

Restoring the Hildegarde Lasell Watson Collection of Artworks by E.E. Cummings

The State University of New York College at Brockport has an extensive collection of Cummings' artworks. (See Jonathan Senchyne's article on pages 233-246 in this issue.) On 2-16-2007 we received the following e-mail from Frank Short about a current project to restore the collection:

I am writing to you from SUNY, College at Brockport where I currently serve as the dean of the School of Arts & Performance. Since 1978 Brockport has been in possession of a 72-piece collection of original artwork by E. E. Cummings. The collection was donated to us by James Sibley Watson, Jr. and his second wife, Nancy. Milton Cohen reviewed the collection in 1983 and subsequently wrote that the Brockport collection "...is the most valuable single collection of Cummings' paintings."

Unfortunately the condition of the works is poor and the collection has not been exhibited in many years. Several of us at Brockport have initiated a project aimed at restoring as many of the pieces as possible through private contributions. Essentially we are asking patrons to "adopt" Cummings by financing the restoration of a piece of their choosing (and receiving some kind of credit for so doing). We are planning a reception in Rochester, NY early next fall in support of the project and several speakers have tentatively agreed to be on the program At this point we are trying to get the word out on the collection and our hopes to restore it and exhibit it. I am writing to you in your capacity as coordinator of the E. E. Cummings Society to see if the membership might be interested in this project and might help us spread the word. If so, I certainly could discuss the project in more detail, but in the meantime, you could visit <http://www.brockport.edu/cummings/> to see images of the works, descriptions of necessary restorations, and estimated costs for the restoration of each piece. One piece already has been restored and a second is at the conservators (just 70 more to go!). I am interested in hearing your thoughts on this, but under any circumstance, thank you for the time and consideration. Best wishes,

—Frank Short

The reception or gala evening that Frank mentions in his e-mail was held on Friday October 12, 2007 (two days before Cummings' birthday on the 14th) at 7 p.m. at SUNY Brockport's MetroCenter, 55 St. Paul Street, Rochester, NY. Speakers at the gala included *Spring* contributing and consulting editor Milton Cohen and Cummings biographer Christopher Sawyer-Lauçanno.

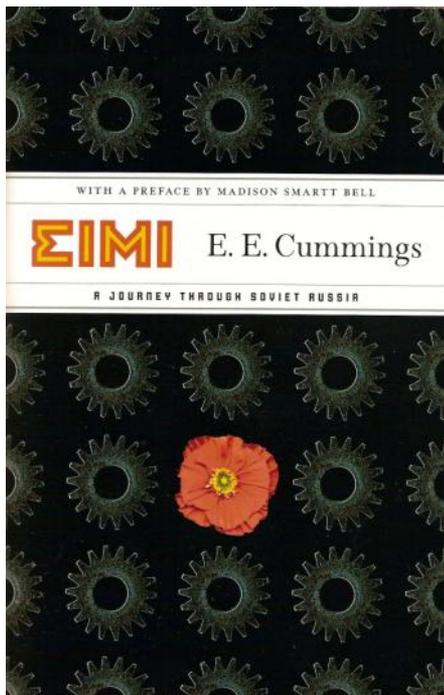
Packets of six note cards, each with a reproduction of a different Cummings artwork, are available for sale at the SUNY Brockport College bookstore. Please call (585) 395-2554 to place your order. The cards cost \$9.00 per pack plus sales tax. Shipping is free. All proceeds from the sale of the cards will go to restoring paintings in the college's collection of Cummings' artworks.

The New Edition of *EIMI*

Michael Webster

Among the many reasons why this double issue of *Spring* is late, chief is the arrival in my mailbox in the summer of 2007 of an advance reading copy (uncorrected proof) of a new edition of *EIMI*. This proof copy featured a short Preface by Madison Smartt Bell (a prolific novelist—see his homepage at <http://faculty.goucher.edu/mbell/>), an Afterword by Norman Friedman, as well as the “Sketch for a Preface” that Cummings wrote for the 1958 Grove Press edition. I immediately noticed, however, that unlike the 1958 Preface, this one lacked Cummings' glossary of “R words (their pronunciation imitated, & their meaning).” In addition, many of the page references in Cummings' Preface were incorrect. The text itself had a few errors as well, especially where Cummings would use Arabic numerals and fractions instead of words. Also, though the prefaces and the afterword gave some help to the reader, this new edition had no notes.

