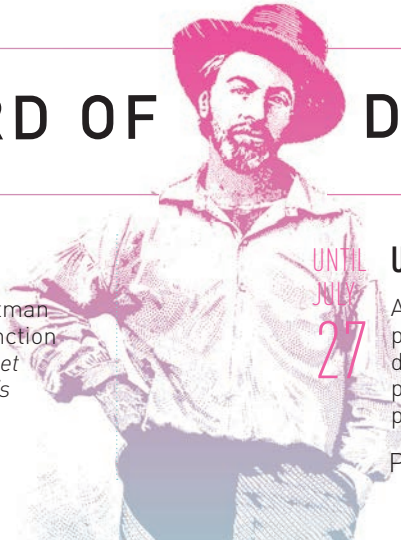


ALL OF
2019
WHITMAN AT 200
A year-long series of events and commissions by University of Pennsylvania Libraries and dozens of partner orgs across the Philadelphia region.
PAGE 05

MAY
18
BROOKLYN PUBLIC LIBRARY
A weekend of poetry, music, and debate about Walt Whitman. Includes poets Vijay Seshadri, Tina Chang, and Martín Espada.
PAGE 03

JUNE
01
GROLIER CLUB
An all day public Whitman symposium, in conjunction with the exhibition *Poet of the Body: New York's Walt Whitman*.
PAGE 04

UNTIL
JULY
27
UNIVERSITY OF VIRGINIA
An exhibition displaying first printings of *Leaves of Grass*, early drafts of his poems in manuscript, personal correspondence, and photographs.
PAGE 06



America Celebrates WALT WHITMAN

1819-2019

A PUBLICATION AMPLIFYING WHITMAN
BICENTENNIAL CELEBRATIONS IN 2019

“I celebrate myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you.” —WALT WHITMAN, *Song of Myself*

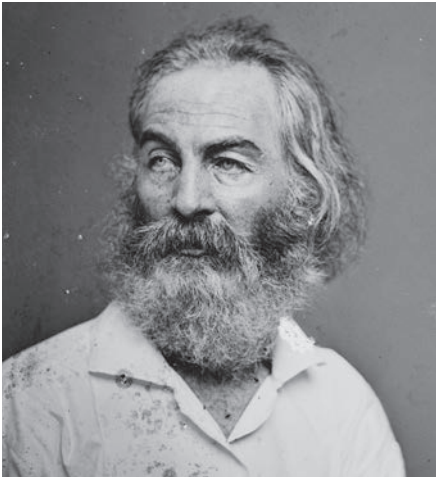
Karen Karbiener SINGING YOURSELVES, WALT WHITMAN

*Walt Whitman, an American, one of the roughs, a kosmos,
Disorderly, fleshy and sensual... eating drinking and breeding,
No sentimentalist... no stander above men and women or apart from them... no more modest than immodest.*

*Unscrew the locks from the doors!
Unscrew the doors themselves from their jambs!* ¹

Walt Whitman introduces himself in the middle of the first poem of the first edition of *Leaves of Grass*, an unusual-looking book without an author's name on its title page, spine, or front cover. The only sign of the poet before page 29 is a portrait on the book's first printed leaf. Unlike other frontispiece images in nineteenth century literary publications, the subject is dressed as one of the “roughs” seen on the streets of Manhattan and Brooklyn. Hat cocked, undershirt exposed, hand on hip, he has foregone the expected high collar, polite manners and askance look. Instead of being depicted from shoulders on up (as was typical, since reading and writing were considered purely cerebral activities), he is shown from head to legs and easily, unashamedly projects his body forward. The shading around his thighs gives him further dimension. He actually seems to be emerging from the page.

The clothes and attitude look current and the face is familiar, though Walt Whitman was born well before we were—before the invention of photography, before the concept of “casual style”, even before the dawn of a distinctly American literature. He isn't far away or inaccessible



Photograph by Matthew Brady circa 1855-1865

sible or aloof, but looks and speaks and even dreams like us. The title of his book, too, evokes a level playing field: grass is the most common of plants, with each individual leaf contributing to the whole. Between the book's nearly identical covers, free verse poems celebrate America, a “teeming nation of nations”² and community of equals across race, gender, economic class, politics and sexual preference. Whitman considered *Leaves of Grass* America's “new Bible”³; it is also our cultural declaration of independence, akin to the political Declaration of 1776. And his image represents his vision of the country: strong, fearless, independent, and fiercely democratic in nature.

Walt Whitman is now regarded as America's representative poet, and the person gazing at us from the first page of *Leaves of Grass* has become one of the world's most recognizable literary figures. Yet his story is perhaps the least well known of our canonized writers. Unlike his contemporaries Ralph Waldo Emerson, Nathaniel Hawthorne, Henry Wadsworth Longfellow, and even the troubled Edgar Allen Poe, Whitman was born to a barely literate family and had little formal education.

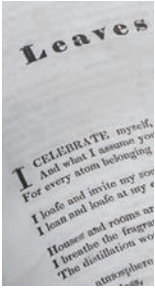
Continued on page 2



Walt Whitman Bicentennial CALENDAR OF EVENTS

Over 50 organizations are hosting exhibitions, poetry readings, music, and lectures across America celebrating the life of Walt Whitman.

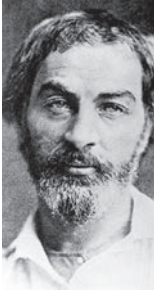
03



Walt Whitman SONG OF MYSELF

Walt Whitman celebrates himself and, in doing so, humanity. We celebrate with him throughout 2019, the bicentennial of the Bard of Democracy's birth.

07



Brad Vogel A SONG FOR ALL TIME

Few poems have rocked the world's self-conception like “Song of Myself,” an incomparable, unceasingly influential, time-conquering aria of humankind.

07



Walt Whitman Initiative BICENTENNIAL POSTER

Help amplify the many cultural events celebrating Whitman's bicentennial by displaying this new poster and timeline!

08



SINGING YOURSELVES, WALT WHITMAN

No one kept records on this farmer's son, one of eight children who produced his first book at the ripe (and at that time, old) age of thirty-six. Whitman self-published his first edition of *Leaves of Grass* at his own

before the word homosexual was in common parlance, over a century before the dawn of the LGBTQ movement, Whitman declared his intention to “celebrate the love of comrades” and to establish a community of same-sex

active vengeance against slavery's supporters in 1855's “The Sleepers”, some of his prose writings and statements made later in life denigrate African Americans. After a music student at Northwestern University refused to perform a setting of Whitman's “I Hear America Singing” because he declared the poet “racist”,¹⁰ others have either denounced Whitman or tried to understand why he would have penned or said such lines.¹¹ Should we attribute it to the inherent racist attitudes of his time—the same racism also recognized in the words and deeds of Harriet Beecher Stowe and Abraham Lincoln? And who can we believe in if our poet of democracy may not have been so radically democratic after all?

