

Walt Whitman S Leaves Of Grass Hv Diva Portal

The poetry of Walt Whitman is the cornerstone of modern American verse. He was America's first truly great poet and his influence is still evident today. The first edition of Whitman's "Leaves of Grass, published in 1855, was a revolutionary manifesto declaring America's independence from European cultural domination. His rhapsodic free verse broke radically with poetic tradition: it was poetry about America, its democracy, its people, and its hopes. It was uniquely American without apology--brash, proud, optimistic, and filled with the bustling energy of the new and growing nation. This collection brings together Whitman's greatest and most famous poems spanning the whole of his career. From the groundbreaking first edition of "Leaves of Grass are seven poems, including "Song of Myself" and "I Sing the Body Electric." From later editions there are such masterpieces as "Crossing Brooklyn Ferry," "Out of the Cradle Endlessly Rocking," and "I Hear America Singing." Also included is Whitman's great cycle of Civil War Poems, "Drum-Taps, which he wrote in the months when he was ministering to the wounded in battlefield hospitals. Concluding this collection is one of his last poems, "Good-bye My Fancy!"--his touching farewell to his muse, his life, and his readers. More than one hundred years after his death, Walt Whitman's poetry has become part of the American heritage. It is a visionary which speaks as aptly to readers today as it will to future generations. As he says in "Crossing Brooklyn Ferry," "others...look back on me because I look'd forward to them." Whitman's poetry is a link that connects all Americans--past, present, and future. This book features a deluxe cover, ribbon marker, top stain, and decorative endpaper with a nameplate.

*Five Works In One This masterpiece contains a collection of five popular works. * Leaves of Grass (originally published in 1855) Various Works and Poems: * Ralph Waldo Emerson and Walt Whitman's Letter Correspondence (1856, Ralph Waldo Emerson and Walt Whitman) * O Captain! My Capitan (originally published in 1865) * When Lilacs Last in the Dooryard Bloom'd (originally published in 1865) * A Complete Biography of Walt Whitman (written by CSA Publishing in 2020)*

Offers poetry selections from the nineteenth-century American master.

Reproduction of the original: The Wound Dresser by Walt Whitman

Leaves of Grass, 1860

Song of the Open Road

The World of Jewish Learning

The Wound Dresser

The Original Preface to Leaves of Grass

Walt Whitman (1819-92) is generally considered to be the most important American poet of the 19th century. He published the first edition of his major work, Leaves of Grass, in 1855. For the rest of his life, Whitman produced further editions of the book, ending with the ninth, or "deathbed," edition in 1891-92. What began as a slim book of 12 poems was by the end of his life a thick compendium of his work. Whitman regarded each version as its own distinct book and continuously altered the contents. He added new poems, named or renamed old ones, and, until 1881, repeatedly regrouped them. He changed the typography, appended annexes, reworded lines, and changed punctuation, making each edition unique. Shown here is the rare first edition, which Whitman printed without the author's name on the title page. Publication of the book was heralded by anonymous reviews printed in New York papers, which clearly were written by Whitman himself. They accurately described the break-through nature of his "old and new" work. "An American bard at last!" trumpeted one self-review. Whitman also received a generous boost of publicity from the best-selling writer Fanny Fern, who befriended the newly published poet and championed Leaves as daring and fresh in her popular column in the New York Ledger on May 10, 1856.

A new selection of Walt Whitman's groundbreaking poetry edited and introduced by Professor Bridget Bennett. This new collection is taken from the final version, the 'death-bed edition', and it includes many of his most famous poems such as 'Song of Myself' and 'I Sing the Body Electric'. Edited and introduced by Professor Bridget Bennett. Leaves of Grass is Walt Whitman's glorious poetry collection, first published in 1855. He revised and expanded throughout his lifetime. It was ground breaking in its subject matter and in its direct, unembellished style. Whitman wrote about the United States and its people, its revolution, and about democracy. He wrote openly about the body and about desire in a way that completely broke with convention and which paved the way for a completely new kind of poetry.

Walt Whitman's poem was first published in the 1856 collection Leaves of Grass.

