

News, Notes, & Correspondence

*Readers who would like to remember Tony Quagliano and/or his poetry (see *Spring* 14-15, pp. 77-80) will be pleased to learn that Joanne Yamada has created the Tony Quagliano International Poetry Award. Tax-deductible donations in support of the award may be sent to the Tony Quagliano Poetry Fund:

The Tony Quagliano Poetry Fund
Hawai'i Community Foundation
1164 Bishop Street Suite 800
Honolulu, Hawai'i 96813

More information on Tony, his poetry, and the fund may be obtained at <http://tonyquaglianopoetryfund.com/>.

*On January 2, 2008 Warren Allen Smith e-mailed to tell us about a letter he received from Cummings that is signed with the poet's initials in capital letters. He has reproduced that letter in the Cummings article on his web site *Philosophedia*: http://philosophedia.org/index.php/E._E._Cummings.

The letter, dated "March 21 1951," reads as follows:

Dear Mr Smith—

since you insist:I rather imagine that
"the approach to philosophy" of any
artist worth his salt is neither "naturalistic"
nor "supernaturalistic";but aesthetic

—sincerely

E. E. Cummings



*In *Spring 11* we published a painting by Ruth Shackford of Cummings' New Hampshire house, Joy Farm. On September 9, 2008, Ruth sent us a greeting card adorned with a new painting of Joy Farm. She wrote to us from Silver Lake, NH:

My husband and I were caretakers for The Cummings' from the early fifties until Marion's death. They were very dear to us and we have fond memories of the years we worked for them.

I recently painted the oil painting on the note paper of the Cummings farm, Joy Farm, just as it was when we took care of it for them. It has now been altered and [is] not such a beautiful set of buildings.

This past year I have been asked to speak at several Historical Societies and other meetings to talk about my memories of them.

If you would like to include this painting in the next edition you certainly have my permission. A picture of an oil painting I did of Estlin's beloved Mt. Chocorua was included in the *Spring 1999* issue. [See *Spring 8*, pages 17-18 and the note below on Yasuo Fujitomi's broadside, *Chocorua*.] I also enjoy the Journal and appreciate how much work goes into it.

Thank you for all your effort.

Cordially,
Ruth Shackford

In addition to the reproductions of paintings that appeared in *Springs* 8 and 11, Ruth Shackford also made an appearance in *Spring* 6 as a recipient of correspondence from Marion and E. E. Cummings. See Norman Friedman's article, "Letters from the Cummingses to Ruth Shackford" [*Spring* 6 (1997): 18-21]. For two photos of the 2007 "E. E. Cummings Exhibit" at the Madison, New Hampshire, Library, see: <http://www.flickr.com/photos/madison library/799694541/>.

*On June 15, 2007 Sarah Wasserman wrote to say that she was getting married on the following day, known as Bloomsday in the James Joyce calendar:

So tomorrow's the big day. We're having a small civil ceremony in the afternoon, and then a reception with friends and family in the evening. Before dinner, Tony and I are going to read a passage from *Ulysses*. It's one of our favorite books, and when June 16 fell on a Saturday this year, it was too great to pass up. I'm also incorporating Cummings into my vows, reading "i carry your heart" at the wedding. That's one of my favorite poems (but I have so many favorites...).

*Larry Chott wrote to tell us that *New York Observer* reported on June 13, 2007 that the memorial service for journalist David Halberstam featured "music from Paul Simon (who managed to make "Mrs. Robinson" sound mournful), as well as a song from the author's neighbor, Peter Yarrow. . . There was fine oratory from Congressman John Lewis; an e.e. cummings [*sic*] poem from Halberstam's daughter, Julia, and thunder—actual thunder—when a fireman Halberstam had written about recalled 9/11, and again when Congressman Lewis described the early struggles of the Civil Rights Movement. Those celestial sound effects would have made Halberstam smile." No word yet on which Cummings poem was read.

Books and Publications by Society Members and Friends

*Several EEC Society members have been published in the collection of essays edited by Jiri Flajsar and Zénó VERNYIK, *Words into Pictures: E. E. Cummings' Art Across Borders* (Cambridge Scholars Publishing, 2007). The Table of Contents is as follows:

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the cover, see pages 163-175 in this issue.] *Doveglion* (Villa's pen name—for dove, eagle, and lion) contains Villa's collected poetry, including rare and previously unpublished material.

