Chapter 1 : XAIPE by E.E. Cummings

Marriages[edit] Sketched self-portrait circa Cummings was married briefly twice, first to Elaine Orr, then to Anne Minnerly Barton. His longest relationship lasted more than three decades, a common-law marriage to Marion Morehouse. During this time he wrote a good deal of his erotic poetry. The couple had a daughter together out of wedlock. However, the couple separated after two months of marriage and divorced less than nine months later. Cummings married his second wife Anne Minnerly Barton on May 1, , and they separated three years later in That same year, Anne obtained a Mexican divorce ; it was not officially recognized in the United States until August Anne died in aged In , after his separation from his second wife, Cummings met Marion Morehouse, a fashion model and photographer. Although it is not clear whether the two were ever formally married, Morehouse lived with Cummings in a common-law marriage until his death in Many of his poems are sonnets , albeit often with a modern twist. He occasionally used the blues form and acrostics. His poems are also often rife with satire. Many of his most striking poems do not involve any typographical or punctuation innovations at all, but purely syntactic ones. Later, his visits to Paris exposed him to Dada and Surrealism , which he reflected in his work. He began to rely on symbolism and allegory, where he once had used simile and metaphor. In his later work, he rarely used comparisons that required objects that were not previously mentioned in the poem, choosing to use a symbol instead. Due to this, his later poetry is "frequently more lucid, more moving, and more profound than his earlier. While some of his poetry is free verse with no concern for rhyme or meter , many have a recognizable sonnet structure of 14 lines, with an intricate rhyme scheme. A number of his poems feature a typographically exuberant style, with words, parts of words, or punctuation symbols scattered across the page, often making little sense until read aloud, at which point the meaning and emotion become clear. Cummings, who was also a painter, understood the importance of presentation, and used typography to "paint a picture" with some of his poems. At age six, he wrote to his father: Cummings also made use of inventive formations of compound words, as in "in Just" [29] which features words such as "mud-luscious", "puddle-wonderful", and "eddieandbill. Blackmur has commented that this use of language is "frequently unintelligible because [Cummings] disregards the historical accumulation of meaning in words in favour of merely private and personal associations. A notable example of his versatility is an introduction he wrote for a collection of the comic strip Krazy Kat. Controversy[edit] Cummings is known for controversial subject matter, as he wrote numerous erotic poems. He also sometimes included ethnic slurs in his writing. For instance, in his collection Xaipe: Seventy-One Poems, Cummings published two poems containing words that caused outrage in some quarters. All the fuss perplexed him. The poems were commenting on prejudice, he pointed out, and not condoning it. He intended to show how derogatory words cause people to see others in terms of stereotypes rather than as individuals. The production was directed by James Light. Cummings said of the unorthodox play: A Symposium to End Symposium. The play consists of dialogue between Man, the main character, and three "infrahumans", or inferior beings. The word anthropos is the Greek word for "man", in the sense of "mankind". The ballet is detailed in a "synopsis" as well as descriptions of four "episodes", which were published by Cummings in It has never been performed. It is an allegorical Christmas fantasy presented in one act of five scenes. The play was inspired by his daughter Nancy, with whom he was reunited in It was first published in the Harvard College magazine, Wake. In the preface to E. Moore notes Cummings "had his name put legally into lower case, and in his later books the titles and his name were always in lower case. Jon Grossman that he preferred the use of upper case for the particular edition they were working on. Cummings can be safely capitalized; it was one of his publishers, not he himself, who lowercased his name. Cummings, sponsored by the Arts Club of Chicago. Erdman also choreographed "Twenty Poems" , a cycle of E. In , Pierre Boulez composed "Cummings ist der dichter" from poems by E.

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