In 1855, a small volume appeared, self-published by a failed Brooklyn journalist and carpenter: twelve untitled poems and a preface announcing the author's aims. A commercial failure, this book was the beginning of a massive, lifelong enterprise. Six editions and thirty-seven years later, Leaves of Grass had been recognized as one of the central masterworks of world poetry. This Library of America Paperbacks edition includes two complete texts: the 1855 first edition and the magnificent culminating edition of 1891-1892. For almost thirty years, The Library of America has presented America's best and most significant poetry in two acclaimed hardcover editions. Now, a new series, Library of America Paperback Classics, offers attractive and affordable books that bring The Library of America's authoritative texts within easy reach of every reader. Each book features an introductory essay by one of a leading writer, as well as a detailed chronology of the author's life and career, an essay on the choice and history of the text, and notes. The essays in this Paperback Classic are drawn from Walt Whitman: Poetry and Prose, edited by Justin Kaplan, volume #3 in the Library of America series.

Leaves of Grass and Selected Poems and Prose

American Bard

What Is the Grass: Walt Whitman in My Life

Walt Whitman: Selected Poems

Highlights the latest currents in Whitman scholarship and demonstrates how Whitman's work transforms discussions in literary studies.

Leaves of Grass Volume 2 By Walt Whitman 'I celebrate myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you. I loafe and invite my soul, I lean and loafe at my ease....observing a spear of summer grass.' So begins Leaves of Grass, the first great American poem and indeed, to this day, the greatest and most essentially American poem in all our national literature. The publication of Leaves of Grass in July 1855 was a landmark event in literary history. Ralph Waldo Emerson judged the book 'the most extraordinary piece of wit and wisdom America has yet contributed.' Nothing like the volume had ever appeared before. Everything about it--the unusual jacket and title page, the exuberant preface, the twelve free-flowing, untitled poems embracing every realm of experience--was new. The 1855 edition broke new ground in its relaxed style, which prefigured free verse; in its sexual candor; in its images of racial bonding and democratic togetherness; and in the intensity of its affirmation of the sanctity of the physical world. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

The typeface, design, and layout of the original publication of the first great American poem are captured in this special commemorative edition celebrating the seminal volume's 150th anniversary.

As featured in AMC's Breaking Bad, given by Gale Boetticher to Walter White and discovered by Hank Schrader. "I celebrate myself, And what I assume you shall assume, For every atom belonging to me as good belongs to you. I loafe and invite my soul, I lean and loafe at my ease....observing a spear of summer grass." So begins Leaves of Grass, the first great American poem and indeed, to this day, the greatest and most essentially American poem in all our national literature. The publication of Leaves of Grass in July 1855 was a landmark event in literary history. Ralph Waldo Emerson judged the book "the most extraordinary piece of wit and wisdom America has yet contributed." Nothing like the volume had ever appeared before. Everything about it--the unusual jacket and title page, the exuberant preface, the twelve free-flowing, untitled poems embracing every realm of experience--was new. The 1855 edition broke new ground in its relaxed style, which prefigured free verse; in its sexual candor; in its images of racial bonding and democratic togetherness; and in the intensity of its affirmation of the sanctity of the physical world. This Anniversary Edition captures the typeface, design and layout of the original edition supervised by Whitman himself. Today's readers get a sense of the "ur-text" of Leaves of Grass, the first version of this historic volume, before Whitman made many revisions of both format and style. The volume also boasts an afterword by Whitman authority David Reynolds, in which he discusses the 1855 edition in its social and cultural contexts: its background, its reception, and its contributions to literary history. There is also an appendix containing the early responses to the volume, including Emerson's letter, Whitman's three self-reviews, and the twenty other known reviews published in various newspapers and magazines. This special volume will be a must-have keepsake for fans of Whitman and lovers of American poetry.

Leaves of Grass: The Complete 1855 and 1891-92 Editions

Selected Poems

Poems by Walt Whitman

Song of Myself ...

Leaves of Grass and Other Writings

Leaves of Grass is Walt Whitman 's glorious poetry collection, first published in 1855, which he revised and expanded throughout his lifetime. It was ground-breaking in its subject matter and in its direct, unembellished style. Part of the Macmillan Collector 's Library; a series of stunning, clothbound, pocket sized classics with gold foiled edges and ribbon markers. These beautiful books make perfect gifts or a treat for any book lover. This edition is edited and introduced by Professor Bridget Bennett. Whitman wrote about the United States and its people, its revolutionary spirit and about democracy. He wrote openly about the body and about desire in a way that completely broke with convention and which paved the way for a completely new kind of poetry. This new collection is taken from the final version, the Deathbed edition, and it includes his most famous poems such as ' Song of Myself ' and ' I Sing the Body Electric ' . "The Good Gray Poet, A Vindication" by William Douglas O'Connor. 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.