Cowen's poems in this issue are from his "first volume of selected poems," *Mathematics of Love* (Bravo Editions, 2008). Cowen also sent us a vintage text by Arthur Vanderborg called, appropriately enough, *introducing mr. vanderborg: poems*. (King & Cowen, 1977). This book is the best place to start in finding an answer the question posed by Cowen's poem in this issue, "Who Is Arthur Vanderborg?" [See page 77.]

Gerald Locklin Retires from Teaching, Keeps Writing

*In the spring of 2008, Gerald Locklin retired from teaching after 43 years at California State University, Long Beach. In an article in *Inside CSULB* announcing his retirement, Locklin said that there "aren't many people who get to make their living doing something they enjoy as much as I enjoy teaching. It is has been a great privilege to have taught here all these years, with students I have thought of as friends, and colleagues for whom I have the greatest respect. Teaching has truly been its own reward—though I haven't sent back any paychecks either" (Manly).

A long-time contributor to *Spring*, Locklin "is the author of more than 110 books of poetry and fiction and thousands of works in periodicals, and has seen his work preserved by the CSULB University Library in its Special Collections" (Manly). For the KPCC Southern California Public Radio story on Locklin's retirement "poetry festschrift" party, see http://www.scpr.org/news/stories/2008/05/27/08_locklin_retires_0527.html.

Though he has retired from teaching, Gerry has certainly not retired from poetry. The poems featured in this issue of *Spring* may all be found in *The Cézanne / Pissarro Poems* (World Parade, 2007). He has also recently published *New and Selected Poems* (World Parade, 2008) as well as *the ristorante godot* (Bottle of Smoke Press, 2007, with illustrations by Henry Denander).

In addition, Locklin is one of two poets featured in Chapbook # 60 from Zerx Press, *Thank You, Dave: A Brubeck Tribute* (2007). The flip side of the chapbook is called *Anymore Than We Knew You Could*, by Mark Weber. The entire chapbook is now displayed on the French website "metropolis": <http://www.m-etropolis.com/wordpress/p/mark-weber-gerald-locklin-zerx-chapbook-no-60/en/>

On September 27, 2008, Gerry was awarded the Glenna Luschei Distinguished Poet Fellowship at the Santa Barbara Book & Author Festival. More Locklin news, poems, and books may be found online at <http://www.geraldlocklin.com/> and <http://www.worldparadebooks.com>

*Salvatore Di Giacomo has just published his translation *E. E. Cummings: Poesie D'Amore*. (Le Lettere, 2009). (See pages 90-94 in this issue.)

*Henry Denander's illustrations appear in *Lilliput Review* #152 (November 2006), a small (4.25" x 3.5") 16-page collection of poems no longer than 10 lines. The *Lilliput Review* exists online at: <http://lilliputreview.googlepages.com/>.

*George Held has published two chapbooks recently: *The News Today* (Cervená Barva Press, 2008), a follow-up to *W Is for War* (2006). Held's other recent collection is *The Art of Writing and Others* (Finishing Line Press, 2007). An online interview with Held is available at <http://www.cervenabarvapress.com/georgeheldinterview.htm>.

*Bob Grumman sent us his latest book, *From Haiku to Lyriku: A Participant's Impression of a Portion of Post-2000 North American Kernular Poetry* (Runaway Spoon P, 2007). Bob writes that his book is "an unscholarly but nonetheless not always simply-expressed tour of the margins of probably the most marginal precincts of contemporary North American poetry." The author discusses traditional haiku as well as short poems that are not quite haiku, and yet are written in the same spirit. These he calls "lyriku." Grumman also discusses poems from "the language poetry tradition, infraverbal poems, visual poems and even a few mathematical poems, each aiming, in my view, for a haiku moment."

Books, CDs, & Resources of Interest:

Berthiaume, Denny. *if you and i awakening: An E. E. Cummings Song Cycle*. Catherine Seidel, soprano, Denny Berthiaume, piano, composer. Open Path Music, OPM 5001-14, 2008.

