

E. E. Cummings

Complete
Poems

1904-1962

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REVISED, CORRECTED, AND EXPANDED EDITION
CONTAINING ALL THE PUBLISHED POETRY

EDITED BY GEORGE J. FIRMAGE

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EDITOR'S NOTE

This revised, corrected, and expanded edition of E. E. Cummings's *Complete Poems* brings together, for the very first time, all of the poems published or designated for publication by the poet in his lifetime. In addition, 164 unpublished poems, issued in 1983 under the title *Etcetera*, have also been included.

The first American edition of *Complete Poems* was, of necessity, based only on printed sources. Unfortunately, many of these contain errors that can be traced back to the original typesetter's misreadings of the poet's manuscripts. For this new edition, the texts and order of all the poems are based entirely on the original manuscripts of Cummings's works which are now in the collections of the Houghton Library, Harvard University; the Clifton Waller Barrett Library, University of Virginia; the University of Texas Humanities Research Center; and the Beinecke Rare Book and Manuscript Library, Yale University. The cooperation and assistance of the foregoing institutions is gratefully acknowledged.

Between the poet's individual "booksofpoems" and the unpublished works from *Etcetera*, the reader will find a group of thirty-six "Uncollected Poems." Published between 1910 and 1962 in a variety of periodicals, an anthology of work by Cummings and his Harvard classmates, a volume of translations by the poet's friend D. Jon Grossman, and a book of photographs by Cummings's wife to which he contributed the text, these poems represent all of his published work not hitherto available in book form.

"Uncollected Poems" includes the poet's translation of Louis Aragon's *Le Front Rouge* with the French original *en face*. According to Cummings's account of his visit to the Soviet Union (*Eimi*, 1933), the translation was undertaken at the request of the Russian Revolutionary Literature Bureau as "a friendly gesture of farewell." The translator was quick to point out that Aragon's political beliefs were not his own; but "The Red Front" was not without interest as a poem, and its author and Cummings had been friends during the 1920s in Paris. Most important, the translation is excellent and one of the few mature examples we have of this phase of E. E. Cummings's art.

George James Firmage

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