In 1855 Walt Whitman published Leaves of Grass, the work which defined him as one of America's most influential voices, and which he added to throughout his life. A collection of astonishing originality and intensity, it spoke of politics, sexual emancipation and what it meant to be an American. From the joyful 'Song of Myself' and 'I Sing the Body Electric' to the elegiac 'When Lilacs Last in the Dooryard Bloom'd', Whitman's art fuses oratory, journalism and song in a vivid celebration of humanity.

Where its predecessor dwelt primarily upon the content, mode, and practitioners of Torah study, this volume focuses upon issues--some theoretical, others pragmatic; some current, others timeless--which concern the practice and implementation of Torah. It opens with an inquiry into whether, and to what extent, Halakhah recognizes the validity and value of an ethic which, in some sense, lies beyond its scope. This is followed by two essays--focused upon events in Israel but of more general significance, as well--which deal with the character--and bounds of Jewish polity. Tangentially related is the subject of the next chapter--straddling the communal and the personal--regarding the parameters of

tolerance. The next several chapters treat more purely personal topics--response to suffering, Shabbat prayer, and shemittah. They are followed by discussions of aspects of the sensitive areas of conversion, abortion, and the Israeli chief rabbinate, commingled with two essays, more sociologically oriented, on Jewish self-identification and communal service, and an exchange concerning Baruch Goldstein. These are, in turn, followed by two chapters focused upon modern or centrist Orthodoxy, particularly. The volume concludes with a series of responses to major questions posed in various symposia, in which participants were asked, descriptively and prescriptively, both to evaluate the current Jewish scene and to chart a suggested course for its future direction.

Authoritative Texts, Other Poetry and Prose, Criticism

The Complete Writings of Walt Whitman

Three Volumes in One

Leaves of Grass by Walt Whitman, the Original 1855 Edition

The Sesquicentennial Essays

Presents a revision of the 1973 Norton Critical Edition of Walt Whitman's "Leaves of Grass," and includes the full text of the 1855 edition, as well as excerpts from two prose works, annotations, and commentary.

Edited, with an Introduction, by Lawrence Buell

This comprehensive volume celebrates the 150th anniversary of the 1855 edition of Walt Whitman's Leaves of Grass with twenty essays by preeminent scholars representing a variety of critical perspectives that focus exclusively on the original edition. Once regarded as primarily a collector's item, this edition is now viewed as the poet's most bold and compelling articulation of the possibilities of American democracy. The essays weave a rich tapestry of the most current, innovative criticism on this foundational book of American poetry. The contributors treat Whitman's poetry, his biography, his politics, his reception in the United States and abroad, race and ethnic issues, nineteenth-century America, and even the complex typographical history of the first edition of Leaves of Grass. The volume also includes a tribute from the renowned poet Galway Kinnell.

This unabridged edition of Leaves of Grass presents the original 1855 versions and limited formatting of Whitman's most famous poems, including "Song of Myself," "I Sing the Body Electric," and "There Was a Child Went Forth."

On the Beach

The Works of Walt Whitman

Walt Whitman's Leaves of Grass

A Library of America Paperback Classic

The Story of Ferdinand

Leaves of Grass's original preface, which expressed Whitman's views on America and poetry, is presented in a verse format

In May 1860, Walt Whitman published a third edition of Leaves of Grass. His timing was compelling. Printed during a period of regional, ideological, and political divisions, written by a poet intimately concerned with the idea of a United States as "essentially the greatest poem," this new edition was Whitman's last best hope for national salvation. Now available in a facsimile edition, Leaves of Grass, 1860 faithfully reproduces Whitman's attempt to create a "Great construction of the New Bible" to save the nation on the eve of civil war and, for the first time, frames the book in historical rather than literary terms. In his third edition, Whitman added 146 new poems to the 32 that comprised the second edition, reorganized the book into a bible of American civic religion that could be cited chapter and verse, and included erotic poetry intended to bind the nation in organic harmony. This 150th anniversary edition includes a facsimile reproduction of the original 1860 volume, a thought-provoking introduction by antebellum historian and Whitman scholar Jason Stacy that situates Whitman in nineteenth-century America, and annotations that provide detailed historical context for Whitman's poems. A profoundly rich product of a period when America faced its greatest peril, this third edition finds the poet transforming himself into a prophet of spiritual democracy and the Whitman we celebrate today—boisterous, barbaric, and benevolent. Reprinting it now continues the poet's goal of proclaiming for "the whole of America for each / individual, without exception . . . uncompromising liberty and equality."

