Reading at 104 Irving Street

Back in the days of the government shutdown, Bob Grumman sent me this announcement of a reading of Cummings’ poetry on November 6, 2013, at 104 Irving St. The reading was a fundraiser for the venerable Grolier Bookshop. (You will notice that Cummings’ name first appears in lower case, then in upper case.)

An Invitation from
The Grolier Poetry Book Shop

An Evening with e. e. cummings

Come celebrate and support the Grolier
Join Abby Rockefeller and Lee Halprin
at 104 Irving Street, Cambridge, MA
(complimentary parking on Irving and Scott Streets)

Wednesday, November 6

6:30 pm Reception 7:00 pm Program

WordSong performing Cummings' poems set to music

Poets reading selections from Cummings' poetry

Lloyd Schwartz

Gail Mazur

Steve Tapscott

Martha Collins

Refreshments

Hemingway Recommends Cummings

Rai Peterson alerted us to a post on the *Open Culture* blog by one Mike Springer, titled "[Ernest Hemingway Creates a Reading List for a Young Writer, 1934.](#)" Springer's post tells the story of Arnold Samuelson, a young writer at loose ends during the Depression who decided one day in 1934 to hitchhike and ride the rails down to Key West to meet Hemingway and tell him how much he admired one of the elder writer's short stories. At their first meeting, Hemingway offered Samuelson some writing advice, as well as jotting down for his new pupil "a list of two short stories and 14 books" that he should read. The two stories were by Stephen Crane, "The Blue Hotel" and "The Open Boat." Among the books Hemingway recommended were Flaubert's *Madame Bovary*, Joyce's *Dubliners*, Tolstoy's *Anna Karenina* and *War and Peace*, Dostoyevsky's *The Brothers Karamazov*, and Cummings' *The Enormous Room*. Hemingway ended up hiring Samuelson for a year to take care of his boat, and Samuelson wrote about the experience in his memoir, *With Hemingway: A Year in Key West and Cuba*.

Hemingway had earlier expressed admiration for *The Enormous Room*. According to Gertrude Stein's *The Autobiography of Alice B. Toklas*, Hem-

ingway “said that *The Enormous Room* was the greatest book he had ever read” (219).

One wonders whether Hemingway’s admiration for *The Enormous Room* survived the 1935 publication of Cummings’ send-up of *Death in the Afternoon*, “what does little Ernest croon” (CP 409). In a short article in the old series of *Spring*, Richard S. Kennedy noted that Cummings was probably “set off” by reading the following passage in Hemingway’s book:

Someone with English blood has written: “Life is real; life is earnest, and the grave is not its goal.” And where did they bury him? and what became of the reality and earnestness? The people of Castille have great common sense. They could not produce a poet who would write a line like that. They know that death is the unescapable reality, the one thing any man may be sure of; the only security. . . . They think a great deal about death and when they have a religion they have one which believes that life is much shorter than death. Having this feeling they take an intelligent interest in death and when they can see it being given, avoided, refused, and accepted in the afternoon for a nominal price of admission they pay their money and go to the bullring (266; qtd. in “Cradle Song” 6-7)

In addition, the last two lines, “cow thou art to bull returnest / was the words of little Ernest,” echo the tone of a negative review of Hemingway’s *Death in the Afternoon* (1933) written by Cummings’ friend Max Eastman and titled “Bull in the Afternoon.”

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Bond Reads Cummings

In a September 2013 article in the *New York Times* about Daniel Craig and Rachel Weisz starring together in a revival of Harold Pinter's play *Betrayer*, Maureen Dowd writes: "Mr. Craig and Ms. Weisz, who also have a house in upstate New York, are moving into their own place in the East Village after renting there; he's been busy unpacking his books, including poetry collections by E. E. Cummings and Ted Hughes."

Usage Notes: Cummings Invents a Verb

According to *New York Times* reviewer Jessica Kerwin Jenkins, Sarah Churchwell, in her book *Careless People: Murder, Mayhem and the Invention of The Great Gatsby*, says the following about our non-hero's linguistic inventiveness: "E. E. Cummings first used 'partied' as a verb in 1922."

