i carry your heart with me(i carry it in

SUMMARY

The speaker and an unidentified lover are—according to the speaker—so connected that the lover's heart now seems to exist inside the speaker's own. This means that their love is always with the speaker, no matter where the speaker goes. Even when the speaker seems to be acting as an individual, then, the truth is that everything the speaker does is inspired by or somehow associated with the lover's perpetual presence within the speaker's heart.

The speaker is not afraid of the future, certain that whatever happens will happen *with* the lover. For this reason, the speaker doesn't yearn for any other kind of life, feeling that this relationship with the lover already makes for a perfect existence. Accordingly, everything in life seems imbued with the lover's presence, and this enables the speaker to understand previously meaningless elements like the moon. Similarly, the feeling of joy that the sun conveys now seems connected to the lover's relationship with the speaker.

The grand feeling of connection that arises as a result of the speaker's relationship with the lover is unknown to anyone else. Their love is so fundamental and pure that it resembles the basic truths of existence in the natural world, growing and expanding like a tree—a tree so tall and magnificent that it exceeds human understanding. And the sheer intangibility of this love is so powerful and awe-inspiring that it's like the elemental forces that keep the stars from crashing together.

Once more, the speaker insists that the lover's heart is always with the speaker, since it exists inside the speaker's own heart.

THEMES

LOVE AND CONNECTION

With its affectionate tone and focus on the heart, "i carry your heart with me(i carry it in" explores what it feels like to be deeply in love with another person. To do this, the speaker communicates wonder and amazement about the beauty of love. More than that, though, the speaker describes a romantic relationship so strong and intimate that it transcends individuality, effectively uniting the speaker and the subject of the poem as one. In the world of the poem, then, love leads to a sense of unity.

The speaker makes it clear early on that this poem is about the kind of romantic devotion that inspires people to stop seeing themselves as totally separate from their partners. To that end, the first line suggests that the speaker carries the lover's heart inside of the speaker's own heart. This image underscores the extent to which the speaker has embraced the lover, incorporating the lover into the very organ that keeps the speaker alive. In this sense, the lover is portrayed as integral to the speaker's entire being.

To further cement the idea that the lover is tangled up in the speaker's very existence, the speaker upholds that the lover informs everything the speaker does, since the two of them have become one—after all, "whatever is done" by the speaker is, according to the speaker, the lover's "doing." In turn, it becomes clear that the speaker's love for the subject not only refigures the speaker's sense of self, but also influences the way the speaker moves through the world.

With this in mind, love also affects the way the speaker conceives of the surrounding environment and the natural world. Even the moon, for instance, becomes an embodiment of the lover's effect on the speaker. This is because the lover is the speaker's entire "world," and this ultimately helps the speaker make sense of things that have previously seemed inscrutable. Indeed, the speaker doesn't know what a "moon has always meant" but now feels as if it conveys the feeling of being in love.

In other words, the speaker's relationship with the lover has given meaning to otherwise meaningless parts of everyday life, including natural elements like the moon and, for that matter, the sun. If this seems convoluted, it doesn't have to be. Simply put, being in love makes the speaker feel in touch with *everything*. Accordingly, the poem presents loves itself as a powerful thing capable of lending a person's entire life a sense of beautiful harmony.

Where this theme appears in the poem:

- Lines 1-15

LINE-BY-LINE ANALYSIS

LINES 1-2

i carry your ...
... my heart)

The speaker opens with apostrophe, addressing an unidentified subject directly. Right away, the speaker's love for this person becomes clear, since the speaker immediately focuses on the lover's heart. Of course, heart-related imagery often appears in love poems, but the speaker's thoughts about the lover's heart are somewhat unique. Using an anaphora to repeat the words "i carry," the speaker continues in the parentheses by suggesting that the lover's heart exists *inside* the speaker's own. Whereas

the original idea of carrying the lover's heart isn't particularly notable, the image of a heart within another heart is somewhat strange and thus all the more meaningful. Indeed, that the lover's heart is inside the speaker's creates a sense of unity, as if these two people are so close that their most vital body parts are practically one.

Needless to say, the heart frequently functions in literature as a symbol for love, but it's worth considering the actual anatomical function of this bodily organ. Because the heart is responsible for pumping blood through the body, it is perhaps the most important organ. As such, the fact that the lover's heart is inside the speaker's suggests that the lover is integral to the speaker's very existence, effectively becoming the speaker's life force.

No matter how close these two people are, though, it's obvious that this image of a heart existing inside another heart is a metaphor. After all, the lover's heart isn't *literally* inside the speaker's—rather, this is simply a way for the speaker to express just how close and dear these two people are.

Similarly, the strange use of punctuation in the first line reinforces the idea that the speaker and the lover are inseparable, as if putting a space between the end of the first phrase and the opening parenthesis ("me(carry") would be too painful for the speaker. In other words, the lack of white space between "me" and "(carry" softens the effect of the caesura that would otherwise occur between the two phrases, and this only underlines the feeling of closeness between the speaker and the lover. In this regard, E. E. Cummings's characteristically odd syntactical style helps the speaker more thoroughly communicate the feeling of unity between the speaker and the lover.

LINES 2-4

i am never ...
... your doing,my darling)

The speaker continues to describe an extremely close romantic relationship with the lover, whose heart the speaker is "never without." This makes sense, given the speaker's assertion that the lover's heart exists inside the speaker's. In turn, the notion that the speaker and the lover are always together—no matter where the speaker goes—is a continuation of the metaphor that begins in the first line (namely, "i carry your heart with me(i carry it in / my heart)."

In the phrase, "whatever is done / by only me is your doing, my darling," the speaker uses the passive voice to suggest that the lover informs or inspires everything the speaker does in life. The passive construction of "whatever is done" allows the speaker to end the line somewhat ambiguously, using enjambment to leave the reader hanging for a moment on the word "done":

> ... whatever is done
> by only me ...

This has an interesting effect on what the speaker is trying to say, effectively splitting the phrase up so that the beginning and end stand in contrast with one another. Indeed, the phrase "whatever is done" briefly seems as if it refers to literally everything that takes place in the world, but the rest of the sentence changes this, clarifying that this moment is actually focused specifically on what the speaker does as an individual. Nonetheless, the brief universal quality that arises with "whatever is done" hints at the speaker's broader interest in how a strong romantic bond fits into the world at large—a consideration that will come to fruition in the third stanza.