I soon e-mailed the publisher Liveright with a preliminary list of corrections and suggestions. I also asked what happened to the notes to the text that the late George James Firmage had painstakingly prepared. In response, the editor of *EIMI* asked me to proofread the entire book but said nothing about any notes. I decided take up the offer to proofread and to begin creating notes myself, with the idea of posting them on the *Spring* web site. (The *EIMI* notes may be seen at: <http://www.gvsu.edu/english/cummings/Eimi.htm>.) It took a month of sustained work to finish the proofreading—the bulk of the notes were finished in the next month, but I fear that these annotations will always be a work in progress. (Google has been



a great help in compiling the notes; nevertheless, many references remain obscure.)

The new edition of *EIMI* appeared on December 3, 2007. The publisher has added Cummings' glossary of "R words," and errors in the text have been reduced somewhat. (William Blake is supposed to have said, "Truth has bounds; Error none.") The machine sprockets and flower on the cover of the new edition (reproduced at left) refer a passage in which Cummings says to a Russian writer who has just bought some flowers: "there is an I Feel;an actual universe or alive of which our merely real world or thinking existence is at best a

bad,at worst a murderous,mistranslation; flowers give me this actual universe" (107 new edition; 104-105 old edition). It's good to have this new edition of *EIMI* widely available. Perhaps this neglected masterpiece will now receive the attention it deserves.

New Books, Articles, and CDs

A writer named Catherine Reef has published a new biography for young adult readers, *E. E. Cummings: A Poet's Life* (New York: Clarion Books, 2006). Though a slim 149 pages, the large-format (8" x 10") volume nevertheless provides a good introduction to Cummings' life. Reef does a nice job of placing Cummings in the context of his time, and makes good use of archival photos. For example, the book contains photos of two of Cummings' teachers, George Lyman Kittredge and Dean Le Baron Briggs, as well as a photo of Henry Wadsworth Longfellow Dana, the "Virgil" of *EIMI*.) The American Library Association's starred review in *Booklist* says that the book is "a compelling, thoroughly researched survey of Cummings's fascinating life...that will speak directly to teens."

Gerald Locklin sent us his new book of poems, *New Orleans, Chicago, and Points Elsewhere: Poems* (Long Beach, California: R)v Press,

2006). This book and other Locklin information may be found at <http://geraldlocklin.com/>. Locklin will also be the featured poet in the Winter 2007 Issue of the well-established literary web magazine, *Disquieting Muses Quarterly* or *DMQ Review* (www.dmqreview.com).

Etienne Terblanche and Michael Webster recently published “Eco-Iconicity in the Poetry and Poem-groups of E. E. Cummings.” *Insistent Images: Iconicity in Language and Literature* 5. Eds. Elzbieta Tabakowska, Christina Ljungberg, and Olga Fischer. Amsterdam: Benjamins, 2007. 155-172.

Translations

The French translators and publishers of Cummings have been very busy. We neglected to mention in the last issue that Jacques Demarcq published a translation of *No Thanks*, which is also called *No Thanks* in French (Sauve: Clémence Hiver, 2003). Unfortunately, this translation was out of print as we went to press.

More recently, Demarcq’s 1983 translation of *95 Poems* (1958) has been reissued as *95 Poèmes* (Paris: Points, 2006). The translation includes a Preface by Demarcq in which he thanks D. Jon Grossman, “who was the first [translator] to make Cummings known in France, for his advice, as heated as it was pertinent” (22).

Appropriately, the publisher Christian Bourgois has reissued Grossman’s translation of *The Enormous Room* in the collection called “Titres.” The bibliographic details are: E. E. Cummings, *L’énorme chambre* (Paris: Christian Bourgois, 2006).