“Do I contradict myself?/ Very well then. . . . I contradict myself;/ I am large. . . . I contain multitudes,” announces the narrator of “Song of Myself.”¹² Walt Whitman the man was as conflicted and complex as the country he sought to embody. And yet this man envisioned, described, and celebrated a truly democratic society that neither his era nor our own has yet realized. It is this voice that we honor this year, the voice that sympathetically pondered “What is it then between us?” in “Crossing Brooklyn Ferry”, a question that is the focus of Brooklyn Poets' Bicentennial Poetry Contest as well as the national public reading of the poem organized by Stefan Killen. We honor the creator of a passionately political 52-section “Song” that supplied the text for 52 musical settings (emailed weekly to Whitman's multitudes) by the Paula Kimper Ensemble, dedicated to bringing about “civic transformation through the expressive power of opera.” We honor the everyman “rough” whose down-to-earth appearance and affect grounded American culture and has inspired a bevy of beard competitions and lookalike contests through 2019. We honor the open-hearted, all-embracing poems that will be read, recited, and discussed more this year than ever before—from L.A. to the U.K., in the Great Hall and our greatest cemeteries, on bridges, beaches, and canoes, by everyone from Patti Smith and Robert Pinsky to you and me.

Around 1890, Thomas Edison allegedly recorded Whitman declaiming his poem “America.” That voice is known by millions of people, thanks in part to a massive advertising campaign for Levi's jeans. As the 1855 frontispiece image of Whitman has become iconic, so have his words. They have been reprinted in thousands of books in hundreds of languages and have shaped the ideas of “old and young, the foolish as much as the wise.”¹³ They help sell Brooklyn-made ice cream (Ample Hills Creamery) as well as luxury foreign cars (Volvo); they are quoted by presidents (like Barack Obama), poets (like Tracy K. Smith) and pop stars (Madonna, Lana del Ray, Iggy Pop, Tupac Shakur—yes, even Bill Murray). They are carved into stone in Canada's Bon Echo Provincial Park, displayed under his towering bronze likeness in Moscow, and encircle the New York City AIDS Memorial. And the conversations they sparked on democracy, freedom, and humanity's common bonds still fire hearts and minds. Walt Whitman and his words are with us, even a little ahead of us. As he gestures from the last lines of “Song of Myself”:

Failing to fetch me at first, keep encouraged,
Missing me one place, search another
I stop somewhere waiting for you¹⁴

—

expense; lack of sales forced him to reduce its price and compromise the book's quality and appearance. For most of his life, America's poet supported himself through other work—as printer, schoolteacher, journalist, editor, real estate speculator, housebuilder, and office worker. After he was discharged from his clerkship at the U.S. Attorney General's office in Washington, D.C. in 1874, Whitman moved in with his brother in Camden, New Jersey. He bought his first house there with the help of supporters less than a decade before his death. Though by then his fame had spread, visitors were surprised by the modesty of 328 Mickle Street—“the humblest, plainest lodgings, a home of penury,”⁴ remarked a friend.

So how did Walter Whitman, Jr.—a grammar school dropout without money or mentors—become “Walt Whitman, an American, one of the roughs, a kosmos”? The story of Whitman's rise from humble origins to become America's greatest poet remains one of the perennial mysteries of American literary scholarship.

But Whitman gives us clues. “I estimate three leading sources and formative stamps to my own character, now solidified for good or bad, and its subsequent literary and other outgrowth,” he notes in his 1882 prose memoir *Specimen Days*. Along with the shaping influence of his mother's and father's family lines, he lists “the combination of my Long Island birth-spot, sea-shores, childhood's scenes, absorptions, with teeming Brooklyn and New York—with, I suppose, my experiences afterward in the secession outbreak, for the third.”⁵ By his own reckoning, the poet had not two but three progenitors—the last and perhaps most important being his physical environs. Whitman's imagination was activated by childhood experiences on rural Long Island, encouraged by neighborly, philanthropic Brooklyn, and set on fire by Manhattan, his “proud and passionate”, “mettlesome, mad, extravagant city.”⁶ Three years of service volunteering as a nurse for the Civil War wounded forever changed the self-declared “poet of the body”,⁷ as well as his expression of what it means to be human. As he suggests in the beloved poem “When I Heard the Learn'd Astronomer”, our environment can educate, guide and inspire sometimes better than teachers and books do. His life serves as an example of how who we are is a function of where we are.

And yet his words transcend space and time. Decades

lovers in the “Live Oak, with Moss” and “Calamus” clusters of poems. Befriending activists including Abby Hills Price, Paulina Wright Davis and Ernestine Rose at the very start of the women rights movement, Whitman wrote poems that honor women's central role in the establishment of a democratic society (such as “A Woman Waits for Me”) and demonstrate that the female body—and even female desire—are fitting subjects for poetry (consider the enduring shock value of “Unfolded Out of the Folds” and the ‘28 Bathers’ passage of “Song of Myself”). He defended “the rights of them the others are down upon”⁸ by breaking long-held literary convention: he got personal with readers instead of maintaining a safe distance across the page and liberated poetry from rhyme and meter, writing in long lines that sound—even look—natural and free. “This is what you shall do,” Whitman instructs from deep within a rambling paragraph in his “Preface” to the first edition of the *Leaves*:

Love the earth and sun and the animals, despise riches, give alms to every one that asks, stand up for the stupid and crazy, devote your income and labor to others, hate tyrants, argue not concerning God, have patience and indulgence toward the people, take off your hat to nothing known or unknown or to any man or number of men, go freely with powerful uneducated persons and with the young and with the mothers of families, read these leaves in the open air every season of every year of your life, re examine all you have been told at school or church or in any book, dismiss whatever insults your own soul, and your very flesh shall be a great poem and have the richest fluency not only in its words but in the silent lines of its lips and face and between the lashes of your eyes and in every motion and joint of your body.⁹

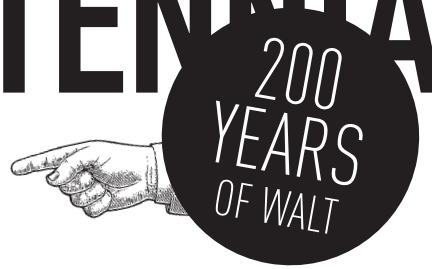
The radical democracy of the so-called ‘Bohemian Manifesto’ represents the Whitman we know and love. And yet in recent years, a conversation has developed about another Whitman—an unfamiliar voice, one easy to dislike. While he equally considered “red, black, or white” in such poems as “I Sing the Body Electric”, openly defied the 1850 Fugitive Slave Act in Section 10 of “Song of Myself” and portrayed the righteousness of



MoCADA and HYCIDE photomural at the Walt Whitman Houses, Fort Greene, Brooklyn. Photo by Stefan Killen.