More generally, the idea that whatever the speaker does is actually the "doing" of the lover once more accentuates the sense of unity between the speaker and the lover. Everything in the speaker's life, it seems, is infused with the lover. This is the primary message that emerges from the first stanza, ultimately framing romantic love as capable of breaking down human individuality and joining people together, a process reflected by the squished-together punctuation that runs throughout these lines. For instance, the following lines feature caesuras, but the overall result does not read like this:

> i am never without it || (anywhere
> i go you go,my dear; || and whatever is done

Instead of letting these caesuras linger in the middle of the lines, the speaker effectively erases them by pushing the phrases together. In the end, then, the lines themselves embody the same kind of closeness that defines the speaker's relationship with the lover.

LINES 5-7

i fear ...
... my world,my true)

Line 15 ("i fear") is one of the reasons that "i carry your heart with me(i carry it in" is not a structurally perfect sonnet. After all, this poem is 15 lines instead of the sonnet's standard 14, and "i fear" is the only line that is short enough to seem out of place.

This calls particular attention to the words "i fear," especially since the large amount of white space preceding it adds a large pause and builds anticipation (in this way, the white space acts like a highly visual caesura, though technically caesuras are supposed to appear between syllables that exist within the same line). At first, then, this line seems like a momentous confession on the speaker's part, as the speaker appears to shift away from detailing the wonder and beauty of love toward the darker, bleaker subject of fear.

However, the next line clarifies that this is *not* the case, as the speaker completes the phrase: "i fear / no fate." The speaker

isn't afraid of anything that might happen, because the speaker is confident that whatever happens in the future will include the lover. The lover *is* the speaker's future or destiny, and this idea seems to comfort the speaker. Accordingly, readers see once more the extent to which the speaker's life is wrapped up in this romantic relationship, which is apparently so strong that it completely undercuts any kind of fear or uncertainty that might otherwise arise in the speaker's life.

In keeping with this, the speaker's entire "world" is the world of the relationship. For this reason, the speaker doesn't want any other kind of "world" (or, to put it more straightforwardly, any other kind of existence). Once again, the speaker's admiration for the lover is quite apparent, and readers see just how devoted the speaker is to this person. This is also made evident by the speaker's use of endearing names like "my sweet" and "my true." What's more, it's worth considering what these lines look like in terms of the space they take up on the page:

> no fate(for you are my fate,my sweet)i want
> no world(for beautiful you are my world,my true)

Of course, this is not the first time in the poem that the speaker squishes phrases together, but nowhere else does this happen as rapidly as in these two lines. Indeed, line 6 ("no fate ... i want") is especially pushed together.

The effect this has on the rhythm of the poem is somewhat subjective. Some people might argue that the lack of white space between punctuation encourages readers to quickly move through the three caesuras that exist in line 6, whereas others might argue that this forces readers to slow down in order to properly delineate one phrase from the next. Either way, what's clear is that this punctuation captures the sense of closeness between the speaker and the lover, which is why these two lines in particular are so compressed, since they are among the most celebratory and affectionate lines in the entire poem.

LINES 8-9

> *and it's you ...*
> *... sing is you*

When the speaker says that the lover is "whatever a moon has always meant," readers see that this relationship has affected the way the speaker sees *everything* in life. Even natural elements suddenly seem connected to the speaker's love. More importantly, though, this relationship has made the speaker feel capable of understanding previously inscrutable or meaningless things in the external world. To that end, the idea that the moon has "always meant" something suggests that the speaker has long searched for a deeper form of value but has never been able to recognize meaning in the surrounding world. Now, though, love has emerged as the essence of everything.

Similarly, the speaker personifies the sun by suggesting that it sings and that this singing is a manifestation of the lover's beauty and presence. In this way, the sun not only takes on human qualities, but also becomes an embodiment of the joy that the speaker feels as a result of this romantic relationship with the lover.

To further reflect this beautiful sense of joy that comes along with love, the speaker uses sibilance to create a pleasing sonic effect:

> and whatever a sun will always sing is you

This repeated /s/ sound gives the line a feeling of unity, which in turn captures the speaker's sentiment that everything in life is somehow connected to the lover. It's also worth mentioning that some people believe repeated /z/ sounds also count as sibilance. Under this interpretation, this line is even *more* sibilant: "and whatever a sun will always sing is you." Either way, the musicality of this line is apparent and represents the way that the speaker's romantic thoughts have colored everything else in life.

With this in mind, it's worth noting that everything in this poem always comes back to the lover—the "you" that the speaker addresses through the use of apostrophe. This is especially apparent in these two lines, as the speaker uses epanalepsis to emphasize the extent to which the lover animates everything in the speaker's life:

> and it's you are whatever a moon has always meant
> and whatever a sun will always sing is you

In this moment, epanalepsis helps the speaker bookend these two lines with references to the lover. As a result, readers see that everything for the speaker *starts* and *ends* with the lover. This is why the speaker recognizes the lover in the moon and the sun—after all the lover is *everywhere* in the speaker's world, both internally and externally.

LINES 10-11

> *here is the ...*
> *... of the bud*

This poem isn't a perfect sonnet, but it does follow certain sonnet conventions—albeit in a strange, disjointed way. Sonnets consist of an eight-line stanza, or octave, followed by a six-line stanza, or sestet. The sestet acts as a sort of answer or response to a question or problem presented in the octet.

Although the line "here is the deepest secret nobody knows" is the poem's tenth line, it arguably functions as the first line of the sonnet's concluding sestet. This is reinforced by the fact that there is a stanza break between the ninth and tenth lines, separating this line (and everything that follows) from the rest of the poem. In this way, "i carry your heart with me(i carry it in"

functions as a variation on an Italian sonnet, wherein this line ("here is the deepest secret nobody knows") signals a shift away from the subject outlined in the octave.

Whereas Italian sonnets usually use the sestet to offer a solution to a problem proposed in the octave, the speaker inverts this practice by *adding* complexity to the poem. Indeed, the speaker's focus on a "secret" signals a departure from the previous sense of universality or unity that emerges in the first half of the poem. The kind of love that the speaker and the subject have is, according to the speaker, known to them and *only* them—it is "the deepest secret nobody knows." Consequently, readers will perhaps sense that the speaker and the lover's romance feels—to them, at least—precious and rare. It is, to the speaker's mind, a special and wonderful "secret."

