

# Spring: The Journal of the E. E. Cummings Society

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## Introduction/About the Cover

The Editor

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## Introduction / About the Cover

The Editor

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Our cover shows Eliseo Laganà's "poetic visualization" of Cummings' poem "dive for dreams" (CP 732). The Italian words in our cover picture are taken from Salvatore Di Giacomo's book of Cummings translations, *Poesie d'amore* (Le Lettere, 2009). In January 2010, a reading of these translations was held at Mazzullo Foundation for the Arts in Taormina, Sicily. The poems were recited by the actor Luca Fiorino, accompanied by the young harpists Sabrina and Simona Palazzolo. Alongside the recital Eliseo Laganà exhibited a series of his "poetic visualizations" inspired by Cummings' poetry.

The words in our issue begin with Dana Cook's compilation of various writers' first impressions when "Meeting Cummings." Our next section, "Rethinking Cummings," reaches back to 1994 to publish poet and ethnopoetic (and avant-garde) anthologist and theorist Jerome Rothenberg's plea for a rethinking of Cummings as a "a force or . . . influence" on the "mainstream of twentieth-century poetry and language art." Rai Peterson follows with a paper that rethinks both T. S. Eliot and Cummings, comparing the hidden sonnet sequence in "The Love Song of J. Alfred Prufrock" with the actualities and realities of the sonnets in & [AND]. Kaitlin Mondello's rethinking examines the politics of Cummings' "Small-Scale Aesthetics," while April Fallon tackles the complex topic of the influence of Paris on Cummings.

Both of our featured poets compose in the Cummings tradition of idiosyncratic and individual invention: Bob Grumman with his "Cryptographic Visiomathematical Poems for the Four Seasons in Homage to E. E." and John Edwin Cowen with poems from his recently published collection *Mathematics of Love*.

Two articles on "Cummings and the Theatre" follow—Thomas Fahy on "The Ambiguous Place of Popular Culture in E. E. Cummings' *Him*" and Norman Friedman—one of the founders of the feast that is *Spring*—with his introduction (now afterword) to the long-delayed projected new volume called *The Theatre of E. E. Cummings*. (For more on the status of this volume, see "News, Notes, & Correspondence" below.)

A sheaf of poems, some by our usual iconoclasts and some by newer

scribes, is followed “when by now” with two articles that engage in close readings of several Cummings poems. Aaron Moe takes a close look (or perhaps “!look”) at two Cummings’ motifs: the exclamation mark and the notion of looking itself. R. A. Buck then looks with fresh eyes at Cummings’ well-known poem “in Just-”—examining how its musical and syntactical structures fit into the larger “musical, thematic, aesthetic, poetic, and visual” grouping of poems in *Tulips & Chimneys* that Cummings titled “Chansons Innocentes.”

This issue of *Spring* concludes with three reviews and our usual issue-ending section of “News, Notes, & Correspondence.” Jacques Demarcq reviews David Farley’s *Modernist Travel Writing: Intellectuals Abroad* and Eva María Gómez Jiménez and Gillian Huang-Tiller both review a new collection of Cummings’ *Erotic Poems*. The news items that follow include a sighting of Cummings’ granddaughter Elizabeth, a note on the whereabouts of Cummings’ desk, items on a new Cummings calendar and postage stamp, as well as numerous notes on the publications, performances, papers, and peregrinations of Cummings Society members and friends.