- 1 Walt Whitman, *Leaves of Grass* (Brooklyn, NY: n.p., 1855), 29.
- 2 Ibid., III.
- 3 Whitman, *Notebooks and Unpublished Prose Manuscripts*, Vol. 1. Ed. Edward Grier (New York: New York University Press, 1984), 353.
- 4 John Russell Young, *Men and Memories: Personal Reminiscences*, Vol. 1 (New York: F. Tennyson Neely, 1901), 91-92.
- 5 Whitman, *Specimen Days and Collect* (Philadelphia: Rees Welsh & Co., 1882-83), 20-21.
- 6 Whitman, *Leaves of Grass* (New York: W.E. Chapin & Co., 1867), 41.
- 7 Whitman, *Leaves of Grass* (Brooklyn, NY: n.p., 1855), 26.
- 8 Whitman, “Song of Myself” in *Leaves of Grass* (Philadelphia: David McKay, 1891-92), 48.
- 9 Whitman, *Leaves of Grass* (Brooklyn: n.p., 1855), vi.
- 10 Deanna Isaacs, “Was Walt Whitman Racist?” Chicago Reader, October 14, 2013, accessed March 3, 2019, <https://www.chicago-reader.com/chicago/northwestern-student-timothy-mcnair-whitman-racist/Content?oid=11206999>
- 11 See for example the essay collection edited by Ivy G. Wilson, *Whitman Noir: Black America and the Good Gray Poet* (Iowa City: University of Iowa Press, 2014).
- 12 Whitman, *Leaves of Grass* (Brooklyn: n.p., 1855), 55.
- 13 Whitman, “Song of Myself” in *ibid.*, 23.
- 14 Ibid., 56.

WALT WHITMAN BICENTENNIAL 2019 EVENTS



We are delighted to present these exciting and diverse ways you can celebrate Whitman's birthday and continuing legacy throughout 2019. For updates and late additions, please see the online Whitman 2019 Consortium calendar:

WWW.WALTWHITMANINITIATIVE.ORG/WHITMAN-2019-CONSORTIUM

NEW YORK

ACADEMY OF AMERICAN POETS

WHERE: The Great Hall at Cooper Union
DATE: May 2, 2019, 7 pm - 8:30 pm
CONTACT: academy@poets.org

The Academy of American Poets, Poetry Society of America, and Poets House will co-present a reading of Walt Whitman's work by today's most celebrated poets. The reading will be held at Cooper Union's Great Hall, where Whitman himself witnessed Abraham Lincoln deliver the Cooper Union Address in 1860.

BROOKLYN HISTORICAL SOCIETY

WHERE: 128 Pierrepont Street, Brooklyn, New York 11201
DATE: Tuesday, June 11, 6:30 pm
CONTACT: brooklynhistory.org, 718-222-4111, sthomson@brooklynhistory.org

As he was turning forty, Whitman privately wrote a series of poems entitled *Live Oak, With Moss*, portraying his most ardent explorations of same-sex love. Join illustrator Brian Selznick and Whitman scholar Karen Karbiener as they discuss this revolutionary collection that Whitman never published and has remained largely unknown — until now.

BROOKLYN POETS

WHERE: Smack Mellon, 92 Plymouth St, Brooklyn, 11201
DATE: May 31, 2019, 7:30–10:30 pm
WEB: www.brooklynpoets.org

Join us for readings by Brooklyn Poet Laureate Tina Chang, Mark Doty, Rowan Ricardo Phillips and the winners of our Whitman Bicentennial Poetry Contest as we celebrate 200 years of Walt Whitman. Free and open to the public. Reception to follow.

BROOKLYN PUBLIC LIBRARY

WHERE: Brooklyn Central Library, Grand Army Plaza
DATE: May 18th and 19th
WEB: www.bklynlibrary.org

A weekend of poetry, music and debate about Walt Whitman. Featured events include poets Vijay Seshadri, Tina Chang and Martín Espada, a critical rereading of *Leaves of Grass*, performances by Brooklyn Art Song Society, and Compagnia de' Colombari's *More Or Less I Am*.

BROOKLYN PUBLIC LIBRARY

WHERE: Fort Greene Park
DATE: June 8th, 2019, noon - 2 pm
WEB: www.bklynlibrary.org

BPL and Coney Island USA's Walt Whitman Beard Competition invites people of all ages to show off your best real or costume beards. Prizes will be awarded by celebrity judges across several *Leaves of Grass*-themed categories.

THE CENTER FOR BOOK ARTS

WHERE: The Center for Book Arts
DATE: October 4-December 14, 2019
WEB: www.centerforbookarts.org

Walt Whitman's Words: Inspiration for Artists Working Today, an exhibition to be held at the Center for Book Arts in New York, will showcase the work of contemporary artists who have been influenced by Whitman and have produced books and other art that reflect his legacy.

CINEMA ARTS CENTRE IN COLLABORATION WITH THE WALT WHITMAN BIRTHPLACE

WHERE: Cinema Arts Centre 423 Park Ave Huntington, NY 11743 (631) 423-7610
DATE: Sunday, March 24, 2019, 11 am
CONTACT: Harriet E. Spitzer hspitzer3@gmail.com

The Cinema Arts Centre presents "Beautiful Dreamers," a highly regarded film about Whitman. Following the film screening, there will be a short discussion led by Cynthia Shor, Exec Dir of the Whitman Birthplace, and brunch reception. **Free**

COMPAGNIA DE' COLOMBARI

WHERE: Five locations
DATE: May 18-June 1, 2019
WEB: www.colombari.org

Compagnia de' Colombari presents its music-theater piece *More Or Less I Am* free of charge to audiences throughout the five boroughs:

MAY 18: 2:30 pm Brooklyn Public Library
Grand Army Plaza
MAY 26: 7:00 pm Ft Greene Park, Brooklyn
MAY 30: 7:00 pm Housing Works Bookstore
SoHo, Manhattan (ticketed event)
MAY 31: 7:00 pm Whitman Birthplace
Huntington Long Island
JUNE 1: 2:30 pm In front of the Bryant Monument
Bryant Park, Manhattan

THE DESOFF CHOIRS

WHERE: Union Theological Seminary, Manhattan
DATE: Saturday, March 9, 2019, 4:00 pm - 6:00 pm
WEB: www.dessoff.org

Whitman and the Civil War: featuring choral works by René Clausen, Jeffrey Van, Kurt Weill, Charles Villiers Stanford, a funeral motet by J.S. Bach, and world premiere by Ian Sturges Milliken, with 3:15 pm pre-concert talk by Dr. Karen Karbiener. Tickets \$20-40.

THE DESOFF CHOIRS

WHERE: Church of St. Paul and St. Andrew, Manhattan
DATE: Friday, May 31, 2019, 8:00 pm - 10:00 pm
WEB: www.dessoff.org

Whitman Bicentennial Festival: choral commissions celebrating Whitman's poetry, including world premieres by Matthew Aucoin and Eve Beglarian, plus works by Howard Hanson and Gregg Smith. 7:15 pm pre-concert talk featuring Dr. Malcolm J. Merriweather in conversation with the composers. Tickets \$20-40.