However, the speaker goes on in line 11 to expand upon this idea, subtly shifting back to a sense of universality while using parallelism to echo the construction of line 10:

> (here is the root of the root and the bud of the bud

Having implied that the speaker and the lover's romance is rare and unique to them, the speaker turns once more to naturalistic imagery to describe their love. In doing so, the speaker frames their relationship as somehow fundamental—after all, the "root of the root" would be the lowest, most basic, deepest part of a plant or tree. What, exactly, the "bud of the bud" would be is somewhat open to interpretation, though it would perhaps be the innermost pod of a bud. Importantly, a bud is something that blossoms, unfolding from a small sprout. It's significant, then, that the speaker characterizes this particular romantic relationship as a bud, since this ultimately implies that the relationship is tight, cloistered, and private but *also* capable of opening up to the rest of the world.

In this regard, the speaker and the lover's romance is both private and universally recognizable, as if it's a flower that others will one day admire in nature. This duality speaks to the idea that lovers often feel like nobody has ever experienced the kind of romance they have even though it's obvious that love is nothing new in the world and is, in fact, highly universal.

LINES 12-13

> *and the sky ...*
> *... mind can hide)*

The comparison of the speaker and the lover's relationship to natural elements continues in lines 12 and 13 ("and the sky ... can hide"). This time, though, the relationship emerges as magnificent and almost larger than life, as the speaker compares it to "the sky of the sky of a tree called life."

This is an abstract, figurative image, one that is difficult to fully comprehend on a logistical level—after all, what would it mean for something to be the "sky of a tree," let alone the sky of a tree "called life"? This remains open to interpretation. However, there is an expansive quality to this imagery, as if the speaker and the lover's relationship is bigger than the sky (which is perhaps what makes it the "sky of the sky"). If this relationship is the sky and life is a tree, then it follows that the speaker's love is larger than life, since the sky is obviously much bigger than a tree.

The idea of this relationship as expansive and transcendent aligns with the following line's assertion that this love has grown to a nearly incomprehensible level, as the speaker notes that it "grows / higher than soul can hope or mind can hide." All of a sudden, then, the relationship has gone from something underground ("the root of the root") to "the sky of a tree," or something so large that it has become intangible. That this love has grown "higher than the soul can hope" suggests that it has exceeded all expectations of humanly love. Furthermore, the "mind" is unable to "hide" this love, indicating that it would be impossible to deliberately repress such strong emotions.

At first, the idea that this love cannot be hidden might seem like it contrasts with the previous notion that the speaker and the lover's relationship is like a "secret nobody knows." However, the speaker doesn't mean that this relationship is a literal secret. Rather, the speaker simply means that "nobody knows" exactly what the speaker and the lover feel for one another. This, in turn, is how their love feels both like a "secret" *and* like something that is larger than life and impossible to hide. In keeping with this, their love is both unique to them and universal to humankind.

LINES 14-15

> *and this is ...*
> *... in my heart)*

In the poem's penultimate line, "and this is the wonder that's keeping the stars apart," the notion that the speaker and the lover's romantic relationship is larger than life becomes even more apparent. Indeed, this love is not only comparable to the sky, it's also strong enough to hold the stars in place. This presents the speaker and the lover's relationship as something charged with some kind of powerful, gravitational force. And if this relationship already seemed extraordinary and transcendent, it now takes on a celestial, otherworldly quality.

Regarding the power of this love, it's worth considering the idea that the speaker says it's keeping the stars "apart." To follow this idea a bit further, readers will perhaps realize that the speaker sees this relationship as playing an important role in the entire universe, ultimately keeping the stars from careening into each other. In this regard, then, the speaker and the lover's romance becomes an integral part of the entire cosmos, something that helps hold the universe together in its current formation.

This framing makes the speaker's love seem like something dazzling and vaguely mysterious, which is perhaps why the

speaker refers to this romance with the lover as "wonder." This word expresses the awe the speaker feels when thinking about the power and beauty of love. In this sense, the speaker frames love as a marvel, adopting a celebratory and reverent tone that leads perfectly into the last line's repetition of the phrase, "i carry your heart(i carry it in my heart)."

By repeating the poem's opening phrase in the last line, the speaker brings readers back to the idea of romantic unity. The five lines that come before this look at romance as a grand, powerful thing that is connected to or brings itself to bear on both the smallest and largest parts of the natural world. The final line, however, simply reminds readers that this is a poem about how love can bring people extraordinarily close to one another—so close, in fact, that they "carry" each other inside themselves.

The last line of the poem—"i carry your heart(i carry it in my heart)"—stands alone as its own stanza. This is yet another way that the speaker steps away from the form of a traditional sonnet, since most sonnets wouldn't give the final line its own stanza. Despite this separation, though, the concluding line is still connected to the line that comes before it, since these two lines rhyme with one another, thereby following (albeit only in this final moment) the rhyme scheme of an Elizabethan sonnet.

SYMBOLS

THE HEART

As is the case in many love poems, the image of the heart in "i carry your heart with me(i carry it in" represents love. This is a very straightforward symbol, one that the speaker uses as a way of speaking about the romantic relationship with the lover.

However, the speaker adds a bit of complexity to this otherwise clichéd symbolism by presenting readers with the image of one heart existing *inside* another. This image gives rise to the idea of unity, inseparability, and even—to a certain extent—possession, as the lover has literally become part of the speaker. In fact, the lover apparently exists inside what is arguably the most important organ in the speaker's body. In turn, it becomes clear that the lover is integral to the speaker's survival. Accordingly, readers come to see love itself as a life force, something capable of keeping people alive.

Where this symbol appears in the poem:

- **Lines 1-2:** "i carry your heart with me(i carry it in / my heart)i am never without it"
- **Line 15:** "i carry your heart(i carry it in my heart)"

THE NATURAL WORLD

Elements of the natural world appear in the poem as external embodiments of the speaker's romantic feelings. In the wake of the speaker's feelings for the lover, for instance, the speaker suddenly has a new perspective on the moon and what it has "always meant." Similarly, the sun "sing[s]" in a way that reflects the joy the speaker feels as a result of this romantic relationship.

The evidence of the speaker's emotions in the natural world become somewhat grandiose and transcendent in lines 11 through 14 ("here is the root ... the stars apart"), when the speaker focuses on naturalistic imagery like roots, buds, the sky, and a tree that "grows / higher than soul can hope or mind can hide." In this section of the poem, the speaker reminds readers of the kinds of connection and growth that exist in nature, calling attention to the ways in which plants or trees grow from the ground and into the sky. A similar kind of connection governs romantic love, the speaker implies, as made evident by the idea that the lover's heart exists inside the speaker's and that this love expands outward, causing the speaker to see the world anew. Consequently, the natural world comes to represent the idea of unity *and* the extent to which love as changed the speaker's general way of moving through life.