Not content with the rigors of rendering Cummings into French, M. Demarcq has also published a translation of Gertrude Stein’s *Tender Buttons* (1914), sections of which Cummings quoted in his Harvard “commencement part” in 1915 (see “The New Art” in *A Miscellany Revised* 5-11). Titled *Tendres boutons* (Paris: Nous, 2005), the book features an afterword by *Spring* contributor Isabelle Alfandary.

Thierry Gillyboeuf sent us a copy of his translation of Cummings’ *XLI Poèmes* (Paris: La Nerthe, 2006). The book contains a preface by the translator showing how *XLI Poems* emerged from the original 1922 manuscript of *Tulips & Chimneys*.

Robert Davreu has translated *100 Selected Poems* (1958) as *Poèmes choisis* (Paris: José Corti, 2004). To Cummings’ selection, Davreu

has added translations of “that famous fatheads find that each” (CP 411) and the series of poems called “La Guerre” (CP 53-58).

New CD Releases

In October of 2006 composer Ellen Mandel sent us a new CD titled *a wind has blown the rain away*. The CD contains settings of 15 Cummings poems, sung by Todd Almond. In addition, composer Logan Skelton has released a CD on Centaur Records titled *E.E. Cummings, an American Circus: 24 Songs Settings* (2006).

A Boston folkie named Kris Delmhorst has released a new CD called *Strange Conversation* in which she adapts a number of literary works to popular idioms. Among settings of poems like Byron’s “We’ll Go No More A-Roving” and Edna St. Vincent Millay’s “Tavern,” the CD contains a nice bluegrass version of “anyone lived in a pretty how town.” She alters a few rhymes to fit the genre, as well as neglecting to set stanzas five and six the poem, but somehow this listener doesn’t mind at all.

In the last issue of Spring we reported the release of the new CD [*The Voice of the Poet: E. E. Cummings*](#) (2005). The CD comes with a booklet that prints the texts of (almost) all the poems, plus a short introduction by the series editor, J. D. McClatchy. The following poems are not on the Harper Collins / Caedmon three-cassette compilation called *E. E. Cummings Reads: A Poetry Collection* (2001). (See <http://www.gvsu.edu/english/cummings/EECreads.html>):

- POEM,OR BEAUTY HURTS MR.VINAL
- MEMORABILIA [inexplicably left off the 2001 cassette version of *E. E. Cummings Reads*]
- this little bride & groom are
- love is more thicker than forget
- one slipslouch twi
- you which could grin three smiles into a dead
- plato told
- (“fire stop thief help murder save the world”

Not only does the new CD feature new readings, as far as I can tell all but three (“Buffalo Bill ’s,” “in Just-,” and “next to of course god america i”) of the readings on *Voice of the Poet: E.E. Cummings* are different recordings from those done for the Harper Collins compilation. Thus for

some of the poems, we can compare two versions of EEC's performance of the same poem. There is also on the new Voice recording one curious anomaly: after the recording of "a salesman is an it that stinks Excuse" we hear EEC reading "a politician is an arse upon." Apparently, the editor thought this was part of the same poem? At any rate, a bonus track.