FORT GREENE PARK CONSERVANCY

WHERE: Fort Greene Park Visitor Center
DATE: Select Saturdays, April-October, 2019
11:00 am - 12:30 pm
WEB: www.fortgreenepark.org

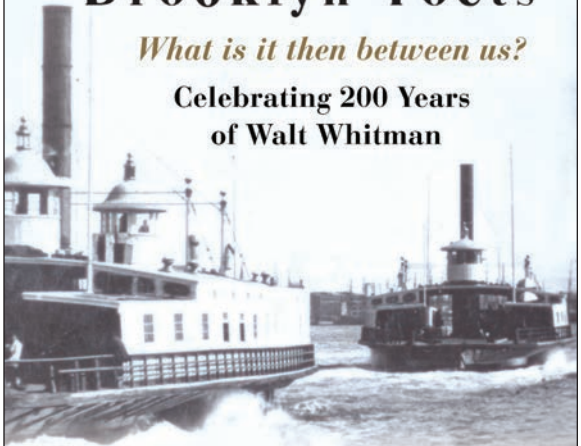
Fort Greene Park Conservancy's **Walt Whitman Walking Tours** and **Wallabout Historic Walking Tours** connect locals and visitors to Whitman's life in the neighborhood he called home while writing *Leaves of Grass*. Tours start in Fort Greene Park, Wallabout tours include a 1.5 mile walk.

FORT GREENE PARK CONSERVANCY

WHERE: Fort Greene Park
DATE: May 26, 2019, 7:00 pm
WEB: www.fortgreenepark.org

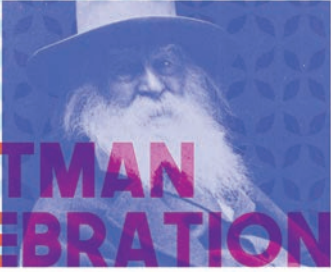
Compagnia de' Colombari's *More Or Less I Am (MOLIA)* is a music-theater piece drawn entirely from Whitman's revolutionary *Song of Myself*. This free, innovative performance will take place outside in the very Brooklyn park Whitman helped establish.

Brooklyn Poets
What is it then between us?
Celebrating 200 Years of Walt Whitman



Tina Chang, Mark Doty, Rowan Ricardo Phillips
and the winners of our
Whitman Bicentennial Poetry Contest


5.31.19 7:30 PM
Smack Mellon, 92 Plymouth St, Brooklyn, NY



WHITMAN CELEBRATION

Join Brooklyn Public Library for a three-month-long celebration of America's radical poet, Walt Whitman. In honor of his 200th birthday, the Library is hosting a variety of commemorative events—including a beard contest!—with writers, filmmakers, musicians and critics, beginning April 2019. View the calendar at bklynlib.org/whitman200.

WHITMAN 200 **Bklyn Public Library**



Walt Whitman
Linocut by
Barbara Henry,
2018

The Center for Book Arts will be presenting *Walt Whitman's Words: Inspiration for Artists' Working Today* from October 4 to December 14, 2019. The exhibition will be focused on the legacy of Walt Whitman on artists and will be accompanied by a catalog and programs inspired by Whitman's writings.



THE

DESSOFF CHOIRS

MALCOLM J. MERRIWEATHER, MUSIC DIRECTOR

WHITMAN BICENTENNIAL
FESTIVAL FRIDAY, MAY 31, 2019




featuring
world premieres
of works by
Eve Beglarian
Matthew Aucoin

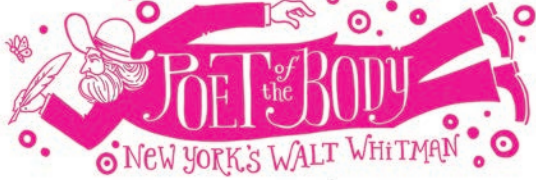
8 PM

Church of
St. Andrew & St. Paul
263 W. 86th Street

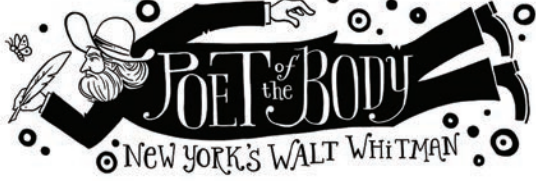
TICKETS: FROM \$20 | DESSOFF.ORG



NEW YORK'S WALT WHITMAN



NEW YORK'S WALT WHITMAN



NEW YORK'S WALT WHITMAN

Grolier Club, 47 E. 60th Street, NYC


Exhibition free and open to the public May 15 - July 27

Full color exhibition catalog available onsite and from Oak Knoll Books

CAN'T GET ENOUGH WHITMAN?

Find books by the Good Gray Poet
and much more at

POETS HOUSE



- A 70,000-volume poetry library, open to the public
- Readings, talks, panels, classes, and exhibitions
- The 24th annual Poetry Walk Across the Brooklyn Bridge, with readings of "Crossing Brooklyn Ferry" and other NYC-inspired poems by Robert Pinsky and other renowned contemporary poets
- 13 editions of *Leaves of Grass* — and counting!

10 River Terrace • 212.431.7920 • poetshouse.org

Help us erect a memorial in Brooklyn
on the site where the
1st edition of *Leaves of Grass* was printed!

<http://waltwhitmaninitiative.org/rome>



CELEBRATE
200

WALT WHITMAN INITIATIVE

A 501(c)3 nonprofit organization
dedicated to celebrating and
protecting Whitman's poetic
legacy in New York City
<http://waltwhitmaninitiative.org>
@WaltWhitmanInitiative

GOWANUS DREDGERS CANOE CLUB

WHERE: Dredgers Boathouse, 165 2nd St, Brooklyn, NY
DATE: August 28, 2019, 6:30 pm
WEB: Brad.Vogel@gmail.com

Join the Gowanus Dredgers for the second annual group reading of Whitman's poem *The Centenarian's Story* along the Gowanus Canal. Read or listen as we commemorate the 1776 Battle of Brooklyn at the heart of the poem.

THE GREEN-WOOD CEMETERY

WHERE: 500 25th Street, Brooklyn, NY 11232
DATE: May 18, 2019, 10:30 am - 12:30 pm
WEB: www.green-wood.com

Celebrate Walt Whitman through the lens of the people he worked with, wrote about, and knew best. On this trolley tour you'll visit two brothers, one a Union soldier and the other Confederate, whom Walt Whitman attended to in a Washington hospital; McDonald Clarke, the poet many thought insane but who inspired Whitman; and many more. Tickets: \$25 or \$20 for members.

INTERNATIONAL WHITMAN WEEK 2019 NYC

WHERE: New York University, St. Francis College (Brooklyn), Whitman Birthplace (Long Island), Grolier Club (Manhattan)
DATE: May 27 - June 1, 2019
WEB: www.transatlanticwhitman.org/upcoming-events

International Whitman Week is an annual conference that relocates every year. In 2019, IWW will be held in various locations throughout Whitman's New York. The conference's day-long symposium on June 1 will be held at the Grolier Club and is open to the public. Please reserve your seat by emailing mbrennan@grolierclub.org

LIVE OAK, WITH MOSS

WHERE: The New York Public Library, Stephen A. Schwarzman Building
DATE: Monday, April 1, 7 PM
TICKETS: <https://on.nysl.org/liveoakwithmoss>

Whitman scholar Karen Karbiener and Caldecott Award-winning illustrator Brian Selznick discuss reassembling *Live Oak, With Moss*, a sequence of 12 unpublished poems that describe an unhappy love affair with an unnamed man, and are considered to be among the most homoerotic work Whitman ever wrote.