Where this symbol appears in the poem:

- **Lines 8-9:** "and it's you are whatever a moon has always meant / and whatever a sun will always sing is you"
- **Lines 11-14:** "(here is the root of the root and the bud of the bud / and the sky of the sky of a tree called life;which grows / higher than soul can hope or mind can hide) / and this is the wonder that's keeping the stars apart"

POETIC DEVICES

ALLITERATION

This is a very alliterative poem. That alliteration often happens in fast fits and spurts, quickly moving from one repetition to another. For instance, lines 5 through 8 rotate through several alliterative sounds by starting with an /f/, moving to a /w/, and then transitioning to an /m/ sound:

> i fear
> no fate(for you are my fate,my sweet)i want
> no world(for beautiful you are my world,my true)
> and it's you are whatever a moon has always meant

The words "fear," "fate," "for," and "fate" (again) are obviously alliterative, as are the words "want, "world" (twice), and "whatever." Lastly, the words "moon" and "meant" are alliterative.

What's even more interesting than the way this sequence of alliteration moves from one letter to the next, though, is that a closer look reveals that the /m/ sound is actually laced throughout the entire passage, since there are so many instances of the word "my" that appear before the /m/ sound truly jumps out in the phrase "whatever a moon has always meant." In this regard, readers are subtly primed to pick up on the alliterative /m/ sound when it finally appears in full force. As a result, it becomes clear that the poem's use of alliteration isn't as separated out as it might seem at first, but actually intertwined within itself.

With this in mind, readers may sense that the rich and connective sound that alliteration creates is essential to the poem, especially since these repeated sounds give the words a musicality that reflects the speaker's doting and amorous tone. Moreover, the feeling of connectivity that alliteration builds also underscores the poem's celebration of love and its ability to join two people together so cohesively.

Where Alliteration appears in the poem:

- **Line 3:** "go," "go," "dear," "done"
- **Line 4:** "doing," "darling"
- **Line 5:** "fear"
- **Line 6:** "fate," "for," "fate," "want"
- **Line 7:** "world," "world"
- **Line 8:** "whatever," "moon," "meant"
- **Line 9:** "whatever," "sun," "sing"
- **Line 10:** "nobody," "knows"
- **Line 11:** "root," "root," "bud," "bud"
- **Line 12:** "sky," "sky"
- **Line 13:** "higher," "soul," "hope," "hide"
- **Line 14:** "stars"

ANAPHORA

The speaker uses anaphora several times throughout the poem, using this form of repetition to create unique rhythms. The first instance of this appears in the very first line, when the speaker offers up successive phrases beginning with the words "i carry." This not only allows the speaker to establish a feeling of parallelism in the poem, but also functions as an intensifier—after all, the first appearance of "i carry" simply suggests that the speaker carries the lover's heart, but the second "i carry" pushes this a step further by upholding that the speaker carries the lover's heart *inside* the speaker's own heart. In this regard, anaphora allows the speaker to elaborate on an idea while also adding musicality to the opening line.

Anaphora can also be seen in the phrases "i fear / no fate" and "i want / no world," which also of course again employ clear parallelism. The grammatical construction of these phrases is exactly the same, as is the overall sentiment (which is that the speaker is perfectly happy because of the lover). This repetition links the two phrases together, underscoring the speaker's total contentment.

Anaphora can also be thought of as inserting order and patterns into a poem that is otherwise idiosyncratic in its use of rhythm. For instance, lines 10 and 11 ("here is the ... bud of the bud") differ from each other in that line 10 has 11 syllables and line 11 has 13 syllables. However, both lines begin with the phrase "here is the," giving them a feeling of cohesion and rhythm despite the fact that they vary from one another in length.

In keeping with this feeling of cohesion, the speaker repeats the same anaphora that appears in the first line in the poem's final line. Bringing back the repetition of the phrase "i carry," the speaker establishes this anaphora as one of the poem's defining elements, thereby placing even more emphasis on the image of carrying another person's love inside one's own heart.

Where Anaphora appears in the poem:

- **Line 1:** "i carry," "i carry"
- **Line 5:** "i"
- **Line 6:** "i"
- **Line 10:** "here is the"
- **Line 11:** "(here is the"
- **Line 15:** "i carry," "i carry"

APOSTROPHE

As a love poem addressed to an unnamed lover, it's arguable that the entirety of "i carry your heart with me(i carry it in" is an example of apostrophe. After all, it seems to speak directly to the lover, suggesting that it was written specifically for this person. This, in turn, means that *anything* in the poem is intended for the lover's eyes or ears.

However, lines 10 through 14 ("here is the ... the stars apart") do not explicitly mention the lover. Indeed, every other stanza in the poem uses the word "you" to speak directly to the lover, but this stanza focus more on a series of metaphors about love. The overall effect this has on the poem is worth noting, since the brief shift *away* from explicit apostrophe only calls even more attention to the fact that the rest of the poem is directly addressed to an unidentified subject. To that end, some variation of the word "you" appears eight times in this short poem, a testament to just how enamored the speaker is of this person.

Of course, it's quite common for love poems to make use of apostrophe, since they are often composed to express amorous feelings to a lover. Interestingly enough, though, such poems often refrain from saying anything extremely specific about their subjects, thereby rendering the poems themselves somewhat universal. As a result, readers are able to more thoroughly relate to the sentiments expressed in the poems, allowing the subject to mingle with their own love lives. This, it seems, is one reason that the speaker of "i carry your heart with

me(i carry it in" avoids giving any qualifying details about the lover, instead focusing simply on what it feels like to be so deeply in love.

Where Apostrophe appears in the poem:

- Lines 1-9
- Line 15

CAESURA

Even though the poem doesn't have a consistent meter, there are a number of caesuras. In fact, some lines have up to two caesuras, something that creates a slower reading experience.

However, the speaker's use of caesuras doesn't give the poem a disjointed feel like one might expect. Instead, the frequent pauses enforce a sense of rhythm that might not otherwise exist in the poem, since these lines are written in a style that exists somewhere between free verse and metered poetry. To that end, because the syllabic patterns vary from line to line, the caesuras help establish a certain cadence, as the speaker frequently ends one phrase and begins another in the course of the same line.