A Note on George Firmage and E. E. Cummings' Copy of

Eight Harvard Poets

Gillian Huang-Tiller

I would like to share an interesting discovery with readers of *Spring* about Cummings' friendship with George Firmage. From the University of Virginia's Clifton Waller Barrett-Albert and Shirley Small Special Collections, I came across a copy of *Eight Harvard Poets* with Cummings' penned-in inscription and signature—"to George Firmage from Marion and E. E. Cummings, February 20, 1957." Inside of this copy I found preserved a typed poem titled "The Casualty List" by "Edward Estlin Cummings." According to Richard Kennedy, this poem, "From a Newspaper August 1914," originally written for Dean Brigg's English Versification course (1916) to express anti-war feelings, was typed out and retitled as "The Casualty List" by Cummings' father (the Reverend Edward Cummings), who then inserted the poem into the 1917 edition of *Eight Harvard Poets* (*Dreams* 134) as if the poem were accidentally left out of the anthology. This seemingly small gesture of a father's proud yet enthusiastic endorsement of his son's works tells of the important bond between father and son regarding Cummings' future creative output. Giving this special edition to Firmage, along with the inserted poem, shows Cummings' high opinion of his young friend who came to Cummings with a similar desire to bring the poet's works to the larger public. Firmage, true to his cause, never failed this commitment, including printing this inserted poem in *Poems 1905-1962* sixteen years later (London: Marchim, 1973). Kennedy recorded how Cummings first met him in 1957 when Firmage, as an NYU graduate, expressed an interest in doing a bibliography of Cummings' published works, which project also led to a later publication of his uncollected prose, *A Miscellany* (*Dreams* 462). Today, Firmage's contribution to Cummings' scholarship is *immeasurable*—to use one of Cummings' favorite words—since our access to Cummings' complete works 1904-1962 is made possible through Firmage's decades of editing effort. Although I have not been

able to find an explanation as to why the copy given to Firmage was obtained by the Barrett-Small collection at the University of Virginia Library (his authority over the Cummings' estates might have been a reason), this little anecdote hopes to cast some more light about the important association between Cummings and Firmage.

—*University of Virginia's College at Wise*

[**Editor's Note:** an online edition of *Eight Harvard Poets* is now available on Google Books.]

A Note on "Sinister Dexterity"

Michael Webster

Two possible sources for the curious phrase "sinister dexterity"—which is fragmented into so many pieces in Cummings' poem "go(perpe go)" (*CP* 403)—have been uncovered. [See my contribution to *Spring* 13, "Cummings' Sinister Dexterity: Exercises in Meaning and Unmeaning" (90-103).] After introducing the phrase and the poem to my studies in poetry class, a student named Randy Maitland pointed out that the phrase appears in a passage towards the end of chapter 1 of Herman Melville's *Billy Budd*. After being drafted ("impressed") into the British Navy, Billy has just waved goodbye to his old ship, the allegorically-named *Rights of Man*. Then the lieutenant yells for Billy to sit down. Melville comments:

To be sure, Billy's action was a terrible breach of naval decorum. But in that decorum he had never been instructed; in consideration of which the lieutenant would hardly have been so energetic in reproof were it not for the concluding farewell to the ship. This he rather took as meant to convey a covert sally on the new recruit's part, a sly slur at impressment in general, and that of himself in especial. And yet, more likely, if satire it was in effect, it was hardly so by intention, for Billy, though happily endowed with a gaiety of high health, youth, and a free heart, was yet by no means of a satirical turn. The will to it and the sinister dexterity were alike wanting. To deal in double meanings and insinuations of any sort was quite foreign to him.

The idea of the loss of rights when entering into a collective and the use of the term "sinister dexterity" point to the possibility that Cummings is refer-

ring to this Melville passage in his poem. Or if it's a coincidence, it's a rather astonishing one.

A quick search on Google revealed that Cummings may have also seen the phrase in draft versions of James Joyce's *Finnegans Wake*, published in Paris in the journal *transition*. In the final published version of the *Wake*, the phrase occurs in chapter 12 (or II, 4), on page 384: "the hero, of Gaelic champion, the onliest of her choice, her bleauyeddeal of a girl's friend, neither bigugly nor smallnice, meaning pretty much everything to her then, with his sinister dexterity, light and rufthandling, vicemversem her ragbags et assaucyetyiams, fore and aft, on and offsites,"

—Grand Valley State University, Allendale, MI

Cummings Scholars Speak

On Oct. 13, 2006, Larry Chott gave a talk entitled "'oil tel duh woil doi sez': E.E. Cummings' Least-Understood Poem" for the English Department Colloquium Series at the University of Puerto Rico, Mayaguez.

