

Blades Of Grass Walt Whitman

Brian Teare

Leaves of Grass Walt Whitman, 1872

Walt Whitman's Leaves of Grass Walt Whitman, 2005-04-15 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.

Companion Grasses Brian Teare, 2013 What does it mean to dwell in a place? These adventurous poems go on foot in search of answers. Walking the cities, coasts, forests and mountains of Northern California and New England, they immerse themselves in the specifics of bioregion and microclimate, and take special note of the cycle of death and rebirth that plays out dramatically in California's chaparral and grasslands. Inspired by Transcendentalism, Companion Grasses sees the sacred in the workings of the material world, but its indebtedness to the ecological tradition of California poets like Gary Snyder and Brenda Hillman means that it also unearths such evidence in the sensual materiality of words themselves. Both ecologically rich landscapes and highly rhythmic inscapes, these poems set seasonal and human dramas side-by-side, wresting an original, signature music from the meeting of site and sight. In pursuing an aesthetics situated in place, they compose an ethics of what it means to be a human companion to the natural world: What we love, how we care for it, /is where we live.

Song of Myself Walt Whitman, 2024-03-20 One of the Greatest Poems in American Literature Walt Whitman (1819-1892) was considered by many to be one of the most important American poets of all time. He had a profound influence on all those who came after him. "Song of Myself", a portion of Whitman's monumental poetry collection "Leaves of Grass", is one of his most beloved poems. It was through this moving piece that Whitman first made himself known to the world. One of the most acclaimed of all American poems, it is written in Whitman's signature free verse style, without a regular form, meter, or rhythm. His lines have a mesmerizing chant-like quality, as he sought to make poetry more appealing. Few poems are as fun to read aloud as this one. Considered to be the core of his poetic vision, this poem is an optimistic and inspirational look at the world in 1855. It is exhilarating, epic, and fresh in its brilliant and fascinating diction and wordplay as it tries to capture the unique meaning of words of the day, while also embracing the rapidly evolving vocabularies of the sciences and the streets. Far ahead of its time, it was considered by many social conservatives to be scandalous and obscene for its depiction of sexuality and desire, while at the same time, critics hailed the poem as a modern masterpiece. This first version of "Song

of Myself” is far superior to the later versions and will delight readers with the playfulness of its diction as it glorifies the self, body, and soul. “I am large, I contain multitudes,”

Poems by Walt Whitman Walt Whitman,2016-04-22 Walt Whitman is widely regarded as one of the masters of American poetry. Here are collected his finest poems, a perfect companion for any fan of Whitman's work.

Leaves of Grass Walt Whitman,1855

Song of Ourselves Mark Edmundson,2021-04-13 In the midst of a crisis of democracy, we have much to learn from Walt Whitman’s journey toward egalitarian selfhood. Walt Whitman knew a great deal about democracy that we don’t. Most of that knowledge is concentrated in one stunning poem, Song of Myself. Esteemed cultural and literary thinker Mark Edmundson offers a bold reading of the 1855 poem, included here in its entirety. He finds in the poem the genesis and development of a democratic spirit, for the individual and the nation. Whitman broke from past literature that he saw as “feudal”: obsessed with the noble and great. He wanted instead to celebrate the common and everyday. Song of Myself does this, setting the terms for democratic identity and culture in America. The work captures the drama of becoming an egalitarian individual, as the poet ascends to knowledge and happiness by confronting and overcoming the major obstacles to democratic selfhood. In the course of his journey, the poet addresses God and Jesus, body and soul, the love of kings, the fear of the poor, and the fear of death. The poet’s consciousness enlarges; he can see more, comprehend more, and he has more to teach. In Edmundson’s account, Whitman’s great poem does not end with its last line. Seven years after the poem was published, Whitman went to work in hospitals, where he attended to the Civil War’s wounded, sick, and dying. He thus became in life the democratic individual he had prophesied in art. Even now, that prophecy gives us words, thoughts, and feelings to feed the democratic spirit of self and nation.