For instance, if one were to scan lines 5 and 6, it might look like this:

> i fear
> no fate || (for you | are my fate, | my sweet) || i want

Of course, it's important to remember that this poem is not actually written in a consistent meter, but this doesn't mean the syllables don't still have a certain rhythm. In this passage, for example, one could argue that the longer of the two lines is written in pentameter, meaning that it's comprised of five metrical feet. In contrast, the line that comes before it only has two syllables ("i fear"), creating just *one* metrical foot. Needless to say, this is a rather glaring inconsistency, one that might lead to a choppy, unpleasant rhythm.

But this is where the caesuras come in, breaking up the longer line so that it doesn't completely overshadow the brief line that precedes it. Indeed, the two caesuras ("fate || for" and "sweet || i") encourage readers to not just slow down, but also to divide the separate parts of this line into manageable chunks. As a result, the caesura before the words "i want" effectively pushes this phrase toward the enjambment at the end of the line, making it sound like the words are falling into the following line in the same way that "i fear" falls into "no fate." Simply put, the caesuras in this section divvy up an otherwise unwieldy rhythm while also smoothing out the overall flow, giving the poem a more measured and musical sound.

Like everything in this poem (including the punctuation and the structure), the use of caesuras in "i carry your heart with me(i carry it in" is unpredictable and idiosyncratic. Nowhere is this more evident than at the beginning of line 5, where there is a large amount of white space before the words "i fear." Although this is not a traditional caesura because caesuras exist between syllables within the same line (not at the very beginning of the line), this white space has a similar effect as a caesura would have, since it forces a substantial pause. This is therefore yet another way that Cummings achieves certain classic poetic effects while still breaking from convention.

Where Caesura appears in the poem:

- **Line 1:** "me(i"
- **Line 2:** "heart)i," "it(anywhere"
- **Line 3:** "go,my," "dear;and"
- **Line 4:** "doing,my"
- **Line 6:** "fate(for," "fate,my," "sweet)i"
- **Line 7:** "world(for"
- **Line 12:** "life;which"
- **Line 15:** "heart(i"

DIACOPE

The vast majority of the poem's lines include a diacope, as the speaker frequently repeats words in concentrated areas of the poem and in quick succession. Lines 5 through 9 illustrate this perfectly:

> i fear
> no fate(for you are my fate,my sweet)i want
> no world(for beautiful you are my world,my true)
> and it's you are whatever a moon has always meant
> and whatever a sun will always sing is you

These lines use diacope after diacope, first repeating "fate," then repeating "world," and then layering repetitions of "you," "whatever," and "always." In this way, the moments of diacope pile on top of each other and even thread their way *through* each other, creating a mosaic of repetition that gives emphasis to important words. This also gives the poem a highly musical quality and establishes a rhythm based not on meter, but on the words themselves, which create numerous instances of parallelism.

On the whole, the speaker's use of diacope achieves two important effects. First, the quick repetition gives rhythm, musicality, and order to a poem that might otherwise sound disjointed and chaotic. Second, the rapid recurrence of thematically significant words like "heart," "fate," "world," and even "you" calls attention to the speaker's all-consuming focus on this romantic relationship and how it affects the world at large. In turn, readers see that diacope ultimately intensifies the ideas about love and relationships that are already at play in the poem.

Where Diacope appears in the poem:

- **Line 1:** “i carry,” “heart,” “i carry”
- **Line 2:** “heart”
- **Line 3:** “go,” “go,” “done”
- **Line 4:** “doing”
- **Line 6:** “no fate,” “for you are,” “my,” “fate,” “my”
- **Line 7:** “no world,” “for,” “you are,” “my,” “world,” “my”
- **Line 8:** “you are,” “whatever,” “always”
- **Line 9:** “whatever,” “always,” “you”
- **Line 10:** “here is the”
- **Line 11:** “here is the,” “root of the root,” “the bud of the bud”
- **Line 12:** “the sky of the sky”
- **Line 15:** “i carry,” “heart,” “i carry,” “heart”

ENJAMBMENT

The enjambment in "i carry your heart with me(i carry it in" is somewhat tricky because of the way the speaker plays with the pace of the poem. For the most part, the phrases that seem grammatically incomplete at the end of a given line are enjambed, as is the case at the end of line 2, when the speaker says, "anywhere / i go you go." Interestingly, the enjambment in such instances is made all the more apparent by the speaker's use of caesuras to break lines up into distinct phrases. For instance, the first two lines contain multiple caesuras:

> i carry your heart with me || (i carry it in
> my heart) || i am never without it || (anywhere

These caesuras add to the overall rhythm of the poem, but they also delineate one phrase from the next, and this ultimately makes it obvious that phrases like "i carry it in" and "anywhere" are the beginnings of *new* phrases. This, in turn, means that they must be enjambed. After all, words like "anywhere" do not make sense as their own stand-alone sentences.

Of course, it's not always quite so clear whether a line is enjambed in this poem, since the rhythm and pace are varied and, thus, subjective. For instance, some readers might argue that line 5—"i fear"—can stand on its own and therefore isn't enjambed. However, it's worth noting that the next line's opening words—"no fate"—qualify the phrase "i fear," suddenly inverting the idea that the speaker is afraid of anything. In this way, the two phrases seem connected to one another, suggesting that "i fear" actually *is* enjambed. And yet, the ambiguity of this moment is most likely intentional, since it invites readers to question the extent to which the speaker's relationship with the lover actually banishes any kind of fear about the future.

Overall, the poem's enjambment interacts with the many caesuras to establish a rhythmic flow throughout the poem. Because the poem is written in free verse and uses strange syntax, the moments of enjambment are especially important, as they keep the poem from having a staccato, fragmented rhythm. This is quite significant, considering that a halting rhythm wouldn't match the speaker's happy, amorous tone. Consequently, enjambment plays a large role in the construction of the poem's prevailing sound.

Where Enjambment appears in the poem:

- **Lines 1-2:** “ in / my”
- **Lines 2-3:** “anywhere / i”
- **Lines 3-4:** “done / by”
- **Lines 5-6:** “fear / no”
- **Lines 6-7:** “want / no”
- **Lines 12-13:** “grows / higher”

METAPHOR

The poem is deeply metaphorical throughout. The first metaphor appears in the very first two lines, in fact, as the speaker claims to "carry" the lover's heart. Needless to say, this is clearly not a literal statement. After all, if the speaker truly did "carry" the lover's heart, this would have to mean that the lover's heart was no longer in the lover's body, therefore implying that the lover was dead! Since this is a love poem and not a gory death poem, then, it's obvious that the speaker is speaking figuratively, not literally.