"The most shocking fiction I have read in years. What is shocking about it is both the idea and the sheer imaginative brilliance with which Mr. Shute brings it off." THE SAN FRANCISCO CHRONICLE They are the last generation, the innocent victims of an accidental war, living out their last days, making do with what they have, hoping for a miracle. As the deadly rain moves ever closer, the world as we know it winds toward an inevitable end....

Leaves of Grass by Walt Whitman. Leaves of Grass is a poetry collection by the American poet Walt Whitman (1819-1892). Although the first edition was published in 1855, Whitman spent most of his professional life writing and re-writing Leaves of Grass, revising it multiple times until his death. This resulted in vastly different editions over four decades—the first, a small book of twelve poems and the last, a compilation of over 400. The poems of Leaves of Grass are loosely connected, with each representing Whitman's celebration of his philosophy of life and humanity. This book is notable for its discussion of delight in sensual pleasures during a time when such candid displays were considered immoral. Where much previous poetry, especially English, relied on symbolism, allegory, and meditation on the religious and spiritual, Leaves of Grass (particularly the first edition) exalted the body and the material world. Influenced by Ralph Waldo Emerson and the Transcendentalist movement, itself an offshoot of Romanticism, Whitman's poetry praises nature and the individual human's role in it. However, much like Emerson, Whitman does not diminish the role of the mind or the spirit; rather, he elevates the human form and the human mind, deeming both worthy of poetic praise.

Walt Whitman Poetry Collection: Leaves of Grass, Various Works and Poems, and a Complete Biography of Walt Whitman

Leaves of Faith

1855

Grass As a Symbol For Life and Death in Walt Whitman's "Song of Myself"

Poetry for Kids: Walt Whitman

Named a Most Anticipated Book of 2020 by Buzzfeed, Library Journal, The Millions, and The Rumpus Effortlessly blending biography, criticism, and memoir, National Book Award-winning poet and best-selling memoirist Mark Doty explores his personal quest for Walt Whitman. Mark Doty has always felt haunted by Walt Whitman's bold, perennially new American voice, and by his equally radical claims about body and soul and what it means to be a self. In *What Is the Grass*, Doty—a poet, a New Yorker, and an American—keeps company with Whitman and his *Leaves of Grass*, tracing the resonances between his own experience and the legendary poet's life and work. What is it then between us? Whitman asks. In search of an answer, Doty explores spaces—both external and internal—where he finds the poet's ghost. He meditates on desire, love, and the mysterious wellsprings of the poet's enduring work: a radical experience of transformation and enlightenment, queer sexuality, and an obsession with death, as well as unabashed love for a great city and for the fresh, rowdy character of American speech. In riveting close readings threaded with personal memoir and illuminated by awe, Doty reveals the power of Whitman's persistent presence in his life and in the American imagination at large. How does a voice survive death? *What Is the Grass* is a conversation across time and space, a study of the astonishment one poet finds in the accomplishment of another, and an attempt to grasp Whitman's deeply hopeful vision of human possibility.

American literature and culture are inconceivable without the towering presence of Walt Whitman. Expansive, ecstatic, original in ways that continue to startle and to elicit new discoveries, Whitman's poetry is a testament to the surging energies of 19th-century America and a monument to the transforming power of literary genius. His incantatory rhythms, revolutionary sense of Eros, and generous, all-embracing vision invite renewed wonder at each reading. Although he has been a defining influence for many poets—Garcia Lorca, Fernando Pessoa, Robinson Jeffers, and Allen Ginsberg—his style is ultimately inimitable, and his achievement unsurpassed in American poetry. "One always wants to start out fresh with Whitman," writes Harold Bloom in his introduction, "and read him as though he never has been read before." In a selection that ranges from early notebook fragments and the complete "Song of Myself" to the valedictory "Good-bye My Fancy!," Bloom has chosen 47 works to represent "the principal writer that America—North, Central, or South—has brought to us." About the American Poets Project Elegantly designed in compact editions, printed on acid-free paper, and textually authoritative, the American Poets Project makes available the full range of the American poetic accomplishment, selected and introduced by today's most discerning poets and critics.