María Teresa González Mínguez wrote to say that she presented a paper on Cummings and his connections with Spain at the annual ADEAN congress meeting in December, 2006

Society Presentations at the American Literature Association Conference

The Cummings Society organized two sessions of papers at the American Literature Association Conference in San Francisco, May 25-28, 2006. Chairs of each session and the papers presented are listed below.

Session 1: Cummings among the Modernists (Chair, Bernard F. Stehle)

1. "A Forgotten La Ferté-Macé Letter: E. E. Cummings to Scofield Thayer," John M. Gill, Independent Scholar
2. "From Bad Boy to Reactionary: Cummings and Leftist Critics in the 1930s," Milton Cohen, University of Texas at Dallas
3. "Idle Tears and Doubtless Thomas: Cummings' Views of T. S. Eliot," Michael Webster, Grand Valley State University

Session 2: E. E. Cummings: Technique and Identity (Chair: Millie M. Kidd)

1. "Reflecting *EIMI* (1933): Cummings' Visual Performance of Manhood and Cultural Crisis in *No Thanks* (1935)," Gillian Huang-Tiller, University of Virginia at Wise
2. "'Among these dismembered echoes': Remarks on Identity by Charon's Daughter, Nancy Cummings de Fôret (Nancy T. Andrews)," Bernard F. Stehle, E. E. Cummings Society and Community College of Philadelphia
3. "Cummings and Temporality," Richard D. Cureton, University of Michigan

Society Presentations at the Louisville Conference on Literature and Culture since 1900

Gillian Huang-Tiller organized and chaired a session on "Cultural Cummings, Poetic Resistance, and Modernism" at the Louisville conference, February 22-24, 2007. Papers presented were:

1. "Divine Excess: The Logic of General Economy in *The Enormous Room*," Ehren Helmut Pflugfelder, Case Western Reserve University
2. "Cummings's Subversive Petrarchan Politics," Jeffrey Sychterz, United States Naval Academy
3. "Cummings and Jung: Being as Resistance," Michael Webster, Grand Valley State University

Also giving a paper at Louisville in a session titled "Poets in/and the Other Arts" was Sarah Wasserman, Wayne State University, who presented "E. E. Cummings: Too Much for Modernism."

Correspondence

In April 2005, George Held sent us an article from local NYC newsweekly *The Villager* titled (in regrettable lower case) "e.e. cummings 'the painter'." The article reports on a presentation on Cummings' "polyartistry"—his dual careers as poet and painter—given by Richard Kostelanetz and Christopher Sawyer-Lauçanno at the New York Studio

School of Drawing, Painting, and Sculpture. The writer—one Jerry Talmer, whose byline appears entirely in capital letters—seems extremely ambivalent about the lower case issue. He writes: “His name was Edward Estlin Cummings—e.e. cummings to you, although Richard Kostelanetz, the prolific author and anthologist who brought Wednesday’s meeting together, sneers at what he feels is the inappropriate compulsive lower-casing of poet and painter Cummings’s name.” The article is available online at http://www.thevillager.com/villager_100/eecummingthepainter.html.

Greg Christie, an English Literature student at York St John University in the UK, wrote us on October 27, 2005 about his research for a biography of Eric Knight, friend of Cummings and author of *Lassie Come Home* (1940). (See Kennedy, *Dreams* 363-67, 391-92.) Greg offered more anecdotal information on Marion’s affair with Paul Rotha. [See Richard S. Kennedy’s article in *Spring* 5 (1996), “The Elusive Marion Morehouse,” pages 13 and 16.]

I was at Croton-on-Hudson, New York while in the States, the place where EK wrote *Lassie*. The lady who owns his old house showed me around. In the room where there stands a large fire grate and chimney she said: “And this is the room where Marion Cummings and Rotha got it together.” This was when Rotha was visiting from the UK in ‘38, supposedly to help EK dig a pool.