Within this framework, the speaker pushes this exaggeration a step further by suggesting that the lover's heart exists inside the speaker's own heart. This strange image is even more unrealistic and figurative than the original idea of simply carrying the lover's heart. In turn, readers see just how strongly the speaker feels about the lover.

Indeed, this sense of excess or exaggeration foregrounds the entire poem, preparing readers for a number of intense and unabashed declarations, like the extended metaphor that appears in lines 11 through 14, when the speaker suggests that this romance with the lover is "the sky of a tree called life" that " grows higher than soul can hope or mind can hide." This is an odd moment in the poem, since the speaker jumps into intensely figurative language and imagery that associates this romantic relationship with abstract phenomena in nature—what's most important to grasp, though, is that this imagery is hyperbolic, pushing the speaker's romantic feelings to the extreme.

All in all, the speaker's use of metaphor is characteristic of a standard love poem, since so many love poems present readers with over-the-top pronouncements. The use of figurative language throughout conveys a form of expressive excitement that matches the tone of a love-struck speaker, which is exactly why it is so prominent in "i carry my your heart with me(i carry it in."

Where Metaphor appears in the poem:

- Lines 1-2
- Line 6
- Line 7
- Lines 8-9
- Lines 11-14
- Line 15

PARALLELISM

There are a number of different kinds of repetition in the poem, and one of the most prominent of these is parallelism. For example, the anaphora that appears in lines 1 ("i carry your ... it in") and in lines 10 and 11 ("here is the ... bud of the bud") also creates instances of parallelism. Beyond this, though, parallelism characterizes the other moments of repetition in the poem, not just those that appear at the beginning of successive phrases.

As a result, there is parallelism in almost every line of the poem, as the speaker says things like:

- "i fear / no fate" and "i want / no world"
- "whatever a moon has always meant" and "whatever a sun will always sing"
- "here is the deepest secret" and "here is the root of the root"

All of these phrases use not only similar (or the same) words as one another, but also mirror each other's grammar. The overall sound, feel, and construction of these phrases remains the same. As a result, the speaker is able to stitch one idea to the next, often using this cohesive repetition to reinforce the sense of unity that the poem champions. In the same way that the speaker feels unified with the lover, then, the poem itself uses parallelism to appear inextricably intertwined with itself.

Where Parallelism appears in the poem:

- **Line 1:** "i carry," "i carry"
- **Lines 2-4:** "anywhere / i go you go,my dear;and whatever is done / by only me is your doing,my darling"
- **Lines 5-6:** " i fear / no fate"
- **Line 6:** "(for you are my fate,my sweet)"
- **Lines 6-7:** "i want / no world"
- **Line 7:** "(for beautiful you are my world,my true)"
- **Line 8:** "whatever a moon has always"
- **Line 9:** "whatever a sun will always"
- **Line 10:** "here is the," "deepest secret nobody knows"
- **Line 11:** "here is the," "root of the root," "bud of the bud"
- **Line 12:** "sky of the sky"
- **Line 15:** "i carry," "i carry"

EPANALEPSIS

Another of the forms of repetition the speaker employs is epanalepsis, which ultimately enables the speaker to create a sense of circularity and inevitability in the poem. For instance, epanalepsis appears in the phrase that runs from line 3 to line 4 (this is also an example of polyptoton):

> ... and whatever is done
> by only me is your doing ...

The first occurrence of the verb "to do" appears in the first half of the phrase when the speaker says, "whatever is done." Then, in the latter half of the phrase, the speaker repeats this verb, saying, "is your doing." This construction allows the speaker to emphasize the extent to which everything in the speaker's life is motivated or influenced by the lover. Instead of simply saying, "You are responsible for everything I do," the speaker uses epanalepsis to demonstrate that everything always comes back to the lover, an idea embodied by the device's inherent sense of circularity (which arises from the use of repetition as the bookends of a given phrase).

This is also evident in lines 8 and 9, when the speaker says, "and it's you are whatever a moon has always meant / and whatever a sun will always sing is you." Again, this is not a perfect repetition, but the verb and subject remain the same in both cases, even if the conjugation of the verb changes. In turn, the speaker accentuates the idea that everything in life—in the speaker's life, that is—returns to the lover, an idea reinforced by the bookend repetition that epanalepsis lends to the poem.

Where Epanalepsis appears in the poem:

- **Lines 3-4:** "whatever is done / by only me is your doing"
- **Lines 8-9:** "and it's you are whatever a moon has always meant / and whatever a sun will always sing is you"

PERSONIFICATION

In line 9 ("and whatever a sun will always sing is you") the speaker uses personification to talk about the sun as if it were a human being and capable of singing. This aligns with the speaker's tendency throughout the poem to let love color the speaker's perception of the natural world. No matter where the speaker looks, it seems, it is impossible to think about anything other than the lover. As a result, looking at natural elements—like, for instance, the moon, the sun, a root, a bud, or a tree—only causes the speaker to think about the way that this romantic relationship interacts with the surrounding world. In turn, the speaker superimposes human emotions and behavior onto things that, in reality, don't have the capacity to feel or do such things.

The idea of the sun singing out is also in keeping with the poem's joyous tone. To that end, seemingly every line expresses

a sense of wonder and gratitude, both of which arise in the speaker as a result of the romantic relationship with the lover. What's more, the speaker suggests that the sun will *always* sing, implying that this romance with the lover will extend into the future forever. In this way, the speaker uses this instance of personification to underscore the undying nature of this kind of love, which will apparently go on without end in the same way that the sun will continue to sing about the lover into eternity.

Where Personification appears in the poem:

- **Line 9:** "and whatever a sun will always sing is you"

SIBILANCE

Sibilance exists in isolated moments in the poem, as the /s/ sound repeats throughout certain lines. For instance, line 9 contains two /s/ sounds: "and whatever a sun will always sing is you." Although subtle, this adds musicality to this line—something that is quite fitting, considering that the line itself is about singing. Accordingly, this repeated /s/ sound mimics the sound of the sun as it sings.