The Evolution of Walt Whitman Roger Asselineau,1999-09 Now, nearly forty years after its original translation into English, Roger Asselineau's complete and magisterial biography of Walt Whitman will remind readers of the complex weave of traditions in Whitman scholarship. It is startling to recognize how much of our current understanding of Whitman was already articulated by Asselineau nearly half a century ago. Throughout its eight hundred pages, The Evolution of Walt Whitman speaks with authority on a vast range of topics that define both Whitman the man and Whitman the mythical personage. Remarkably, most of these discussions remain fresh and relevant, and that is in part because they have been so influential. In particular, The Evolution of Walt Whitman inaugurated the study of Leaves of Grass as a lifelong work in progress, and it marked the end of the habit of talking about Leaves as if it were a single unified book. Asselineau saw Whitman's poetry “not as a body of static data but as a constantly changing continuum whose evolution must be carefully observed.” Throughout Evolution, Asselineau placed himself in the role of the observer, analyzing Whitman's development with a kind of scientific detachment. But behind this objective persona burned the soul of a risk taker who was willing to

rewrite Whitman studies by bravely proposing what was then a controversial biographical source for Whitman's art—his homosexual desires. *The Evolution of Walt Whitman* is a reminder that extraordinary works of criticism never exist in and of themselves. In this expanded edition, Roger Asselineau has provided a new essay summarizing his own continuing journey with Whitman. A foreword by Ed Folsom, editor of the *Walt Whitman Quarterly*, regards *Evolution* as the genesis of contemporary Whitman studies.

The New Walt Whitman Studies Matt Cohen, 2020 Highlights the latest currents in Whitman scholarship and demonstrates how Whitman's work transforms discussions in literary studies.

Dr. Bird's Advice for Sad Poets Evan Roskos, 2013-03-05 “Self-deprecating humor abounds in this debut novel that pulls no punches about the experience of depression and anxiety for its teen protagonist.”—*Kirkus Reviews* (starred review) “I hate myself but I love Walt Whitman, the kook. Always positive. I need to be more positive, so I wake myself up every morning with a song of myself.” Sixteen-year-old James Whitman has been yawping (à la Whitman) at his abusive father ever since he kicked his beloved older sister, Jorie, out of the house. James’s painful struggle with anxiety and depression—along with his ongoing quest to understand what led to his self-destructive sister’s exile—make for a heart-rending read, but his wild, exuberant Whitmanization of the world and keen sense of humor keep this emotionally charged debut novel buoyant. “A poignant, funny, and bighearted novel about the power of saving oneself.”—Nina LaCour, award-winning author of *We Are Okay* “The right readers may find it lifesaving. Give this darkly funny debut to fans of Stephen Chbosky’s *The Perks of Being a Wallflower*.”—*Booklist* “Roskos has created a character that does not necessarily change throughout the book, but learns to live with himself as he is, to celebrate himself and those around him even as flawed as they are.”—*VOYA* “Author Roskos’s strength lies in his refusal to tidy up the mess in James’s life and in his relentless honesty about surviving with depression and anxiety.”—*Horn Book* “Roskos effectively sketches James as a boy who is far more comfortable inside his own head than in connecting with others . . . Bravely facing real sorrow, James confronts his problems with grace and courage.”—*Publishers Weekly*

The Plural of Us Bonnie Costello, 2020-06-09 *The Plural of Us* is the first book to focus on the poet’s use of the first-person plural voice—poetry’s “we.” Closely exploring the work of W. H. Auden, Bonnie Costello uncovers the trove of thought and feeling carried in this small word. While lyric has long been associated with inwardness and a voice saying “I,” “we” has hardly been noticed, even though it has appeared throughout the history of poetry. Reading for this pronoun in its variety and ambiguity, Costello explores the communal function of poetry—the reasons, risks, and rewards of the first-person plural. Costello adopts a taxonomic approach to her subject, considering “we” from its most constricted to its fully unbounded forms. She also takes a historical perspective, following Auden’s interest in the full range of “the human pluralities” in a time of particular pressure for and against the collective. Costello offers new readings as she tracks his changing approach to voice

in democracy. Examples from many other poets—including Walt Whitman, T. S. Eliot, Elizabeth Bishop, and Wallace Stevens—arise throughout the book, and the final chapter offers a consideration of how contemporary writers find form for what George Oppen called “the meaning of being numerous.” Connecting insights to philosophy of language and to recent work in concepts of community, *The Plural of Us* shows how poetry raises vital questions—literary and social—about how we speak of our togetherness.