Greg

“birth is a supremely welcome mystery” (CP 461)

On January 3, 2006 we received the following message from Michael Dylan Welch:

Michael and Hiromi Welch are delighted to announce the birth of their second child, Sarah Sakura Welch, at 8:16 a.m. on Monday, 26 December 2005, in Bellevue, Washington. Sarah weighed 7 pounds, 6 ounces (3.35 kg), and measured 20 inches (50.8 cm). Although she arrived a bit early (she was due on January 10, but decided she wanted to be a tax deduction for us), Sarah is doing very well, and she and mother (also doing well) both came home from the hospital the day after the birth. Sarah’s two-year-old brother, Thomas Taiyo, has so far been curious and gentle with his

little sister (but not quiet!). Sakura is a Japanese word meaning “cherry blossoms,” and though she wasn't born in springtime, Sarah Sakura has certainly brought the joy of springtime to our family.

In the fall, Michael sent two haiku about his new daughter.

2:00 a.m. feeding--
we envy the toddler's
sleeping through the night

a late Christmas present--
her fingers wrapped
around my pinkie

More on the Capitalization Issue

On September 3, 2006 Michael Dylan Welch sent us the following entry from the *Chicago Manual of Style*:

8.6 Capitalization

Names and initials of persons, real or fictitious, are capitalized. The space between initials should be the same as the space between the last initial and the name, except when initials are used alone, with or without periods.

Jane Doe
George S. McGovern
P. D. James
M. F. K. Fisher
LBJ

The names of certain writers occasionally appear without capitals—for example, bell hooks. If such unconventional spelling is the strong preference of the bearer of the name, it should be respected in appropriate contexts. E. E. Cummings can be capitalized, however, since one of his publishers, not he himself, lowercased his name. (Library catalogs usually capitalize all such names.) For obvious reasons, a lowercased name should not begin

a sentence. Also, names used in such expressions as “by george!” are usually lowercased.

Welch commented:

I didn't know Chicago had mentioned this issue, but I'm glad they got it almost right. I say “almost” because they don't disallow “e. e. cummings.” In any event, I found the preceding (online) after being prompted to look for it by the following article from the *New York Times*.

Here are the relevant portions of the *New York Times* article:

Arbiter of Style and Grammar Goes Online

By DINITIA SMITH

September 28, 2006

There are those who say that in the Internet age the rules of grammar and style are dead. But the people at the University of Chicago Press, publisher of the *Chicago Manual of Style*, are not among them.

And so starting tomorrow the manual—sometimes known as publishing's Miss Manners—will be available online by subscription, meaning that those who need to know, pronto, whether it is ever all right to capitalize the first letters of e. e. cummings's name will no longer have to search through the more than 956-page volume to find the answer. . . .

Other reference books have been online for years, but the University of Chicago Press wanted to wait until the revised 15th edition, several years in the making, “to see the reactions,” Ms. Samen said. “We wanted to research very carefully what features and functionality our readers wanted.”

Ms. Kasper says the online edition won't cannibalize sales of the printed manual. In the press's market research, she said, 30 to 40 percent of users said they would use both, “because they still like the feel of” the book, “and like to look at it.”

As to that Cummings question, according to paragraph 8.6 of the manual, it is fine to capitalize his name, in part because “one of his publishers, not he himself, lowercased his name.” (*The*

New York Times Manual of Style and Usage also calls for the capitalization.) But the *Chicago Manual* says it is not all right to capitalize the name of the writer bell hooks because she insists that it be lower case.

“This makes life difficult, however, for those of us who cannot bear to begin a sentence with a lowercase letter,” the manual says. “We advise you to rewrite.”

Even More on the Capitalization Issue

Ever vigilant, Michael Dylan Welch sent the following to Lee Ellen Briccetti, Executive Director of Poets House in New York City (www.poetshouse.org).

Dear Ms. Briccetti,

In the Fall 2006 Poets House newsletter, just received, I saw your letter on page 2. What caught my eye was the epigraph at the top by E. E. Cummings. You will note that I just referred to the poet using initial capital letters rather than the all-lowercase treatment used with your letter. You might be interested to know that, despite popular perception, the lowercase treatment is regarded as inaccurate and not even what the poet himself preferred, so I was surprised to see such a treatment in a Poets House newsletter. Compared with most places, shouldn't Poets House know this?