Consulting the OED, we find the following definition of the word "partied": "*intr.* To give a party; to attend a party; to have a good time. In extended use: to take drugs or drink alcohol (usually with others in a social context)." And indeed, the earliest use of the word in that context cited by the OED comes from a December 5, 1922 Cummings letter to William Slater Brown: "Haven't seen Vanity All is Fair in? but have extensively partied with Er former Heditor" (*Letters* 91).

Cummings Centennials (1913)

Inspired by a similar feature in the T. S. Eliot Society newsletter, in this issue we inaugurate "Cummings Centennials," marking the events in Cummings' life one hundred years ago. In 1913, the young (18-19 years old) E. E. Cummings finished his sophomore year and began his junior year at Harvard College. The young poet was still living at home, commuting to school by making the short walk from 104 Irving Street to Harvard Yard. In the spring semester, he was finishing up the second-year Greek course and Latin B. Cummings' Greek professor, C. P. Parker, was so impressed with his student's translation of the first choral ode in Sophocles' *Oedipus Tyrannus* that he mailed it to Cummings' mother (Kennedy 56). In his Latin course, Cummings especially enjoyed translating Horace, producing with these translations, as Richard S. Kennedy notes, "three of the best poems he had yet written" (57). In the spring semester, the young poet took a course in Tennyson, whose Victorian moralism soon became tiring. Cummings

jotted down these satirical couplets to express his displeasure and to amuse his classmates:

Dear God, be kind to Tennyson,
He did no harm to anyone.
For queen, for country, and for Thee
He wrote for all eternity.
He led an exemplary life
Having children by his wife.
Dear Lord: let Keats and Shelley wait.
Make Tennyson thy laureate. (qtd. in Kennedy 64-65)

Also in the spring semester, Cummings was writing more formal verse for a student audience: in March, he published two poems in *The Harvard Advocate*, “Summer Silence (Spenserian Stanza)” (March 7) and “Sunset” (March 21). In William Blissett’s discussion (in this issue of *Spring*) of the first poem, he says that it “puts one in mind of Keats more than Spenser, and of Rossetti more than either, as is evidenced by “immemorial” and “untranslated” (25). Blissett astutely points out how Cummings imitated Rossetti’s habit of “emphatically” placing “the long negative word” and how he later adapted this Pre-Raphaelite mannerism to his own special vocabulary in coining words like “unworld.” This mannerism, however, also helped to produce the last line and a half of the poem, which no doubt mightily impressed the Harvard aesthetes: “No whisper mars / The utter silence of the untranslated stars” (CP 858). The second poem, a sonnet, shows the influence of Keats in images like the “one pure-browed / White-fingered star” that stitches “the dead day’s shroud” (CP 859). After a classical allusion that imagines Night shaking “the day’s fillets [ribbons]” out of her “locks,” Cummings ends the poem on a more modern note: “Hark! the cold ripple sneering on the rocks!”

In May 1913 Cummings appeared in a production of the Cambridge Social Dramatic Club, Jerome K. Jerome’s *The New Lady Bantock, or Fanny and the Servant Problem* (Kennedy 86). He played one of the problem servants, a second footman named Ernest Bennet. A graduate student in philosophy who had recently returned from a year in Paris played Vernon Wetherell, Lord Bantock. This tall and rather aloof student was named Thomas Stearns Eliot. Whoever cast the play must have been a clairvoyant genius, at least as far as predicting the two poets’ subsequent roles in modernist poetry, for E. E. Cummings was destined to play the eternally snickering footman of modernism, while T. S. Eliot was fated to wear the mask

of the lord of poetic erudition and arbiter of poetic reputation.

The new Lady Bantock was played by Amy de Gozzaldi; in real life Cummings had a crush on her, so when the plot called for the two to kiss, he was shy of doing so. On opening night, however, as he remembered some 30 years later, their kiss struck sparks: “Amy de Gozzaldi kissed me; and her mouth came off on my mouth, and billions cheered: I shall never forget.” He also never forgot the fellow who played Lord Bantock, even if he did not remember his name: “let’s see: a snob, cold, older than me, aloof, never sat with the rest of the cast at rehearsals, immaculately dressed; you know, a type ‘the frozen jeunesse[e] dorée’ ” (*P/C* 182). Since Eliot had met Emily Hale the year before, presumably he was not Cummings’ rival for Amy’s affections; however, it was the custom for the gentlemen in the cast to present the leading lady with a gift. Eliot brought Amy “a gorgeous bouquet of roses”; Cummings gave her a poem that was published in the June issue of the *Harvard Monthly* (Kennedy 86-87). The poem tells of dusk sinking “with faint wild wings . . . with Night’s arrow in her heart!” and of the lovers escaping from “the awful rant and roar of men and things . . . into Silence” (CP 863).