THE LONG ISLAND MUSEUM

WHERE: 1200 Route 25A, Stony Brook, NY 11790
DATE: February 15-September 2, 2019
WEB: www.longislandmuseum.org

An art exhibition will present chosen passages from Whitman's writings placed beside paintings by William Sidney Mount, John F. Kensett, Winslow Homer, and more. The stunning wooded landscapes, rustic scenery, and rugged shoreline that so captivated Whitman was equally fascinating to artists across the region.

PARACHUTE LITERARY ARTS

WHERE: Coney Island (various locations)
DATE: June 2, 2019
CONTACT: www.parachutearts.org, parachutefestival@gmail.com

Parachute Literary Arts invites you to experience Walt Whitman's bicentennial in one of his favorite places — Coney Island! Join us for a day-long festival of poetry, music, free workshops, and site-specific walks. Featuring poet Urayoán Noel, the Worker Writers School, multilingual recitations of Walt Whitman, and more! Original songs inspired by Walt Whitman will be performed by The Bushwick Book Club. For more event details, visit our website www.ParachuteArts.org

POET OF THE BODY: NEW YORK'S WALT WHITMAN

WHERE: The Grolier Club: 47 East 60th St., NYC
DATES: Exhibition, May 15- July 27; Symposium, June 1
WEB: www.grolierclub.org and www.poetofthebody.org

An exhibition focusing on New York's role in Whitman's extraordinary success story. Drawing from the collection of Susan Jaffe Tane as well as major institutional collections, the exhibition includes unique artifacts and never-before-seen treasures. Full color catalogue written by curators Susan Tane and Karen Karbiener, and commemorative bronze Whitman medallion, both available at the Grolier Club. Please contact Maev Brennan: mbrennan@grolierclub.org.

POETRY SOCIETY OF AMERICA AND THE MORGAN LIBRARY & MUSEUM

WHERE: The Morgan Library & Museum
DATE: July 11, 2019
CONTACT: brett@poetrysociety.org

In conjunction with the Morgan Library & Museum's exhibition **Walt Whitman: Bard of Democracy**, poets Susan Howe and Shane McCrae will read favorite poems of Walt Whitman's and some of their own, reflecting on Whitman's poetic legacy and influence on their own practice and oeuvre.

POETS HOUSE

WHERE: 10 River Terrace, New York, NY 10282
DATE: March 2, 2019 @ 3 pm
CONTACT: info@poetshouse.org

Writing & Teaching In A Time Of Crisis: Lessons From June Jordan With Kay Ulanday Barrett, Taiyo Na, Sofía Snow & Bill Zavatsky. Poets-educators explore Jordan's essay "For the Sake of a People's Poetry: Walt Whitman and the Rest of Us" in the second annual panel celebrating Jordan's work. Presented as part of **What Is It, Then, Between US? Poetry & Democracy**, an initiative of the Poetry Coalition. Co-sponsored by the June Jordan Estate.

POETS HOUSE

WHERE: 10 River Terrace, New York, NY 1028
DATE: Monday, June 10, 6 pm
CONTACT: info@poetshouse.org

24th Annual Poetry Walk Across the Brooklyn Bridge. Join our annual poetic pilgrimage across the Brooklyn Bridge as actor Bill Murray, poet Robert Pinsky, and other distinguished writers read poems about the city by Marianne Moore, Langston Hughes, and other New York-centric writers along the way, followed by a celebratory dinner with more poetry. Proceeds make our programs and services possible, including over 100 free programs for children and teens each year. Tickets begin at \$300, general; \$275 for Poets House members (two tickets maximum). Reservations are required. For details, call 212-431-7920 or visit poetshouse.org.

POETS TO COME: AN OPEN-MIC POETRY READING

WHERE: Fort Greene Park, Brooklyn
DATE: Saturday, April 27, 2019, 3:00 – 5:00 p.m.
CONTACT: www.fortgreenepark.org/events

In his poem "Poets to Come," Walt Whitman salutes the creative forces who will write in the future and surpass him. This afternoon is an opportunity for poets and others to read selections of their works, as well as their favorite excerpts from Whitman. Featured is a reading by Stefan Killen of Whitman's "Crossing Brooklyn Ferry." Co-hosted by Greg Trupiano and Nicole Mitchell, this event is presented by the Fort Greene Park Conservancy and The Walt Whitman Project. Sign-up for reading spots begins 30 minutes before the event.

NEW YORK'S 16TH ANNUAL "SONG OF MYSELF" MARATHON: STONEWALT EDITION

WHERE: Brooklyn Bridge Park's Granite Prospect
DATE: Sunday, June 2, 4:00-6:30 pm
WEB: www.waltwhitmaninitiative.org

Join us for this free annual NYC tradition! If you'd like to "yawp", please email your favorite three sections of *Song of Myself* (using the 1891-'92 edition's breakdown of 52 sections) to songofmyselfmarathon@gmail.com. Original interpretations of your passage are encouraged — particularly with a birthday or Stonewall theme for this year's celebrations!

NEW YORK CITY POETRY COALITION

WHERE: Cooper Union, 7 East 7th St, New York, NY
DATE: Thursday, May 2, 2019 @ 7 pm
CONTACT: info@poetshouse.org

Walt Whitman Bicentennial Reading. This reading from the work of Walt Whitman celebrates his 200th birthday and the democratic imperatives of his work. Co-sponsored by The Academy of American Poets, Cooper Union, the Poetry Society of America, Poets House, and other colleagues in the field. Readers include: Mark Doty, Marwa Helal, Major Jackson, Dennis Nurkse, Alicia Ostriker, Patricia Smith, Vijay Seshadri, and Anne Waldman.

STONY BROOK UNIVERSITY

TITLE: Starting from Paumanok: Whitman, Long Island, The World
DATE: May 3, 2019, 2:30-6:30pm
WEB: www.whitmanat200.org

2:30-4:45pm, Poetry Center, Humanities Room 2001, SBU. Lectures on “Whitman’s New York” and “Whitman and the Civil War.”

5:00-6:30pm, Recital Hall, Staller Center for the Arts, SBU. Lecture and performance featuring 2018 MacArthur Fellow Matthew Aucoin, composer and writer of the opera *Crossing*, and operatic baritone Rod Gilfry. Free and open to the public.

WALT WHITMAN: BARD OF DEMOCRACY

WHERE: The Morgan Library & Museum, 225 Madison Avenue, New York, NY 10016
DATES: June 7, 2019 – September 15, 2019
WEB: www.themorgan.org/whats-on

This exhibition covers Whitman’s entire career, from his beginnings in Brooklyn to his afterlife in contemporary art and literature. Drawing on the Morgan’s own holdings and loans from the Library of Congress, it includes the famous Emerson letter commending *Leaves of Grass* and the iconic photograph of Whitman with “his rebel soldier friend” Peter Doyle.