For more information on this subject, you might want to consult

<http://www.gvsu.edu/english/cummings/caps.htm>

and

<http://www.gvsu.edu/english/cummings/caps2.html>

online, two definitive articles on the subject by Cummings biographer and critic Norman Friedman from the pages of *Spring: The Journal of the E. E. Cummings Society*, of which I am a contributing editor. If Poets House publications have a style guide that it follows for its newsletters or other publications, it might consider listing “E. E. Cummings” instead of “e. e. cummings.” Perhaps the poetry public will be better educated as a result.

Sincerely,
Michael Dylan Welch

Lee Briccetti sent this e-mail response:

From: lee@poetshouse.org
To: WelchM@aol.com
Cc: jane@poetshouse.org
Sent: Wed, 4 Oct 2006 10:56 AM
Subject: Re: E. E. Cummings

Sorry. We stand corrected.

All the best,
Lee Ellen Briccetti

A New Cummings Letter

Forest Hunter sent us photos of two letters from Cummings to Howard Rothschild. Mr. Hunter writes: “Rothschild was a friend of Cummings and had a nice little collection of signed and obscure publications of his work. The bulk of that went to Argosy Books in Manhattan, but I kept a few things.” The letter from Marion, dated “Oct, 14th, [1933]” and sent from Tunisia, gives a humorous account of the vacation she and Cummings enjoyed at a mansion by the sea courtesy of fashion photographer Baron Heune (see Kennedy, *Dreams* 341-42, 348). In the letter from Cummings, dated “May 16 1946,” the poet politely declines to be interviewed unless the interviewer quotes a three-sentence statement in favor of individuality and against publicity. The first sentence of the statement reads: “Individuality always was and always will be the one and only reality: I love it.”

La Ferté Macé Photos

Jon Knowles sent us a link to some photos he took in 1999 of the three-building complex in the town of La Ferté Macé, Orne, Normandy, France that long ago housed a detainee named Edward Estlin Cummings. He wrote: “The images have been uploaded to Flickr and can be viewed here: <http://www.flickr.com/photos/sheriff0f0/sets/72157594345585662/>.”

The Face of the Poet

Allison Harris wrote to us on November 6, 2006:

Hi,

I live in an apartment in Selinsgrove, PA, and in between apartments, on my side, there is a brick wall with E. E. Cummings and his face stenciled and spray-painted in black. I have also seen this stencil somewhere else around Selinsgrove (can't remember where) and have not been able to explain/ understand it. I am student at a nearby university, Susquehanna University (which is mildly well-known for its undergrad writing program) and have asked writing teachers on campus whether they know anything about it, and none of them do. On a longshot, I was wondering if this symbol has any significance to you (whoever the "you" this email leads to) because it mystifies me every time I leave my apartment. If you're interested, or want a picture of it for the website, I would be happy to take one.

Ally Harris

Send Us Your News

We welcome news of Cummings-related events, items in the press, etc. News of professional and personal achievements and milestones of Society members is welcome as well. Please send your news to Michael Webster (websterm@gvsu.edu). In between *Spring* publications, we endeavor to send out e-mail updates of Society news. Since we realize that not everyone is able to attend the ALA conference each year, we hope that the e-mail newsletter will help keep members up to date on Society doings.

Back Issues of *Spring* Available

Issues 1-5 (1992-1996) of *Spring* are now available on a CD, electronically encoded as reasonably legible PDF files. The CD with all five issues is priced at \$15.00. A limited number of paper copies of *Spring* 6-8 (1997-1999) is also available for \$17.50 each. A larger number of issues 9-13 (2000-2004) is available at the same price. To place an order, write to Michael Webster, *Spring* Editor, 129 Lake Huron Hall, Grand Valley State University, Allendale, MI 49401.

NormAN
EEC'sMAN
FriedMAN

—Richard Kostelanetz, *New York, NY*

conceive a man, should he have anything
would give a little more than it away

—E. E. Cummings (*CP 420*)