May was a busy month for Cummings. On the 11th, he sent a letter to Scofield Thayer, “expressing . . . admiration” for one of Thayer’s love poems, writing: “I shall be very proud and happy indeed when I can say the thing so completely, so purely, and with such a true and fine ring” (qtd. in Dempsey 16). Thayer responded on May 13, inviting Cummings to join the editorial board of the *Harvard Monthly*. Among the editors at the time were Cummings’ friends Arthur Wilson, Cuthbert Wright, and Gilbert Seldes, future cultural critic and assistant editor of *The Dial*. Cummings is listed on the masthead as “E Estlin Cummings.” Looking at George Firmage’s *Bibliography*, it is apparent that Cummings cut down on his contributions to the *Monthly* after he became an editor, publishing no more poems in 1913 after the June appearance of his poem for Amy de Gozzaldi.

Perhaps Cummings turned his focus elsewhere for a time, for he had begun exploring Boston night life as well as the new developments in modern art and poetry, thanks to the tutelage of S. Foster Damon, who introduced him to the music of Stravinsky and Debussy, as well as lending him copies of *Poetry* magazine (Kennedy 78). It may have been in late 1913 when Damon “took Cummings out drinking for the first time in his life” at Jacob Wirth’s “sawdust-strewn restaurant on Stuart Street” in Boston (Kennedy 79). When the Armory Show was in Boston (from April 28 to

May 19, 1913), Damon took Cummings to see it. Officially called the International Exhibition of Modern Art, the Armory Show was designed to introduce the American public to the latest trends in modern art, both European and American. As Kim Orcutt writes, the Boston version of the show “was whittled down from upwards of fourteen hundred to less than three hundred objects, and American works were eliminated, so Bostonians saw only the avant-garde European paintings, sculpture, and works on paper that had startled visitors in New York and Chicago.” Boston critics were not impressed, saying that the art was “branded with the mark of cocaine” and that it represented “charlatanism and insanity combined” (qtd. in Troyen 382).

In his 1920 review of T. S. Eliot’s *Poems*, Cummings noted the Boston reaction to the show in this way:

The last word on caricature was spoken as far back as 1913. “My dear it’s all so perfectly ridiculous” remarked to an elderly Boston woman an elderly woman of Boston, as the twain made their noticeably irrevocable exeunt from that most colossal of all circuses, the (then in Boston) International. “My dear if some of the pictures didn’t look like something it wouldn’t be so amusing” observed, on the threshold, the e.B.w., adding “I should hate to have my portrait painted by any of those ‘artists’!” “They’ll never make a statue of *me*” stated with polyphiloprogenitive conviction the e.w.o.B. (26)

Cummings was especially taken by the Cézanne paintings and by Brancusi’s sculpture Mlle. Pogany, which, two years later, in his graduation speech at Harvard, he termed a “triumph of line for line’s sake over realism” (“New Art” 6).

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Cummings on the Web

*Looking for Cummings material online at the Harry Ransom Center, I came upon the following page: <http://norman.hrc.utexas.edu/bookshopdoor/signature.cfm?item=104#1>. The page is part of a site that catalogues the signatures on a door that used to be in the Greenwich Village Bookshop, circa 1920-1924. The above URL leads you to the signature page of S. A. Jacobs, Cummings’ personal typesetter. (See Walker Rumble’s essay on Jacobs and Cummings in this issue of *Spring*.) He signed it “Bar Dar” plus his Syrian name. For me, the best part is that the site reproduces a 1931 letter from Jacobs to Cummings about printing the title page of *ViVa*. The web page loaded very slowly for me and seems quirky, but the patient person will be rewarded with a photo of the letter and of the title page of *VV* (*ViVa*). (The writing in pencil at the top of the letter from Jacobs is Cummings’ draft of a telegram responding to Jacobs.)