Introduce children to the work of celebrated American poet Walt Whitman! Carefully chosen for kids, 35 illustrated poems are presented and explained by New York University professor Karen Karbenier, PhD, a Whitman expert. *Walt Whitman* includes enlightening commentary for each poem, definitions of key words, and a foreword by the expert. Vibrant illustrations invigorate the poetry. Starting off with "I Hear America Singing," the collection includes excerpts from "Song of Myself," "O Captain! My Captain!", poems from *Leaves of Grass*, and many more thought-provoking, descriptive, and kid-friendly selections.

"Give me the splendid, silent sun with all his beams full-dazzling." -Walt Whitman, *Leaves of Grass* *Leaves of Grass* is a poetry collection by the American poet Walt Whitman (1819-1892). The poems of *Leaves of Grass* are loosely connected, with each representing Whitman's celebration of his philosophy of life and humanity. This book is notable for its discussion of delight in sensual pleasures during a time when such candid displays were considered immoral. Where much previous poetry, especially English, relied on symbolism, allegory, and meditation on the religious and spiritual, *Leaves of Grass* exalted the body and the material world. Influenced by Ralph Waldo Emerson and the Transcendentalist movement, itself an offshoot of Romanticism, Whitman's poetry praises nature and the individual human's role in it. However, much like Emerson, Whitman does not diminish the role of the mind or the spirit; rather, he elevates the human form and the human mind, deeming both worthy of poetic praise. *Leaves of Grass* was highly controversial during its time for its explicit sexual imagery, and Whitman was subject to derision by many contemporary critics. Over time, however, the collection has infiltrated popular culture and been recognized as one of the central works of American poetry. A True Classic that Belongs on Every Bookshelf!

The New Walt Whitman Studies

Leaves of Grass: The Complete 1891-92 Edition

(American Poets Project #4)

Walt Whitman

Poems of Walt Whitman (*Leaves of Grass*)

From A to Z, the Penguin Drop Caps series collects 26 unique hardcovers—featuring cover art by Jessica Hische It all begins with a letter. Fall in love with Penguin Drop Caps, a new series of twenty-six collectible and hardcover editions, each with a type cover showcasing a gorgeously illustrated letter of the alphabet. In a design collaboration between Jessica Hische and Penguin Art Director Paul Buckley, the series features unique cover art by Hische, a superstar in the world of type design and illustration, whose work has appeared everywhere from Tiffany & Co. to Wes Anderson's recent film *Moonrise Kingdom* to Penguin's own bestsellers *Committed* and *Rules of Civility*. With exclusive designs that have never before appeared on Hische's hugely popular Daily Drop Cap blog, the Penguin Drop Caps series debuted with an 'A' for Jane Austen's *Pride and Prejudice*, a 'B' for Charlotte Brönte's *Jane Eyre*, and a 'C' for Willa Cather's *My Ántonia*. It continues with more perennial classics, perfect to give as elegant gifts or to showcase on your own shelves. W is for Whitman. When Walt Whitman self-published his *Leaves of Grass* in July 1855, he altered the course of literary history. One of the greatest masterpieces of American literature, it redefined the rules of poetry while describing the soul of the American character. Throughout his life, Whitman continuously revised, expanded, and republished *Leaves of Grass*, but the 1855 original marked Whitman's fresh and bold arrival, greeted by Ralph Waldo Emerson as "the beginning of a great career." This volume specially compiled for Penguin Drop Caps will also include a range of additional popular poems including selections from "Calamus," "Crossing Brooklyn Ferry," and "Drum-Taps," as well as Whitman's 1855, 1856 and 1976 prefaces and "Democratic Vistas."