Cowen, John Edwin. *Mathematics of Love*. Teaneck, NJ: Bravo Editions, 2008.

Cummings, E. E. *E. E. Cummings: Poesie D'Amore*. Trans. Salvatore Di

- Giacomo. Firenze: Le Lettere, 2009. With a “Postfazione” by Michael Webster. 127-133.
- Demarcq, Jacques, trans. *EIMI* [“Dim. 10 mai 1931”] and [“Lundi 11 mai.”] *Fusées* 12 (October 2007): 46-55.
- . *Les Zoizios*. With a CD read by the author. Paris: Nous, 2008.
- Flajsar, Jiri and Zeno VERNYK, eds. *Words into Pictures: E. E. Cummings' Art Across Borders*. Newcastle, UK: Cambridge Scholars Publishing, 2007.
- Fujitomi, Yasuo. *Chocorua* 1-10. [Chapbook Series] 2005-2008.
- Guzman-Lopez, Adolfo. “Cal State Long Beach Professor Retires After 43 Years.” *89.3 KPCC Southern California Public Radio* May 27, 2008. 30 May 2008 <http://www.scpr.org/news/stories/008/05/27/08_locklin_retires_0527.html>
- Grumman, Bob. *From Haiku to Lyriku: A Participant's Impression of a Portion of Post-2000 North American Kernular Poetry*. Port Charlotte, FL: Runaway Spoon P, 2007.
- Held, George. *The Art of Writing and Others: Poems*. Georgetown, KY: Finishing Line P, 2007.
- . *The News Today*. Somerville, MA: Cervená Barva P, 2008.
- Kennedy, Richard S. and Donald S. Hair. *The Dramatic Imagination of Robert Browning: A Literary Life*. Columbia: U of Missouri P, 2007.
- Landles, Iain. *The Case for Cummings: A Reaction to the Critical Misreading of E.E. Cummings*. Cologne: VDM Verlag, 2008.
- Locklin, Gerald. *New and Selected Poems*. Ed. Paul Kareem Tayyar. Huntington Beach, CA: World Parade, 2008.
- . *The Cézanne / Pissarro Poems*. Huntington Beach, CA: World Parade, 2007.
- . *the ristorante godot*. Illus. Henry Denander. Dover, DE: Bottle of Smoke P, 2007.
- Locklin, Gerald and Mark Weber. *Thank You, Dave: A Brubeck Tribute / Anymore Than We Knew You Could*. Albuquerque: Zerx Press, 2007.
- Manly, Richard, “A Poetic Retirement Awaits Locklin.” *Inside CSULB* 60. 6 (April 1, 2008). 4 April 2008 <<http://www.csulb.edu/misc/inside/archives/v60n6/stories/1.htm>>.
- Vanderborg, Arthur. *introducing mr. vanderborg: poems*. New York: King & Cowen, 1977.
- Villa, José García. *Doveglion: Collected Poems*. Ed. John Edwin Cowen. Intro. Luis H. Francia. New York: Penguin, 2008.

Performances, Celebrations, Talks, CDs, and Scholarly Presentations

*Michael Dylan Welch wrote in October 2007, to inform us of a “Celebration of E. E. Cummings” to be held at Forest Hills Cemetery in Jamaica Plain, MA—site of the poet’s grave. The cemetery released the following notice:

Join four Boston poets for our annual celebration of the birthday and legacy of poet E. E. Cummings, whose bold language and playful typography transformed American poetry. Charles Coe, Michael Hoerman, Robert K. Johnson, and John Sturm read from Cummings' poems and their own in tribute to this great American innovator. The reading in Forsyth Chapel will be followed by a walk to the poet’s grave site by Lake Hibiscus.

*On March 1, 2008 Michael Welch presented a four hour seminar titled “Since Feeling Is First: Exploring E. E. Cummings” at Seattle's Hugo House literary arts center. The class description reads:

The literary critic William Heyen called E. E. Cummings a “kick-ass poet.” Cummings certainly was unconventional, yet also surprisingly traditional. Whether you’ve always loved Cummings, or want to explore his work for the first time, this class is for you, and not for those whom Cummings called “mostpeople.” Study Cummings’ typographic inventions, sonnets, and poems for children; explore his major themes of love (“we’re wonderful one times one”), childlikeness, individuality (“oneliness”), and emotion over intellect (“since feeling is first”); and try writing similar poems yourself (optional). Find out why E. E. Cummings is a capital poet—and why his name shouldn’t be lowercased.