*Every year the Pontine Theatre in Portsmouth, New Hampshire produces (in repertory with other plays) a production called *Silver Lake Summers: an e. e. cummings revue*. Though the subtitle is in unfortunate lowercase, note that the following description of the production from the theatre's web site—to be found at www.pontine.org—prints our non-hero's name with initial capital letters:

Based on the life and work of American poet and painter, E. E. Cummings, *Silver Lake Summers* focuses on Cummings' connection to New Hampshire. When Cummings was a boy, his family bought a farm in the Sandwich Range of the White Mountains near Silver Lake from a farmer named Ephraim Joy. Cummings was indebted to his boyhood summers at Joy Farm for his Wordsworthian love of nature. In his adult life Cummings continued to live at Joy Farm from May to October every year. He took up bird watching and thumbed Peterson's guidebooks. He painted Mount Chocorua as often as Cezanne did Mont Sainte-Victoire. Watching the sun set behind the mountain became an evening ritual that he required everyone in the house to join. His many poems that celebrate the natural world and the denizens of the forest were inspired by his Silver Lake summers.

*The Smithsonian's Archives of American Art site reproduces a 1953 letter from Cummings to Robert Richman of the Corcoran Gallery. The letter gives us an interesting insight into the way Cummings viewed his painting (as opposed to his writing). Cummings writes:

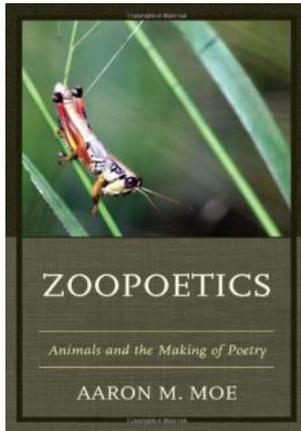
the last nonthing our unhero wishes to seem is a writer who paints. If my painting is truly painting, it certainly (I feel) deserves to be shown as such. If my painting merely equals unwriting, it certainly shouldn't (I feel) be shown at all.

The News from Poets and Scholars

In November, Bob Grumman e-mailed to report that his "M@h(pOet)? ica" blog for *Scientific American* had been cancelled after 16 entries "due to lack of interest." (See the "News, Notes, & Correspondence" section for *Spring* 19, pages 171-172.) Bob comments: "Oh well, it lasted over a year, which is longer than I thought they'd ever give me. And I will keep it going, just not so often. Go here, <http://poeticks.com/math-poetry-blog/>, for a

comment on its demise and a link to the entry that was supposed to be posted a week or so ago.”

*In December, Aaron Moe published *Zoopoetics: Animals and the Making of Poetry*. Aaron’s book discusses the poetry of Walt Whitman, E. E. Cummings, W. S. Merwin, and Brenda Hillman. The cover photo of a grasshopper was taken by Aaron himself.

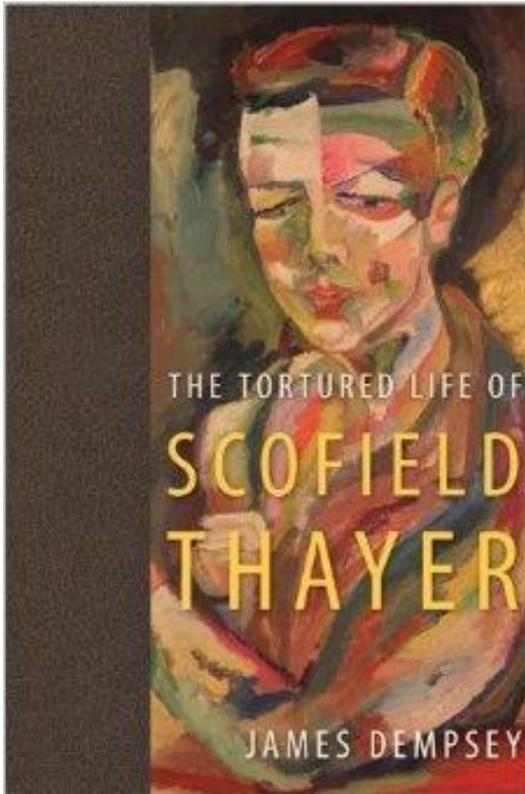


Here is the publisher’s description of the book:

Zoopoetics assumes Aristotle was right. The general origin of poetry resides, in part, in the instinct to imitate. But it is an innovative imitation. An exploration of the *oeuvres* of Walt Whitman, E. E. Cummings, W. S. Merwin, and Brenda Hillman reveals the many places where an imitation of another species’ *poiesis* (Greek, *makings*) contributes to breakthroughs in poetic form. However, humans are not the only imitators in the animal kingdom. Other species, too, achieve breakthroughs in their makings through an attentiveness to the ways-of-being of other animals. For this reason, mimic octopi, elephants, beluga whales, and many other species join the exploration of what zoopoetics encompasses. *Zoopoetics* provides further traction for people interested in the possibilities when and where species meet.

Gestures are paramount to zoopoetics. Through the interplay of gestures, the human/animal/textual spheres merge making it possible to recognize how actual, biological animals impact the material makings of poetry. Moreover, as many species are *makers*, zoopoetics expands the poetic tradition to include nonhuman *poiesis*.

*In July of 2013, Jim Dempsey wrote to say that his biography, *The Tortured Life of Scofield Thayer* (Gainesville: UP of Florida), would be published in February 2014. In addition, he writes: “The Metropolitan Museum of Art is planning an exhibit of Scofield Thayer’s art collection, and I’ve been asked to write the introduction for the catalog. It looks like the exhibition will be some time after publication [of the Thayer biography].”



We are happy to report that Dempsey’s biography of Scofield Thayer has now been published. This eminently readable book gives us a full picture of Thayer’s idiosyncrasies. Cummings aficionados will know that Thayer was an influential patron and mentor for Cummings during his early years. Dempsey tells the story of Cummings’ affair with Thayer’s wife, Elaine, of his founding of the most influential arts magazine of the 1920s, *The Dial*, and of Thayer’s eventual eclipse into schizophrenia. Perhaps the book could do with a bit more literary analysis and talk; one can understand, however, why Dempsey focuses on Thayer’s unusual and fascinating

personality. Of course, the portrait of Thayer on the cover is by E. E. Cummings. The publisher's blurb reads in part:

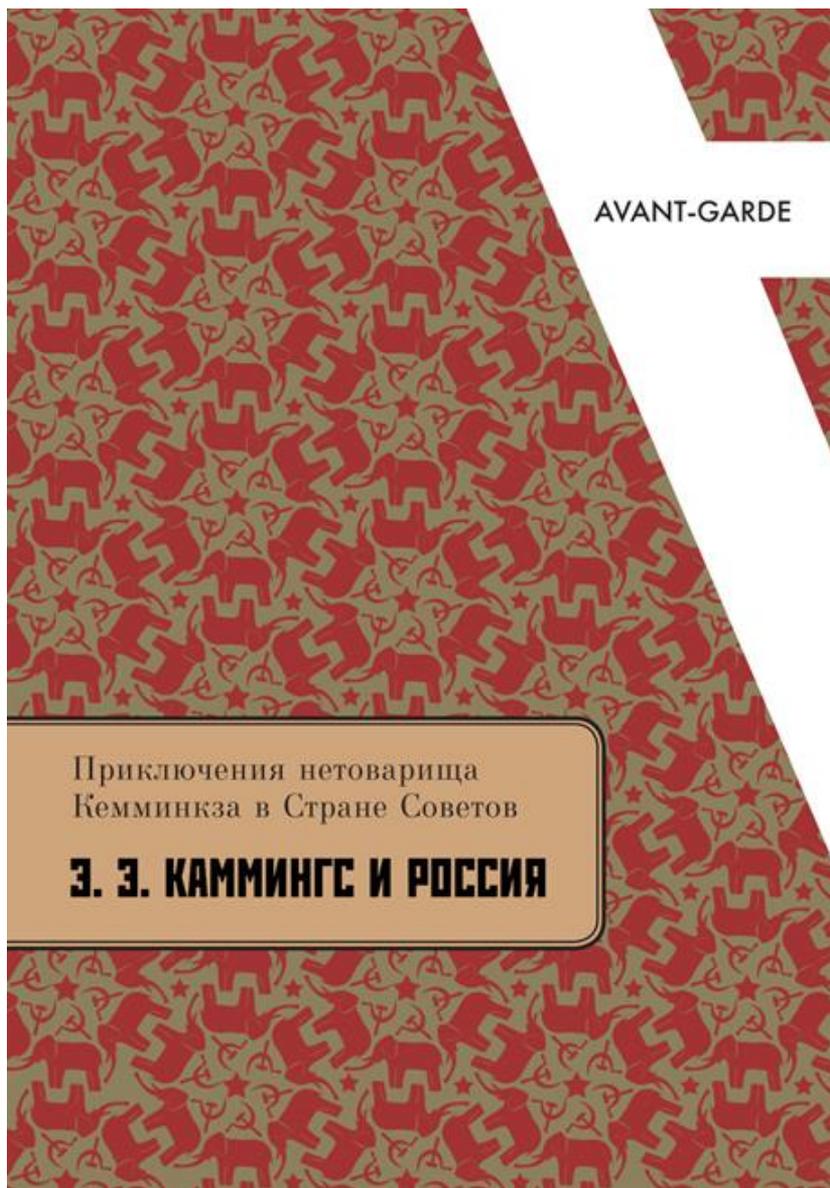
In *The Tortured Life of Scofield Thayer*, James Dempsey looks beyond the public figure best known for publishing the work of William Butler Yeats, T. S. Eliot, William Carlos Williams, E. E. Cummings, and Marianne Moore to reveal a paradoxical man fraught with indecisions and insatiable appetites, and deeply conflicted about the artistic movement to which he was benefactor and patron. Thayer suffered from schizophrenia and faded from public life upon his resignation from *The Dial*. Because of his mental illness and controversial life, his guardians refused to allow anything of a personal nature to appear in previous biographies. The story of Thayer's unmoored and peripatetic life, which in many ways mirrored the cosmopolitan rootlessness of modernism, has never been fully told until now.

*Finally, news of a book that perhaps none of us can read because it is written in Russian. But its title is amusing even in English translation: *The Adventures of Untovarich Kem-min-kz in the Land of the Soviets: E. E. Cummings and Russia*. Written by Vladimir Feshchenko and Emily Wright, *E. E. Cummings and Russia* is divided between a long essay on *EIMI* and a translation of selected portions of that book. Since the book is in Russian, we reprint in full the publisher's English description of the volume:

This publication is an anthology of texts relating a unique and unknown occasion when Western avant-garde literature met the Soviet literary and political scene. A selection of chapters of *Eimi*, an experimental travelogue-cum-novel on Soviet Russia, is translated into Russian for the first time since it was published in English by one of America's most prominent avant-garde poets, E. E. Cummings.

Eighty years have passed since the publication of E. E. Cummings' highly experimental book on Soviet Russia *Eimi*. The Russian reader can at last discover for himself a long-forgotten satire of the Soviet regime written in a burlesque language and style. Based on the writer's five-week trip to Soviet Russia in 1931, this documentary takes the form of an intriguing novel, modelled on Dante's *Divine Comedy*. Cummings compares his trip to Moscow to a descent into hell, using an infernally difficult language to depict his epic journey. In the novel, the

poet-writer meets his guides to the *un*world, whom he names Virgil and Beatrice, and other real representatives of the Soviet culture such as Vsevolod Meyerhold, Zinaida Raikh, Lili and Osip Brik, Sophia Tolstaya, Vladimir Mayakovsky and Sergey Essenin, masked under pseudonyms. Cummings' hell is also haunted by the apparitions of Vla-



Приключения нетоварища
Кемминкза в Стране Советов

З. З. КАММИНГС И РОССИЯ

AVANT-GARDE

dimir Lenin's bust, the ghost of Karl Marx, the spirit of Maxim Gorky and sub-human masses. *Eimi* tells the story of the trial and survival of the author's individuality, his "I am", in the land of We—early Stalinist Russia. Ezra Pound compared the literary style of Cummings' attack on the collective dictatorship to James Joyce's *Ulysses*.