Although the moments of sibilance in "i carry your heart with me(i carry it in" might seem concentrated and restrained, it's worth noting that there is quite a bit of sibilance if readers count the /z/ sound, which many people consider to be sibilant. According to this perspective, line 9 is actually even more sibilant than it might first appear: "and whatever a sun will always sing is you." Similarly, lines 10 through 14 feature multiple /s/ and /z/ sounds:

> here is the deepest secret nobody knows
> (here is the root of the root and the bud of the bud
> and the sky of the sky of a tree called life;which
> grows
> higher than soul can hope or mind can hide)
> and this is the wonder that's keeping the stars apart

Granted, not everyone would consider all of these sounds to be sibilant, since some people believe that only proper /s/ sounds count as sibilance. However, given that the rest of the poem is so loose with its formal conventions, it seems likely that these /z/ sounds are strategically placed so that a general feeling of sibilance weaves its way through these lines. After all, the poem itself is an odd take on a sonnet, so it makes sense that the speaker would push against the standard rules of sibilance.

More importantly, though, it's worth noting that these sibilant sounds appear most often in the penultimate stanza, which focuses on a grand, transcendent form of connection with the natural world. In the same way that the speaker's romance with the lover has worked its way into seemingly everything in the surrounding world, then, the /s/ and /z/ sounds threaded through these lines create a feeling of cohesion and unity. In turn, readers see that the speaker's use of sibilance not only enhances the sound of the poem, but also embodies the idea of connection that is so important to the speaker.

Where Sibilance appears in the poem:

- **Line 9:** "sun," "sing"
- **Line 10:** "deepest," "secret"
- **Line 12:** "sky," "sky"
- **Line 13:** "soul"
- **Line 14:** "that's," "stars"

ASSONANCE

The speaker uses assonance to add a sing-song quality to some of the most celebratory, romantic lines. In turn, this knits certain sounds together in a beautiful way, uplifting the joy and emotion that the speaker derives from the relationship with the lover.

For instance, the long /oo/ sound repeats three times just in line 7 ("no world ... my true") and then twice more in the next line:

> "no world(for beautiful you are my world, my true)
> and it's you are whatever a moon has always meant

This creates a very pleasing sound, one reminiscent of the speaker's intensely positive feelings for the lover. Similarly, it's worth noting the way the speaker layers the long /i/ and /o/ sound in lines 12 through 13:

> and the sky of the sky of a tree called life;which
> grows
> higher than soul can hope or mind can hide

At first, these two lines focus on the /i/ sound, which is firmly established in line 12 ("and the ... which grows"). At the end of the line, however, the word "grows" establishes the long /o/ sound, which then weaves through the following line along with more instances of the /i/ sound. As a result, both lines have an extremely cohesive sound, as if they have been stitched together to unite the poem, which might otherwise feel disjointedly idiosyncratic and strange. In this sense, then, assonance acts as a unifying poetic device, one that links the most soothing sounds together in a way that makes up for the poem's lack of a formal rhyme scheme or a metrical pattern.

Where Assonance appears in the poem:

- **Line 7:** "beautiful you," "true"
- **Line 8:** "you," "moon"
- **Line 9:** "will," "sing is"
- **Line 10:** "here," "deepest secret," "nobody ," "knows"
- **Line 12:** "sky," "sky," "life," "grows"
- **Line 13:** "higher," "soul," "hope," "mind," "hide"

- **Line 14:** "stars apart"
- **Line 15:** "heart," "heart"

VOCABULARY

Fate (Line 6) - A future outcome, often one that seems inevitable or destined to turn out a certain way.

Sweet (Line 6) - In this case, the word "sweet" is used as a term of endearment (a pet name), as the speaker speaks adoringly to the lover.

True (Line 7) - The speaker uses the word "true" as a term of endearment for the lover, as if shortening the term "true love."

Bud (Line 11) - An unopened pod that has not yet blossomed into a flower or grown into a fully matured plant.

Wonder (Line 14) - A marvel or something that might cause astonishment. In the context of the poem, the speaker uses the word "wonder" to convey a sense of awe and respect, especially in response to the beauty of love.

FORM, METER, & RHYME

FORM

Although it is certainly not a perfect sonnet, the poem gestures toward certain structural conventions that are typically associated with the sonnet form. Of course, the poem has 15 lines instead of 14, which would suggest that it *isn't* a sonnet. However, line 5 is only two words long ("i fear") and is heavily indented, inviting readers to question whether or not it should really even be counted as its own line.

Interestingly enough, this two-word line also divides the first part of the poem into two groups of four lines, otherwise known as quatrains. If the short line "i fear" is ignored, then, the first half of the poem aligns with the form of an Italian sonnet, which is made up of two quatrains (which make up an octave) followed by a six-line sestet. However, the line "i fear" *is* there, effectively complicating the form and indicating that, though the poem is *similar* to an Italian sonnet, it has its own unique structure.

In keeping with this, lines 10 through 15 ("here is the ... in my heart") almost functions as a final sestet, except for the fact that the final line is presented as its own stanza. If the last line didn't appear after a stanza break, then the poem would end with the kind of six-line sestet that typically characterizes the standard Italian sonnet, but this is not the case, even if the poem does seem to gesture toward this convention.

Similarly, it's worth noting that the final two lines rhyme with each other ("apart" and "heart"). This is a typical thing that appears in Elizabethan sonnets, which always end with a rhyming couplet. In this way, the poem emulates yet another sonnet form without actually fully adhering to the rules of the form.

These idiosyncratic deviations from convention are characteristic of E. E. Cummings's style, so it's hard to argue that they reflect anything specific about this particular poem's interests or themes. Having said that, though, one might suggest that this unwieldy approach to structure represents the fact that the speaker and the lover's romance is uncontainable.

METER

"i carry your heart with me(i carry it in" is written in free verse, which means that it doesn't have a consistent meter. However, it's worth pointing out that, despite this lack of meter, many of its lines have the same number of syllables. For instance, the first three lines ("i carry your ... whatever is done") all contain 12 syllables, and the next line contains 11.

In fact, every line in the poem hovers around 11 or 12 syllables, lending a sense of uniformity to a poem that otherwise has very few governing principals in terms of meter or rhythm. This, however, does not mean that any kind of set meter runs from line to line. The lack of meter keeps the poem feeling vibrant and unpredictable, totally unrestrained—like the speaker's love itself.

Given that the poem plays with the conventional sonnet form, it's particularly notable that it is written in free verse, since sonnets are traditionally composed in iambic pentameter, meaning that each line contains five iambs (five da-DUMs). This, however, is obviously not the case in "i carry your heart with me(i carry it in." Consequently, the poem's lack of meter is yet another manner in which it deviates from convention and breaks the traditional concept of what counts as a sonnet.

