

E E Cummings The Critical Reception The American Critical Tradition

A reassessment of the life and work of the preeminent 20th-century poet examines the idiosyncratic expressions that led to critical disagreements about his achievements, providing coverage of such topics as his Cambridge youth, Harvard education and relationships with fellow writers.

Fresh and candid, by turns earthy, tender, defiant, and romantic, Cummings's poems celebrate the uniqueness of each individual, the need to protest the dehumanizing force of organizations, and the exuberant power of love.

A comprehensive research and study guide to five of the poems of E.E. Cummings.

The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has been in dialogue with the poetry of the United States.

"The Norton Critical Edition of E. E. Cummings: Selected Works contains 164 of his poems (prefaced by a consideration of the development of his idiosyncratic style), excerpts from his dramatic, nonfiction, and personal writings, and several examples of his visual art in order to offer readers a comprehensive look at his many contributions to American literary modernism. The texts all come from the authoritative Liveright editions, and this volume is the first to present them with annotations. "Criticism" provides a scholarly survey of the work of E. E. Cummings, including contemporary reviews, several interpretive essays, and comparative studies of two poems that encourage close reading. The essays illuminate key aspects of E. E. Cummings' poetry and (re)evaluate him as a writer whose work spanned many fruitful decades but who is now best remembered for his inventive typographic style. A chronology and selected bibliography are also included"--

This volume is a major, groundbreaking study of the modernist E. E. Cummings' engagement with the classics. With his experimental form and syntax, his irreverence, and his rejection of the highbrow, there are probably few current readers who would name Cummings if asked to identify twentieth-century Anglophone poets in the classical tradition. But for most of his life, and even for ten or twenty years after his death, this is how many readers and critics did see Cummings. He specialized in the study of classical literature as an undergraduate at Harvard and his contemporaries saw him as a "pagan" poet or a "Juvenalian" satirist, with an Aristophanic sense of humor. In *E.E. Cummings' Modernism and the Classics*, Alison Rosenblitt aims to recover for the contemporary reader this lost understanding of Cummings as a classicizing poet. The book also includes an edition of previously unpublished work by Cummings himself, unearthed from archival research. For the first time, the reader has access to the full scope of Cummings' translations from Horace, Homer, and Greek drama, as well as two short pieces of classically-related prose, a

short "Alcaics" and a previously unknown and classicizing parody of T. S. Eliot's *The Waste Land*. This new work is exciting in its own right and essential to understanding Cummings' development as a poet.

Describes the life of the poet E.E. Cummings and analyzes his works

A Study Guide for E. E. Cummings's "old age sticks," excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

Presents the life of E.E. Cummings, his childhood in Cambridge, Massachusetts, his early attempts to establish himself as a poet, his marriages, his travels, and his eventual great success and world recognition.

A collection of reviews and essays that traces the critical reputation of Cummings' works.

By employing the modernist devices of fragmentation, recombination, and accentuated blank space, E. E. Cummings engages singularly with being on earth. This ecological achievement was largely ignored by the New Critics, and the subsequent semiotic spirit which has been holding that the sign hardly has to do with concrete existence on earth ironically perpetuated the neglect. In this book Etienne Terblanche shows that Cummings's ecology relocates his oeuvre and status in contemporary discourse. For, the poet follows, mimes, and connects with the unfolding changes of earthly existence and growth—what he views as the 'Tao' of being—in his lyricism, sex poems, satire, and visual-verbal poems. This is true especially of the elusive manner or 'how' of his poetry overall. Careful ecocritical reading of this active culture-nature integrity in his poetry brings about an imperative new understanding and placement of his project. It further serves to show that, in their different ways, T. S. Eliot and Ezra Pound engage with nature in a similar way, thus again accentuating the importance of Cummings's poetic project to the neglected and vital ecocritical perception of modernism in poetry.

A Study Guide for e. e. cummings's "L(a)" excerpted from Gale's acclaimed *Poetry for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Poetry for Students* for all of your research needs.