WALT WHITMAN BIRTHPLACE

WHERE: Walt Whitman Birthplace
DATES: Friday, May 31 - Sunday, June 2, 2019
CONTACT: events@waltwhitman.org

Whitman Birthday Celebration: 200th Bicentennial Birthday of Walt Whitman on May 31, 2019. Join us “Where It All Began” in Huntington, NY, at the Walt Whitman Birthplace. Festivities begin on Friday, May 31, and run through Sunday, June 2. Festivities include poetry, scholars, performances, art exhibits, historical reenactments, complete with a birthday toast and cake. View the complete itinerary on our website at www.waltwhitman.org.

WALT WHITMAN BIRTHPLACE

WHERE: Walt Whitman Birthplace
DATES: August 9-11, 2019
CONTACT: events@waltwhitman.org

Walt Whitman Birthplace Association (WWBA) invites you to attend the inaugural **Walt Whitman International Festival (WWIF)** to be held August 9-11, 2019, at Walt’s Birthplace on Long Island, NY, in celebration of Whitman’s Bicentennial birthday. Join this historic celebration. Presenters will cover a wide range of topics on Walt Whitman. We hope you will take this opportunity to meet an international crowd, learn from accomplished scholars and poets, network with a broad Whitman audience and enjoy the festivities. View the complete itinerary on our website at www.waltwhitman.org.

WALT WHITMAN, AND VILLAGE GAY BARS FROM STONEWALL TO PFAFF’S

WHERE: New York City
DATES: Tuesday, June 4, 2019
5:30pm walking tour - register for meetup location
7:00pm Panel talk at Sweetwater Social
TICKETS: Registration required at www.gvshp.org/events

Celebrate Whitman’s 200th and Stonewall’s 50th with a walk, talk, and tour about Whitman, his Village, and Pfaff’s. By GVSHP, NoHo BID, Merchant’s House Museum, Walt Whitman Initiative, and NYPAP.

RHODE ISLAND

THE PROVIDENCE ATHENAEUM

WHERE: 251 Benefit Street, Providence, RI 02903
DATE: October 15, 2019 - January 5, 2020
CONTACT: 401-421-6970, www.providenceathenaeum.org

The Providence Athenaeum will host a portion of the exhibition **Walt Whitman: The Poet of the Body**, on view at the Grolier Club in New York from May – July 2019. The display at the Athenaeum will celebrate the history of *Leaves of Grass*, featuring the Athenaeum’s rare first edition inscribed by Whitman along with items from the extraordinary private Walt Whitman collection of Susan Jaffe Tane.

NEW JERSEY

WALT WHITMAN ASSOCIATION

WHERE: Stedman Gallery, N. 3rd St. & Pearl, Camden, NJ 08103
DATE: May 29, 2019 5:00 pm
CONTACT: (856) 964-5383

The Walt Whitman Association will be ringing in the 200th birthday of Walt Whitman with our time-honored **Annual Walt Whitman Birthday Celebration** and the regional **Walt Whitman High School Poetry Contest** awards ceremony. This year’s reception and recitation of the winning poems will be held at the Rutgers University-Camden Stedman Gallery. www.waltwhitmanassociation.org

WALT WHITMAN EXHIBITION

WHERE: Camden County Historical Society, Camden, NJ
DATE: September 1 - November 30, 2019
CONTACT: centeno_005@hotmail.com, cell 860 817 1016

An exhibition from the personal collection of Ed S. Centeno showcasing dozens of Whitman artifacts depicting his name, image, and poetry in fine arts, national brand products, advertisements and digital format. Beer, wine, cigar labels, postage stamps, medallions, political and social posters, postcards, private art commissions, music, films, first editions, erotica, etc are just a few of the dozens of categories on exhibit. Mr Centeno’s collection clearly demonstrates the significance and resonance of Whitman’s literary contribution in modern society, the importance of his high stature in commercialization, and the impact of his fame among collectors.

WALT WHITMAN HOUSE

WHERE: 328 Martin Luther King Blvd., Camden, NJ 08103
DATE: May 22 - June 9
CONTACT: (856) 964-5383

In the weeks surrounding the birthday, the Walt Whitman House Historic Site will be hosting special “Legacy” tours that focus on the work that Whitman created while living in Camden. These tours will be by appointment only, and we expect them to fill up quickly so we encourage those interested to call ahead to secure a spot on the tours. www.waltwhitmanassociation.org

WHITMAN AT 200: ART AND DEMOCRACY

See listings below for **Whitman at 200** events in NJ.

PENNSYLVANIA

WHITMAN AT 200: ART AND DEMOCRACY

WHERE: Throughout the Philadelphia/Camden Region
DATES: 2019
WEB: www.whitmanat200.org

Whitman at 200: Art and Democracy is a year-long series of cultural events and artistic commissions generated by University of Pennsylvania Libraries and partner organizations across the Philadelphia/Camden region to mark the bicentennial of Walt Whitman, America’s “poet of democracy.”