This is a copy of the first self-published copy of *Leaves of Grass*, published on July 4, 1855 in Brooklyn, NY. 795 copies were printed, although only 200 copies were bound with the green cover. The author's name did not appear on the cover, although it does appear in the poem on page 31 in this edition. Walt Whitman continued to work on this masterwork until his death. Six more versions appeared during his

lifetime, and after his death a "death-bed" version appeared. History buffs will know that the 1855 edition was printed six years before Abraham Lincoln became president. Later editions are important because of the poems Whitman wrote about the Civil War and Abraham Lincoln. This 1855 edition is a favorite of many poets because of the fresh energy in the presentation and language. This edition was gone over line by line to be sure the text is readable, and the line breaks closely represent Whitman's original intention. Also, the full 1855 introduction by Walt Whitman is included in this edition. period reviews "We find upon our table (and shall put into the fire) a thin octavo volume, handsomely printed and bound. We shall not aid in extending the sale of this intensely vulgar, nay, absolutely beastly book, by telling our readers where it may be purchased." - Frank Leslie, Illustrated Newspaper "In glancing rapidly over the 'Leaves of Grass' you are puzzled whether to set the author down as a madman or an opium eater; when you have studied them you recognize a poet of extraordinary vigor, nay even beauty of thought, beneath the most fantastic garments of diction." The New York Daily News "We had ceased, we imagined, to be surprised at anything that America could produce...but the last monstrous importation from Brooklyn, New York, has scattered our indifference to the winds...This portrait expresses all the features of the hard democrat, and none of the flexible delicacy of the civilized poet." London Critic "Walt is one of the most amazing, one of the most startling, one of the most perplexing creations of the modern American mind." Transatlantic Leader "We have glanced through this book with disgust and astonishment; - astonishment that anyone can be found who would dare to print such a farrago of rubbish." Dublin Review Ferdinand likes to sit quietly and smell the flowers, but one day he gets stung by a bee and his snorting and stomping convince everyone that he is the fiercest of bulls.

Research Paper (undergraduate) from the year 2017 in the subject American Studies - Literature, grade: 2.3, University of Erfurt, course: Nature in American Poetry, language: English, abstract: In this paper the author concentrates on one of Walt Whitman's most important poems: "Song of Myself", which is an exploration of the author himself, nature and his surroundings, especially the symbolism of "grass" in it. The author starts by classifying Leaves of Grass in American Literature, and to put the title of the book in context with the usage of grass in the poem. In the main part of the paper she is of course going to focus on the grass, how it is used and what it means, spanning themes of individuality, knowability of nature and ecology, also using theoretical approaches by Greg Garrard, W.J.T. Mitchell and Lawrence Buell. Whitman tries to abstractly answer those questions for himself, especially considering how frail Americans must've felt on the brink of the Civil War and over the controversy of the slave trade. The theory brought forward is that the grass in the poem symbolizes humanity and life, but also death and decay, which is in one way a stark contrast. But then again, it also makes total sense after having read the whole poem, because it all connects in the life span of a human being.

Leaves of Grass and Selected Prose

Walt Whitman: Poetry and Prose (LOA #3)

The 150th Anniversary Facsimile Edition

The Good Gray Poet, A Vindication

The Complete Poems

This Library of America edition is the biggest and best edition of Walt Whitman's writings ever published. It includes all of his poetry and what he considered his complete prose. It is also the only collection that includes, in exactly the form in which it appeared in 1855, the first edition of Leaves of Grass. This was the book, a commercial failure, which prompted Emerson's famous message to Whitman: "I greet you at the beginning of a great career." These twelve poems, including what were later to be entitled "Song of Myself" and "I Sing the Body Electric," and a preface announcing the author's poetic theories were the first stage of a massive, lifelong work. Six editions and some thirty-seven years later, Leaves of Grass became one of the central volumes in the history of world poetry. Each edition involved revisions of earlier poems and the incorporation of new ones. As it progressed, it was hailed by Emerson, Thoreau, Rossetti and others, but was also, as with the sixth edition in 1881-82, beset by charges of obscenity for such poems as "A Woman Waits for Me." Printed here is the final, great culminating edition of 1891-92, the last supervised by Whitman himself just before his death. Whitman's prose is no less extraordinary. Specimen Days and Collect (1882) includes reminiscences of nineteenth-century New York City that will fascinate readers in the twenty-first, notes on the Civil War, especially his service in Washington hospitals, and trenchant comments on books and authors. Democratic Vistas (1871), in its attacks on the misuses of national wealth after the Civil War, is relevant to conditions in our own time, and November Boughs (1888) brings together retrospective prefaces, opinions, and random autobiographical bits that are in effect an extended epilogue on Whitman's life, works, and times. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length,

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Walt Whitman's Leaves of Grass Oxford University Press

The Original 1855 Edition

Leaves of Grass