Welch also taught a class called “Haiku: It's Bigger Than You Think” at the same Hugo House on April 19, 2008.

*On Tuesday, April 22, 2008, poet Mark Doty presented a talk on Cummings at the New Orleans Public Library. The publicity for the event, titled “Beloved Radical,” reads:

E. E. Cummings accomplished the rarest of balancing acts: He managed to be both a deeply committed experimentalist and a very popular poet. How does a writer manage to be an innovator, pushing the boundaries of poetic form and content and still con-

nect so powerfully with readers with his serious play? We'll look at the range of Cummings' achievement—his memorable and sensuous love poems, his fierce political satires, his compassionate anatomies of the human situation. It's been said that new technology always influences the writing process, and indeed it's just about impossible to imagine E. E. Cummings without the typewriter, the machine that helped him break words apart and rearrange them in new combinations and collisions, scatter his lines across the page, and—his signature gesture—forget about capital letters.

Michael Dylan Welch sent us the notice, commenting that it was “nice to see that they didn't lowercase his [Cummings'] name!”

Society Presentations at the 2007 American Literature Association Conference

*The Cummings Society organized two sessions of papers at the American Literature Association Conference in Boston, May 22-25, 2007. Readers will notice that Sheridan Steelman's paper appears in revised form in this issue. Some others will appear in future issues of *Spring*. Presenters at all Cummings sessions, whether in Boston, Louisville, or San Francisco, are encouraged to revise their papers and submit them to the editor of *Spring* for possible publication. [See “SPRING Contributor Guidelines” at the end of News, Notes, & Correspondence.] Those wishing to present papers at future conferences should send 250 page abstracts to me at wesbterm@gvsu.edu or to Gillian Huang-Tiller at gch7u@virginia.edu.

Session 1, Encounters with Cummings' Poetry

Chair: Bernard F. Stehle, Community College of Philadelphia

“Mirror Images in Cummings,” Sheridan L. Steelman, Grand Valley State University

“‘as usual I did not find him in cafes’: I-space, ‘i’ space, and spatial cognition in E. E. Cummings's poetry,” Taimi Olsen, Tusculum College

“Dialect & Noise: Three Poems in E.E. Cummings' *ViVa*,” Larry Chott, University of Puerto Rico at Mayaguez

Session 2, Cummings in the Archive

Chair: Larry Chott, University of Puerto Rico at Mayaguez

- “Notes on Unpoetry: Revisiting E. E. Cummings’ 1957 Nonexisting Lecture,” Gillian Huang-Tiller, University of Virginia at Wise
- “The Richard S. Kennedy Papers (Temple U.): The Kennedy-Slater Brown Correspondence,” Bernard F. Stehle, E. E. Cummings Society and Community College of Philadelphia
- “E. E. Cummings, ‘a closet intellectual’,” Michael Webster, Grand Valley State University

Society Presentations at the 2008 Louisville Conference on Literature and Culture since 1900

Gillian Huang-Tiller organized and chaired two sessions on “E. E. Cummings, Modernist Form, and Cultural Voices” at the Louisville conference, February 21-23, 2008. Papers presented were:

Session I, Chair: Michael Webster, Grand Valley State University

- Aaron Michael Moe, Union Institute and University, “The Fecundity of Post-Structural Chaos: An Essay on E.E. Cummings’ Poetry”
- Gillian Huang-Tiller, University of Virginia at Wise, “The Performing ‘i/eye/oo’: Cummings’ Shakespeareanism and Cultural Conceits in *50 Poems* (1940)”

Session II, Chair: Gillian Huang-Tiller, University of Virginia at Wise

- Tim Dayton, Kansas State University, “ ‘Writers etcetera’: Cummings, the Great War, and Discursive Struggle”
- J. Etienne Terblanche, North-West University, Potchefstroom, South Africa, “E. E. Cummings’s Nature-Voice: an Entrance into the New Nature Poetry”
- Michael Webster, Grand Valley State University, “Suicide and Rebirth in E. E. Cummings’ *EIMI*.”