"The Enormous Room" by E. E. Cummings. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

An incisive biography of E. E. Cummings's early life, including his World War I ambulance service and subsequent

imprisonment, inspirations for his inventive poetry. E. E. Cummings is one of our most popular and enduring poets, one whose name extends beyond the boundaries of the literary world. Renowned for his formally fractured, gleefully alive poetry, Cummings is not often thought of as a war poet. But his experience in France and as a prisoner during World War I (the basis for his first work of prose, *The Enormous Room*) escalated his earliest breaks with conventional form—the innovation with which his name would soon become synonymous. Intimate and richly detailed, *The Beauty of Living* begins with Cummings's Cambridge upbringing and his relationship with his socially progressive but domestically domineering father. It follows Cummings through his undergraduate experience at Harvard, where he fell into a circle of aspiring writers including John Dos Passos, who became a lifelong friend. Steeped in classical paganism and literary Decadence, Cummings and his friends rode the explosion of Cubism, Futurism, Imagism, and other “modern” movements in the arts. As the United States prepared to enter World War I, Cummings volunteered as an ambulance driver, shipped out to Paris, and met his first love, Marie Louise Lallemand, who was working in Paris as a prostitute. Soon after reaching the front, however, he was unjustly imprisoned in a brutal French detention center at La Ferté-Macé. Through this confrontation with arbitrary and sadistic authority, he found the courage to listen to his own voice. Probing an underexamined yet formative time in the poet's life, this deeply researched account illuminates his ideas about love, justice, humanity, and brutality. J. Alison Rosenblitt weaves together letters, journal entries, and sketches with astute analyses of poems that span Cummings's career, revealing the origins of one of the twentieth century's most famous poets.

Critical Essays on E.E. Cummings Macmillan Reference USA

"A look into the life and poetry of E.E. Cummings."--From source other than the Library of Congress

Chronicles the life of one of America's leading poets, who was also a Cubist painter, champion of the little man, a romantic idealist, and husband of three beautiful women

Such individuals as Robert Graves, William Carlos Williams, and Allen Tate critically assess the work of this contemporary poet

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.

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A Study Guide for E. E. Cummings's "somewhere i have never traveled," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Anthology of critical essays.

A Study Guide for e. e. Cummings's "I was Sitting at McSorleys," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

A Study Guide for e. e. cummings's "Maggie and Milly and Molly and May," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

From the author of *American Bloomsbury*, *Louisa May Alcott*, and *Home Before Dark*, a major reassessment of the life and work of the novelist, painter, and playwright considered to be one of America's preeminent twentieth-century poets. At the time of his death in 1962, at age sixty-eight, he was, after Robert Frost, the most widely read poet in the United States. E. E. Cummings was and remains controversial. He has been called "a master" (Malcolm Cowley); "hideous" (Edmund Wilson). James Dickey called him a "daringly original poet with more vitality and more sheer uncompromising talent than any other living American writer." In Susan Cheever's rich, illuminating biography we see Cummings's idyllic childhood years in Cambridge, Massachusetts; his Calvinist 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; 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. We see that Cummings's self-imposed exile from Cambridge—a town he'd come to hate for its intellectualism, Puritan uptightness, racism, and self-righteous xenophobia—seemed necessary for him as a man and a poet. Headstrong and cavalier, he volunteered as an ambulance driver in World War I, working alongside Hemingway, Joyce, and Ford Madox Ford . . . his ongoing stand against the imprisonment of his soul taking a literal turn when he was held in a makeshift prison for "undesirables and spies," an experience that became the basis for his novel, *The Enormous Room*. We follow Cummings as he permanently flees to Greenwich Village to be among other modernist poets of the day—Marianne Moore, Hart Crane, Dylan Thomas—and we see the development of both the poet and his work

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against the backdrop of modernism and through the influences of his contemporaries: Stein, Amy Lowell, Joyce, and Pound. Cheever's fascinating book gives us the evolution of an artist whose writing was at the forefront of what was new and daring and bold in an America in transition. (With 28 pages of black-and-white images.)

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