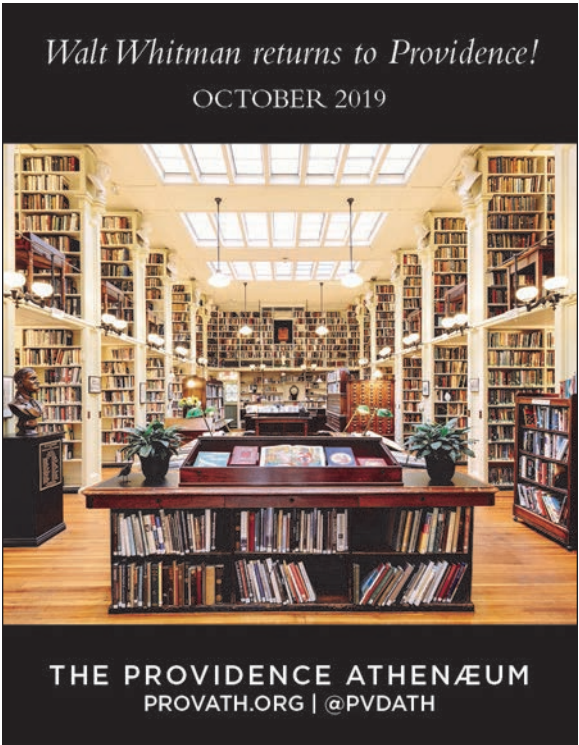
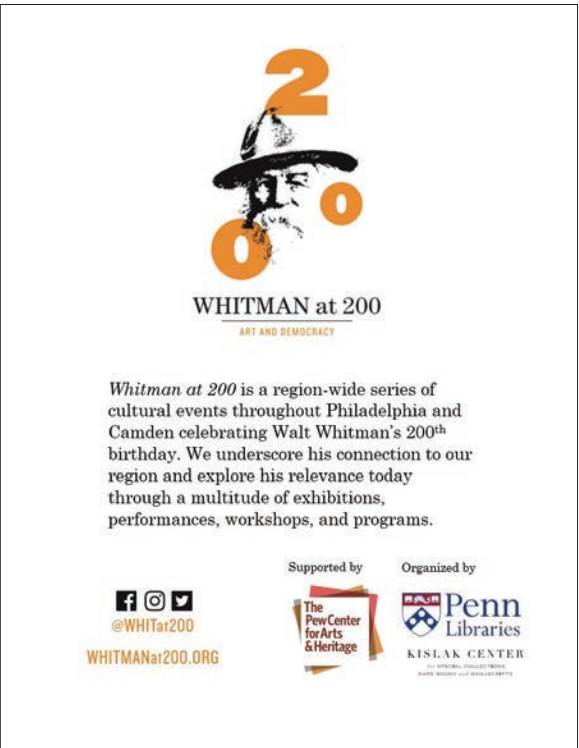
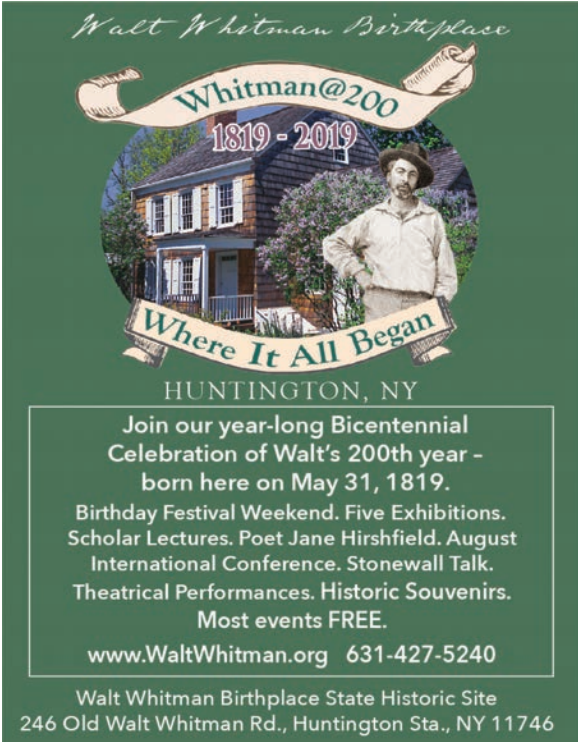
Partners Organizations Include:

Philadelphia, PA: American Poetry Review, Association for Public Art, Cabaret Vérité, Casa de Duende/Da Vinci Art Alliance, CultureWorks, Delaware River Waterfront Corporation, Drexel University, The Clay Studio, City of Philadelphia — Office of Arts, Culture and the Creative Economy, Fleisher Art Memorial, Free Library of Philadelphia, John Heinz National Wildlife Refuge, Lyric Fest, Manayunk Art Center, Moonstone Arts Center, Moveable Beats Reading Series, Mutter Museum, Painted Bride Quarterly, Pennsylvania Academy of the Fine Arts, Philadelphia Brewing Company, Philadelphia Museum of Art, Poetry in Common, The Print Center, The Rosenbach, Tangle Movement Arts, University of Pennsylvania, The William Way Center

Suburban Philadelphia: Arcadia University, Haverford College, Mad Poets Society, Schuylkill Valley Journal, Swarthmore College, Wharton Esherick Museum

Camden County, New Jersey: Borough of Laurel Springs, Camden County College, Camden County Historical Society, Camden FireWorks Gallery, Mighty Writers, Rutgers University-Camden, Walt Whitman House, Whitman-Stafford House


Delaware: University of Delaware



“Who knows but I am enjoying this?”

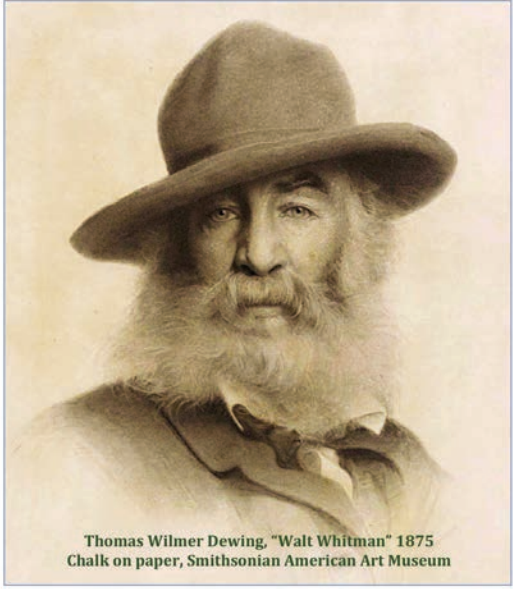
Happy Birthday, Walt Whitman!

A celebration and National Public Reading of **Crossing Brooklyn Ferry**, Whitman's inspiring meditation on time, democracy, our interconnectedness, and the transcendent power of art. Join us throughout 2019 in celebrating Whitman and responding to his question: “What is it then between us?”



www.HappyBirthdayWaltWhitman.com

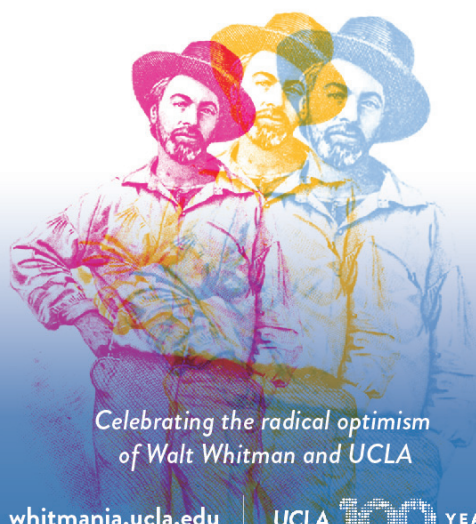
Celebrating Walt Whitman's 200th Year!
Paula Kimper Ensemble presents:
One Melody per week from the Melody Book for “Song of Myself”
from *LEAVES OF GRASS* by Walt Whitman, Music by Paula M. Kimper
Sign up for our mailing list: <http://eepurl.com/cKqgUf>



Thomas Wilmer Dewing, “Walt Whitman” 1875
Chalk on paper, Smithsonian American Art Museum

ONCE IN A BLUE MOON MUSIC www.paulakimper.com

California...I travel toward you,
to remain, to teach
robust American love



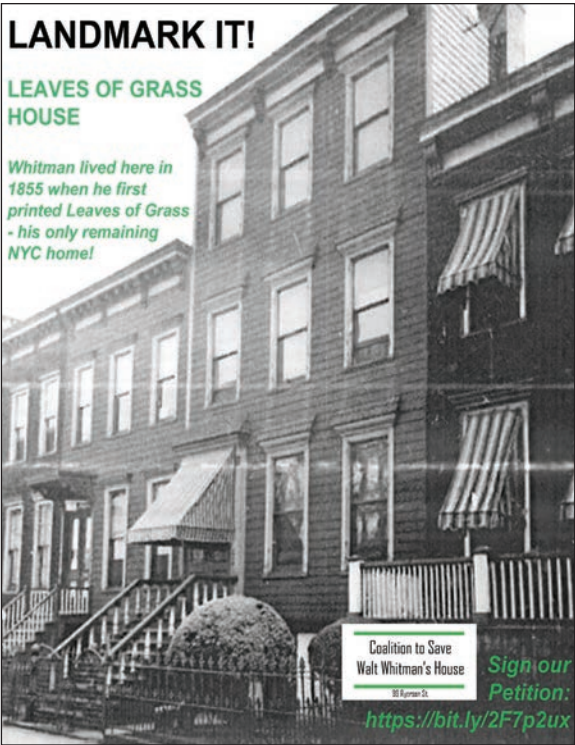
Celebrating the radical optimism
of Walt Whitman and UCLA

whitmania.ucla.edu UCLA 100 YEARS

LANDMARK IT!