Beside the selected translated chapters, this publication contains a preface, explanatory notes and texts both directly and indirectly linked to Cummings' Soviet journey and the writing of his book *Eimi*. It includes Ezra Pound's review upon the first publication of the book, E.E. Cummings' preface to the second edition of *The Enormous Room* of 1934, a one-act posthumous play by E. E. Cummings called *Weligion is Hashish*, as well as a few of his poems pertaining to his journey. The reader can also discover Semen Kirsanov's 1931 translation of Louis Aragon's poem *Red Front*, which Cummings was translating into English at the time of his journey. It was also Aragon who had sent his American friend and counterpart to discover the USSR. Annexed documents include a detailed timeline of Cummings' expedition based on his diary and his later comments on his own book.

One hundred pictures including photographs, propaganda posters, caricatures, book and magazine covers illustrate this publication, giving the reader a broader view of what Cummings' Marxland looked like.

Books and Publications by Society Members and Friends

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Cureton, Richard. "Meter and Metrical Reading in Temporal Poetics." *Thinking Verse* 2 (2012): 112-237. Web.

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- . *Murphy's American Dream*. Sullivan & Stokes / Stay Thirsty, 2013. [Kindle Edition]
- Dowd, Maureen. "Two's Company, Three's a Show." *New York Times* 5 September 2013. Web.
- Essert, Emily. Review of *E. E. Cummings: Poetry and Ecology*. By Etienne Terblanche. Amsterdam: Rodopi, 2012. *Journal of Ecocriticism* 5.1 (January 2013). Web.
- Feshchenko, Vladimir and Wright, Emily ed. and trans. *The Adventures of Untovarich Kem-min-kz in the Land of the Soviets: E. E. Cummings and Russia*. St. Petersburg: European University in St. Petersburg, 2013. [In Russian]
- Franklin, Ruth. "Mostpeople's Poet: Is E. E. Cummings a Serious Writer?" Rev. of *E. E. Cummings: A Life*, by Susan Cheever. *Harper's Magazine* (March 2014): 80-84.
- Luchette, Claire. "[Lowercaseness: Susan Cheever on E. E. Cummings](#) and the state of biography." *Poetry Foundation* 8 April 2014. Web.
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- . "Toward Zoopoetics: Rethinking Whitman's 'original energy'." *Walt Whitman Quarterly Review* 31.1 (2013): 1-17. Print and Web.
- . *Zoopoetics: Animals and the Making of Poetry*. Lanham, MD: Rowman & Littlefield / Lexington Books, 2014.
- . "Toward a Zoopolis: Animal Poiesis and the Poetry of Emily Dickinson and Brenda Hillman." *Forum for World Literature Studies* 6.1 (2014). Print and Web. [Special issue on Animality and Ecocriticism. Guest Editor Scott Slovic.]
- Muldoon, Paul. "Capital Case: The Poetry of E. E. Cummings." Rev. of *E. E. Cummings: A Life*, by Susan Cheever. *The New Yorker* (3 March 2014): 70-74.
- Prager, Joshua. "'Why's this so good?' No. 80: [Joseph Mitchell and Joe Gould's secret](#)." *Nieman Storyboard*. Nieman Foundation for Journalism, Harvard University, 9 July 2013. Web.
- Rosenblitt, Alison. "Pretentious Scansion, Fascist Aesthetics, and a Father-

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Wen Yiduo. *Stagnant Water & Other Poems*. Trans. Robert Hammond Dorsett. San Francisco: Bright City Books, 2014.

E. E. Cummings Society Presentations at the Louisville Conference on Literature and Culture since 1900, February 21-23, 2013

Transforming Modernism: Dialogic Cummings, Cultural Aesthetics, and the Arts

Chair: Milton A. Cohen, University of Texas-Dallas

1. “‘the burlesque comedian’: Picasso’s Cubism and Cummings’ Portrait-Sonnets in *is Five* (1926),” Gillian Huang-Tiller, University of Virginia at Wise
2. “The ‘small eye poet’ from Imagism to ‘not numerable whom,’” Michael Webster, Grand Valley State University
3. “Genre’s Inner Form: Psychological Textures, Limitation, and Loss in the Poetry of E. E. Cummings,” Richard D. Cureton, University of Michigan