LEAVES OF GRASS WALT WHITMAN, 1892

Violet Bent Backwards Over the Grass Lana Del Rey, 2020-09-29 The New York Times bestselling debut book of poetry from Lana Del Rey, *Violet Bent Backwards Over the Grass*. “*Violet Bent Backwards Over the Grass* is the title poem of the book and the first poem I wrote of many. Some of which came to me in their entirety, which I dictated and then typed out, and some that I worked laboriously picking apart each word to make the perfect poem. They are eclectic and honest and not trying to be anything other than what they are and for that reason I’m proud of them, especially because the spirit in which they were written was very authentic.” —Lana Del Rey Lana’s breathtaking first book solidifies her further as “the essential writer of her times” (*The Atlantic*). The collection features more than thirty poems, many exclusive to the book: *Never to Heaven*, *The Land of 1,000 Fires*, *Past the Bushes Cypress Thriving*, *LA Who Am I to Love You?*, *Tessa DiPietro*, *Happy*, *Paradise Is Very Fragile*, *Bare Feet on Linoleum*, and many more. This beautiful hardcover edition showcases Lana’s typewritten manuscript pages alongside her original photography. The result is an extraordinary poetic landscape that reflects the unguarded spirit of its creator. *Violet Bent Backwards Over the Grass* is also brought to life in an unprecedented spoken word audiobook which features Lana Del Rey reading fourteen select poems from the book accompanied by music from Grammy Award-winning musician Jack Antonoff.

Walt Whitman’s Poetry-An Analytical Approach Raja Sharma,

Walt Whitman Joel Myerson, 1993 Myerson's massive bibliography documents the numerous editions, reprintings, and rearrangements of Whitman's lifetime project--the singularly important *Leaves of Grass*--as well as miscellaneous pieces: individually published poems, magazine and newspaper articles, broadsides, circulars, advertisements, and other prose works. Thoroughly illustrated (title pages, bindings, etc.), the volume also includes an index showing the publication history of the poems in *Leaves of Grass* and a bibliography of the principal works about Whitman. The clearest explication of this intricate publishing history yet accomplished. Annotation copyright by Book News, Inc., Portland, OR

Walt Whitman J. R. LeMaster, Donald D. Kummings, 1998 Includes almost 760 entries ranging in length from 3,100 words on the first (1855) edition of *Leaves of Grass* to 140 words on Elizabeth Leavitt Keller. Entries include biographical data; thematic, formal and technical considerations; discussions of the poet's social and personal life; and commentary on all of Whitman's works, including poem clusters, major poems, essays, and lesser known works such as the novel *Franklin Evans*

and two dozen short stories. A chronology and genealogy are included. Annotation copyrighted by Book News, Inc., Portland, OR

The Teachers & Writers Guide to Walt Whitman Ron Padgett,1991 Fifteen poets have created this first and only guide to teaching Walt Whitman from kindergarten to college level, with practical ideas for reading Whitman and writing poetry and prose inspired by him. Also included are three pieces on education by Whitman himself and a discussion of Whitman as teacher. A resources section describes good materials currently available for Whitman studies. Contributors include Allen Ginsberg, Kenneth Koch, and Langston Hughes.

The Cambridge Companion to the Literature of the American Renaissance Christopher N. Phillips,2018-03-07 This volume offers a new introduction to the American Renaissance, exploring many of the key themes, genres, and social and cultural contexts that inform the best new scholarship in the field.

Song of the Open Road Walt Whitman,2022-06-21 Walt Whitman's poem was first published in the 1856 collection *Leaves of Grass*.

Still Life with Oysters and Lemon Mark Doty,2002-07-10 Mark Doty's prose has been hailed as tempered and tough, sorrowing and serene (*The New York Times Book Review*) and achingly beautiful (*The Boston Globe*). In *Still Life with Oysters and Lemon* he offers a stunning exploration of our attachment to ordinary things-how we invest objects with human store, and why.

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