RHYME SCHEME

The poem doesn't have an overall set rhyme scheme, but this is not to say that it doesn't make use of rhyme in some way or another. With this in mind, the most obvious rhymes appear toward the end of the poem. The last two stanzas, for instance, do have the following rhyme scheme:

ABACD D

Or:

A ... knows
B ... bud
A ... grows
C ... hide)
D ... apart
D ... heart)

This pattern mimics the rhyme scheme often found in

Elizabethan sonnets, which conclude with a final quatrain (four-line stanza) followed by a rhyming couplet. In these sonnets, every other line of the final quatrain rhymes, too, making the final rhyme scheme ABAB CC.

In this poem, though, only lines 10 and 12 rhyme perfectly ("knows" and "grows"). In lines 11 and 13, "bud" and "hide" don't rhyme but *do* share the same final consonance on the /d/ sound, lending them a similarity that *approaches* slant rhyme. Overall, then, lines 10 through 15 ("here is the ... in my heart") offer up a feeling of conclusion and cohesion that the rest of the poem lacks. The poem comes to an end with a feeling of connection and unity that reflects its thematic conception of love.

SPEAKER

The speaker of "i carry your heart with me(i carry it in" is never identified, making it impossible to determine the person's gender or any other identifying characteristics. The only thing that is abundantly clear is that this is somebody who is madly in love. To that end, the speaker is *so* in love that this relationship with the lover (whose identity also remains unknown) affects everything, from the way the speaker thinks about autonomy to the way the speaker views the external world. On the whole, the speaker is primarily interested in celebrating the lover and the romance they have together, which is why the poem has a pleasant and happy overall tone. The lack of specificity regarding the poem's speaker allows its ideas about love to feel universal; this is a poem that perhaps anyone who's been deeply in love can identify with.

SETTING

The setting of "i carry your heart with me(i carry it in" is unclear and nonspecific. The only specific details in the poem are those found in the natural world, as the speaker references the moon and the sun before offering up an onslaught of plant-related imagery in the second-to-last stanza. Although this attention to nature creates lush imagery that certainly connects some of the poem's more abstract ideas to a tangible environmental setting, it doesn't actually establish where the speaker is of clarify anything about the setting. After all, just because the speaker brings up the moon or talks about a tree doesn't mean anything, since it's possible for a person to think of such things without actually being near them. Consequently, the setting of the poem remains completely unknown from beginning to end. Again, this lack of specificity makes it feel more universal. Anyone who's been in love can probably identify with the poem.

CONTEXT

LITERARY CONTEXT

As a love poem, "i carry your heart with me(i carry it in" belongs to a long tradition of poetry addressed to romantic partners. Such poems speak to an unidentified lover using a celebratory and admiring tone, as is the case in famous poems like Elizabeth Barrett Browning's "How do I love thee? Let me count the ways," Shakespeare's "Sonnet 18," Percy Bysshe Shelley's "Love's Philosophy," Lord Byron's "She Walks in Beauty," Robert Burns's "A Red, Red Rose," and a number of other old poems. Like "i carry your heart with me(i carry it in," many of the previously mentioned poems use naturalistic imagery as a way of expressing what it feels like to be in love.

This attention to love and nature aligns Cummings with the major themes of the Romantic movement, which is perhaps why many of his poems are roughly based on the sonnet form—after all, some of the most famous poems of the Romantic era were sonnets. However, Cummings was also interested in experimenting with poetic structure. This is clear in "i carry your heart with me(i carry it in," which takes the traditional form of a sonnet and pushes it into free verse by changing the standard number of lines and avoiding any kind of fixed meter or rhyme scheme.

It is by doing things like this that Cummings managed to create his own style, which was both refreshingly new and reminiscent of past poetic practices (though some of his poems are so unique in their use of structure and syntax that they only resemble each other). As an innovative poet in the mid-1900s, then, he helped modernism—which could sometimes be very tightly controlled, serious, and measured—shift toward the more free-flowing, open minded formal experimentation that eventually defined postmodernism in the latter half of the century.

HISTORICAL CONTEXT

"i carry your heart with me(i carry it in" was first published in 1952 in a volume of poetry by E. E. Cummings entitled *Complete Poems: 1904–1962*. In addition to all the poems Cummings published in his lifetime, this collection also included many previously unpublished poems, including "i carry your heart with me(i carry it in." All in all, Cummings was one of the most important poets of the modern era, since his idiosyncratic use of grammar, syntax, and form ultimately guided the overall trajectory in poetry toward free verse and experimentation.

Cummings was a young man during World War I and enlisted in the military in 1917. He spent his war years in the Ambulance Corps in Paris, falling in love with the city and enjoying the company of French soldiers. He was eventually taken as a prisoner in France, where he was detained for nearly four months before being released. He then returned to the United

States in 1918 but was drafted into the Army shortly thereafter, though he only served a short time at a division camp in Massachusetts.

These wartime experiences served as a precursor to Cummings's work as a professional author, since his first book didn't come out until 1922. This, however, is not to say that his brief time as a soldier (or, for that matter, a prisoner) profoundly affected his writing. Although these experiences most likely worked their way into his writing in some regard, he is not known as a war poet, even if he lived during not just the First World War, but also the Second World War, which ended only seven years before the publication of "i carry your heart with me(i carry it in."

MORE RESOURCES

EXTERNAL RESOURCES

- On the Big Screen — Watch Cameron Diaz read "i carry your heart(i carry it in" at a wedding scene in the 2005 film "In Her Shoes." (https://www.youtube.com/watch?v=Yd1Bx8u7Om4)
- Self-Portrait — It's well known that E. E. Cummings was a masterful poet, but not everyone knows that he was also a rather skilled painter. Check out, for instance, this self-portrait he painted, which is part of the Smithsonian's National Portrait Gallery. (https://npg.si.edu/object/npg_NPG.73.26)
- A Reading of the Poem — Listen to E. E. Cummings himself read the poem! In particular, pay special attention to the way he paces himself and where he inserts pauses between phrases. (https://www.youtube.com/watch?v=Q4Qb9XmHXX4)
- Board Book — After its original publication, "i carry your heart(i carry it in" was published as an illustrated "board book." In this video, you can see the illustrations and how they pair with the lines of the poem. (https://vimeo.com/226821206)
- The Man Behind the Poem — Read more about E. E. Cummings in this overview of his life and work. (https://www.poetryfoundation.org/poets/e-e-cummings)

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