E. E. Cummings Society Presentations at the American Literature Association Annual Conference, Boston, May 23-26, 2013

Session 7-C: Picto-verbo-graphics: Cummings, Typesetting, and the Poem on the Page

Chair: Bernard F. Stehle, Community College of Philadelphia

1. “From Draft to Poem: ‘oil tel duh woil doi sez,’” Larry Chott, University of Puerto Rico at Mayaguez
2. “The Poet and His Printer: E. E. Cummings, S. A. Jacobs, and the

Golden Eagle Press,” Walker Rumble, Independent Scholar

3. “The Evolution of a Grasshopper: ‘r-p-o-p-h-e-s-s-a-g-r’ in All its States,” Michael Webster, Grand Valley State University

Session 10-B: Cummings and Zoopoetics, Taoist Horizons, and Alan Watts’ *Metanoia*

Chair: Michael Webster, Grand Valley State University

1. “The Zoopoetics of Walt Whitman and E. E. Cummings,” Aaron M. Moe, Washington State University
2. “‘life’s eye or death’s’: The Sense of Ending, *Metanoia*, and Cummings’ Last Sonnets in *73 Poems* (1963),” Gillian Huang-Tiller, University of Virginia at Wise
3. “Notes on the Horizon of Cummings’s Poetry,” Etienne Terblanche, North-West University, Potchefstroom, South Africa

Other Conference Presentations

International Symposium: The Failed Text, Granada, Spain, April 18-20, 2012

“E. E. Cummings’ *Tulips & Chimneys* and the Failure to Publish,” Eva Gómez Jiménez, University of Granada, Granada, Spain

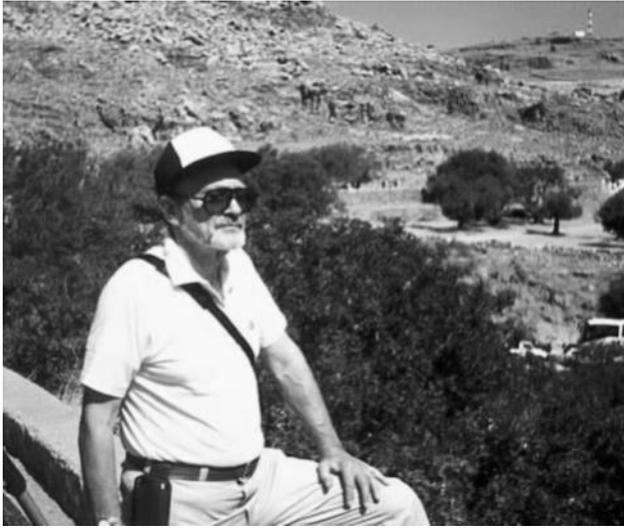
Marvelous Bodies: Corporeality in Literature: An International Conference, Saint Louis University, Madrid Campus, Avenida del Valle, 28, May 24-25, 2013

“Women’s Bodies as Agents of Creation and Cultural Production in E. E. Cummings’ Poetry,” M. Teresa González-Mínguez, Universidad Nacional de Educación a Distancia

Ph.D. thesis defenses

Eva Gómez Jiménez, “Graphological Processes in the Experimental Poetry of E. E. Cummings: A Stylistic Approach.” University of Granada, Granada, Spain, July 4, 2013.

Aaron Moe, “Zoopoetics: Whitman, Cummings, Merwin, Hillman—& Other Animal Makers.” Washington State University, Pullman, WA, May 2013. Chair: Chris Arigo.



Norman Friedman (1925-2014)

“life’s not a paragraph”

While this issue of *Spring* was at the printers, we learned the sad news of the death of Norman Friedman, the first and finest Cummings scholar, and (with David V. Forrest and Richard S. Kennedy) the founder of *Spring* and The E. E. Cummings Society. Our condolences go out to his wife, Zelda, and to all of his family. Tributes to follow in the next issue of *Spring*.

*“In literature and life: a master of attention to the syntax of things,
nonetheless for whom feeling was forever first.”*

—from Bernard, with no parenthesis

[Bernard F. Stehle, on behalf of The E. E. Cummings Society]

Editor’s note: Bernard reports that Norman’s favorite Cummings poem was
“since feeling is first”