Society Presentations at the 2008 American Literature Association Conference

The Cummings Society organized two sessions of papers at the American Literature Association Conference in San Francisco, May 22-25, 2008. Chairs of each session and the papers presented are listed below.

Session 1, Encounters with Cummings’ Prose

Chair: Bernard F. Stehle, Community College of Philadelphia

- “Cummings and the Common Man,” Millie M. Kidd, Mount St. Mary’s College
- “Writing ‘I Am’: E. E. Cummings, Lyn Hejinian, and Postmodern Life Writing,” Gillian Huang-Tiller, University of Virginia at Wise
- “Photography as the Grave of the Self in E. E. Cummings’ *EIMI*,” Michael Webster, Grand Valley State University

Session 2, Roundtable on Teaching Cummings

Chair: Michael Webster, Grand Valley State University

- “Notes for Cummings: A Resource for Students and Teachers,” Michael Webster, Grand Valley State University
- “Learning to Live in ‘a pretty how town’,” Rai Peterson, Ball State University
- “‘Is’ as an Action Verb: Cummings and the Act of Being,” W. Todd Martin, Huntington College
- “Drafting Cummings to Teach Conventional Grammar: Ingenious Edits in Three Manuscripts from the Houghton Archive,” Bernard F. Stehle, Community College of Philadelphia
- “Time and Form: Teaching E. E. Cummings,” Richard D. Cureton, University of Michigan



Photo: Cummings scholars and friends take a break at Chef Jia’s from the rigors of the San Francisco ALA 2008. From left to right: Todd Martin, Richard Cureton, Catherine Cureton, Bernard F. Stehle, Barbara Sylvster, Ken Tiller, Gillian Huang-Tiller, and Michael Webster.

*In July 2008, San Francisco Bay Area composer-pianist Denny Berthiaume sent us his CD *if you and i awakening: An E. E. Cummings Song Cycle*. The CD features soprano Catherine Seidel, Denny Berthiaume on piano, as well as his jazz trio. The CD contains Denny's settings of "your little voice" (CP 41), "i like my body when it is with your" (CP 218), "who knows if the moon's" (CP 202), "it may not always be so;and i say" (CP 146), "pity this busy monster,manunkind," (CP 554), and "if you and i awakening" (CP 371).

* On April 27, 2008 the aptly named Sam Smith wrote to tell us that the Detroit Concert Choir was performing Vincent Persichetti's "sam was a man," a musical setting of Cummings' "rain or hail" (CP 568).

*Somehow we neglected to mention in the last issue of *Spring* that in June 2006 Bryan Page sent us both a score and his own recording of his composition *Portraits & Madrigals*, featuring choral settings of nine Cummings poems.

*The Longest Lunch Theatre Company presented a new production of Cummings' play *Him* at Walkerspace, 46 Walker Street, New York City, September 4-13, 2008. In keeping with the Barker's exaggerated claims in Act III of the play, the production was billed as "The greatest artistic and most sensational triumph ever achieved in any theatre in the history of the world."

E. E. Cummings in the News

* In the depths of January 2008 as the seemingly interminable presidential primary season was only beginning, Les Bodian wrote to the editor of *Spring*:

Mr. Webster,

I'm wondering if you or a member of your society could help me. In an editorial that I read in today's *Washington Post*, George Will attributes a quote to E. E. Cummings. I'm wondering if you could tell me if this is a valid attribution, and if so, what poem Mr. Will is referencing. Thanks in advance. —Les Bodian

The relevant section of Will's column, titled "Start of a Marathon," (*Washington Post*, Thursday, January 10, 2008; A21) reads as follows:

If McCain, who in 2000 won Michigan after winning New Hampshire, takes it again on Tuesday, Romney will be, in E.E. Cummings's words, "a recent footprint in the sand of was." None of the four candidates is close to enkindling a substantial plurality of the party to a temperature comparable to that of Hillary Clinton's and Barack Obama's cohorts.

The *Spring* editor responded to Mr. Bodian as follows:

Mr. Will is a reader—this is not one of Cummings' more well known poems. Will's quote comes from a sonnet in Cummings' book *ViVa* (1931), the poem numbered XXXV and (as is usual with Cummings) referred to by its first line rather than its title. The first line is "what is strictly fiercely and wholly dies" and the poem can be found on page 345 of the most recent edition of the *Complete Poems*. George Will quotes the last line. Here are the last 3 and one quarter lines:

(warily as
their master's spirit stooping, Crusoe-like
examines fearfully and tenderly

a recent footprint in the sand of was)

Access Will's entire column via the online edition of the *Washington Post*:
<http://www.washingtonpost.com/wp-dyn/content/article/2008/01/09/AR2008010902902.html?hpid=opinionsbox1>

*On the other side of the great political divide, columnist Maureen Dowd quotes Cummings in her *New York Times* column of October 5, 2008. In "Sarah's Pompom Palaver" (a piece examining antecedents to and precedents for Sarah Palin's language use), Dowd wrote:

Poppy Bush drew comparisons to Warren G. Harding, whose prose reminded H. L. Mencken of "a string of wet sponges. . . . It is so bad that a sort of grandeur creeps into it." When Harding died, E. E. Cummings lamented, "The only man, woman or child who wrote a simple declarative sentence with seven grammatical errors is dead."

While Dowd quotes the words correctly from “the first president to be loved by his” (CP 337), she skates over two line breaks and misses a few punctuational refinements:

the only man woman or child who wrote
a simple declarative sentence with seven grammatical
errors “ is dead”

See <http://www.nytimes.com/2008/10/05/opinion/05dowd.html>.

* Several people wrote to alert us to various news reports on SUNY Brockport’s efforts to restore the 73 Cummings paintings in their collection. (See Jonathan Senchynne’s article “Revisiting E. E. Cummings’ Paintings at Brockport,” *Spring* 14-15, pages 233-346 and “Restoring the Hildergarde Lasell Watson Collection of Artworks by E.E. Cummings” on pages 269-270 of that same issue.)

Both Milton Cohen and Gillian Huang-Tiller e-mailed about a “Weekend Edition Sunday” report of the SUNY Brockport restoration project that aired on National Public Radio, Sunday, March 2, 2008. Cohen and project coordinator Frank Short were both interviewed for the piece by reporter Brenda Tremblay. Titled “College Restores Artwork by Poet E. E. Cummings,” the report may be found at npr.org.

In addition, Jacques Demarcq alerted us to a somewhat more substantial *Wall Street Journal* article by Judith H. Dobrzynski, “Restoration Job: E.E. Cummings and His Works in Paint” (*The Wall Street Journal* October 11, 2007), which may be found at <http://online.wsj.com/public/article/SB119205881373855286.html>. In the article, Ms. Dobrzynski seems to agree with Milton Cohen that Cummings’ paintings are well “worth saving and showing.”

News Clippings from the Past

*Yasuo Fujitomi sent us a clipping from the *Harvard Gazette*, April 14, 1989, featuring a photo of him presenting the curator of rare books at Harvard College Library with his collection of letters from Cummings and Marion Morehouse.

*From even further in the past, T. P. Perrin sent us the program of an all-Cummings song concert that he organized in 1978. The concert, which

included songs by David Diamond, Robert Riseling, Maurice Wright, John Cage, Peter Perrin, Morton Feldman, Louis Pelosi, Bill Crofut, and Peter Schickele, was held in Carnegie Hall, December 2, 1978. A *New York Times* review of a concert noted that “not only were many of the songs were most attractive, but the various ways in which composers struggled to come to terms with Cummings’s unusual punctuation and positioning of words on the page provided fresh insight into the nature of his work.”

Visiting Patchin Place

*Zelda Friedman wrote to say that on March 21, 2008, she and Norman “met Tere Gonzalez Minguez on vacation from Spain along with her two nephews in Manhattan for lunch at McSorley’s followed by a visit to 4 Patchin Place.” The photo shows Norman and Teresa in front of a rather gentrified-looking 4 Patchin.



. . . a poet & painter easily understands how you feel about leaving any beloved place—he’s always putting huge pieces of myself into whens & people & wheres & animals & trees & stones. For human creatures(& I hope we’re human!)“things” equal illusion;actually,nothing’s inanimate.

—E. E. Cummings in a letter to Gabrielle David, September 5, 1949