LEAVES OF GRASS HOUSE

Whitman lived here in 1855 when he first printed *Leaves of Grass* - his only remaining NYC home!



Coalition to Save Walt Whitman's House Sign our Petition: <https://bit.ly/2F7p2ux>

DELAWARE

UNIVERSITY OF DELAWARE LIBRARY

WHERE: University of Delaware Library, Class of 1941 Lecture Room
DATE: April 17, 2019, 4:30-6:30 pm
CONTACT: tdm@udel.edu

Lecture by Susan Jaffe Tane, “A Collector’s Journey.” Susan Tane will discuss her life as a collector, particularly her collections of the work of Edgar Allan Poe and Walt Whitman. Additional details available at <https://library.udel.edu/special/>

WHITMAN AT 200: ART AND DEMOCRACY

See listings above in Pennsylvania for **Whitman at 200** events in Delaware.

WASHINGTON D.C.

FOLGER SHAKESPEARE LIBRARY

WHERE: Folger Theatre, 201 East Capitol Street SE
DATE: June 3, 2019, 7:30 pm
CONTACT: www.folger.edu/poetry (202) 544-7077

In celebration of Walt Whitman’s birth, poets and other special guests read from work Whitman created and published during his time in Washington, D.C. This free event (registration recommended) will take place at 7:30pm on the Folger stage.

HUMANITIES DC

WHERE: Washington, DC
DATES: May 23 - June 3 2019
WEB: www.Walt200.org

The **Walt Whitman 200 Festival** celebrates the 200th anniversary of the birth of one of America’s most significant and enduring poets, who was a resident of Washington, DC for ten years during and after the Civil War. Over the course of twelve days, this city-wide celebration will emphasize the poet’s continuing influence on American culture and the city’s culture, and showcase the themes closest to the poet’s heart: unity, democracy, and healing. With events in all of DC’s eight wards, the festival includes multiple opportunities for residents to engage with Whitman’s legacy through readings, discussions, workshops, family events, exhibits, and more.

POSTCLASSICAL ENSEMBLE

WHERE: Washington, DC
DATES: May 18 and June 1, 2019
WEB AND TICKETS: www.postclassical.com

MAY 18: “Whitman and Film” — 2 pm at the National Gallery of Art (free admission). **JUNE 1:** “Whitman,” a 1944 radio drama by Norman Corwin with music by Bernard Herrmann (world premiere concert performance) — 7:30 pm at the Washington National Cathedral. As part of a concert also celebrating the musical genius of Bernard Herrmann, PCE recreates a classic radio drama originally featuring Charles Laughton as Walt Whitman.

VIRGINIA

UNIVERSITY OF VIRGINIA

WHERE: Harrison Institute & Small Special Collections Library
DATES: February 20 - July 27, 2019
WEB: www.library.virginia.edu/exhibitions/whitman

Celebrating the 200th anniversary of the birth of Walt Whitman, the exhibition pays tribute to the incalculable cultural influence of the great American poet through display of first printings of his immortal work, *Leaves of Grass*, early drafts of his poems in manuscript, personal correspondence, and photographs.

LOUISIANA

LOUISIANA LANDMARKS SOCIETY

WHERE: 6330 St. Charles Ave, New Orleans, LA 70118
DATE: Sunday, February 17, 2019
WEB: www.louisianalandmarks.org

Lecture: Walt Whitman at 200: Whitman’s New Orleans Foray. LLS presents a lecture by Brad Vogel of The Walt Whitman Initiative. Vogel will delve into Whitman’s transformative three-month stay in New Orleans in 1848 and its influence on his life and writings. Free for Members - \$10 for Nonmembers.

WEST COAST

UNIVERSITY OF CALIFORNIA, LOS ANGELES

WHERE: Los Angeles and beyond
DATE: Spring & Fall 2019
WEB: www.whitmania.ucla.edu

2019 marks both Whitman’s bicentennial and UCLA’s centennial. To celebrate, UCLA proudly presents Whitmania, a constellation of cultural events honoring the radical optimism of America’s first bard of democracy. Performances, readings, workshops and more will be held in and beyond southern California. Featuring Brian Selznick, Karen Karbiener, Ali Liebegott, Cecilia Fairchild, Vickie Vertiz, Amber West, Susannah Rodríguez Drissi, Heather Nagami, and others.

NATIONAL

HAPPY BIRTHDAY, WALT WHITMAN!

WHERE: Brooklyn and beyond
DATES: Throughout 2019
WEB: www.HappyBirthdayWaltWhitman.com

A national public reading of “Crossing Brooklyn Ferry,” Whitman’s inspiring meditation on time, democracy, our interconnectedness, and the transcendent power of art. Join us in celebrating Whitman and responding to his question: “What is it then between us?”

INTERNATIONAL

FRIENDS OF BON ECHO

WHERE: Bon Echo Provincial Park (Cloyne, Ontario, Canada)
DATE: Saturday, June 15 & Sunday, June 16, 2019
CONTACT: info@bonechofriends.ca

Celebrate the “father of free verse” on Father’s Day weekend, with events culminating in our third annual “Song of Myself” marathon. See the “Old Walt” inscription, carved into majestic Mazinaw Rock nearly 100 years ago.

BOLTON SOCIALIST CLUB WITH BOLTON CENTRAL LIBRARY

WHERE: Bolton, UK
DATE: March-June, 2019
CONTACT: chris_chilton@hotmail.com

Bolton Socialist Club continues its longstanding tradition of celebrating Whitman with a series of events including plays, reading and writing groups, music, film, poetry and exhibitions. Culminating in our annual birthday walk and Unitarian church service, we commemorate Whitman and his extraordinary nineteenth-century Bolton admirers.

ONLINE

NORTH AMERICAN REVIEW

WHERE: www.northamericanreview.org
DATE: May 31, 2019
CONTACT: WhitmanProject200@gmail.com

Beginning May 31, 2019, the *North American Review* will begin publishing on its website *Every Atom: Reflections on Whitman at 200*, daily annotations by 200 poets, writers, critics, historians, and public figures on the 1855 version of “Song of Myself.” The annotations will be collected and made available as an interactive digital resource.

PAULA KIMPER ENSEMBLE

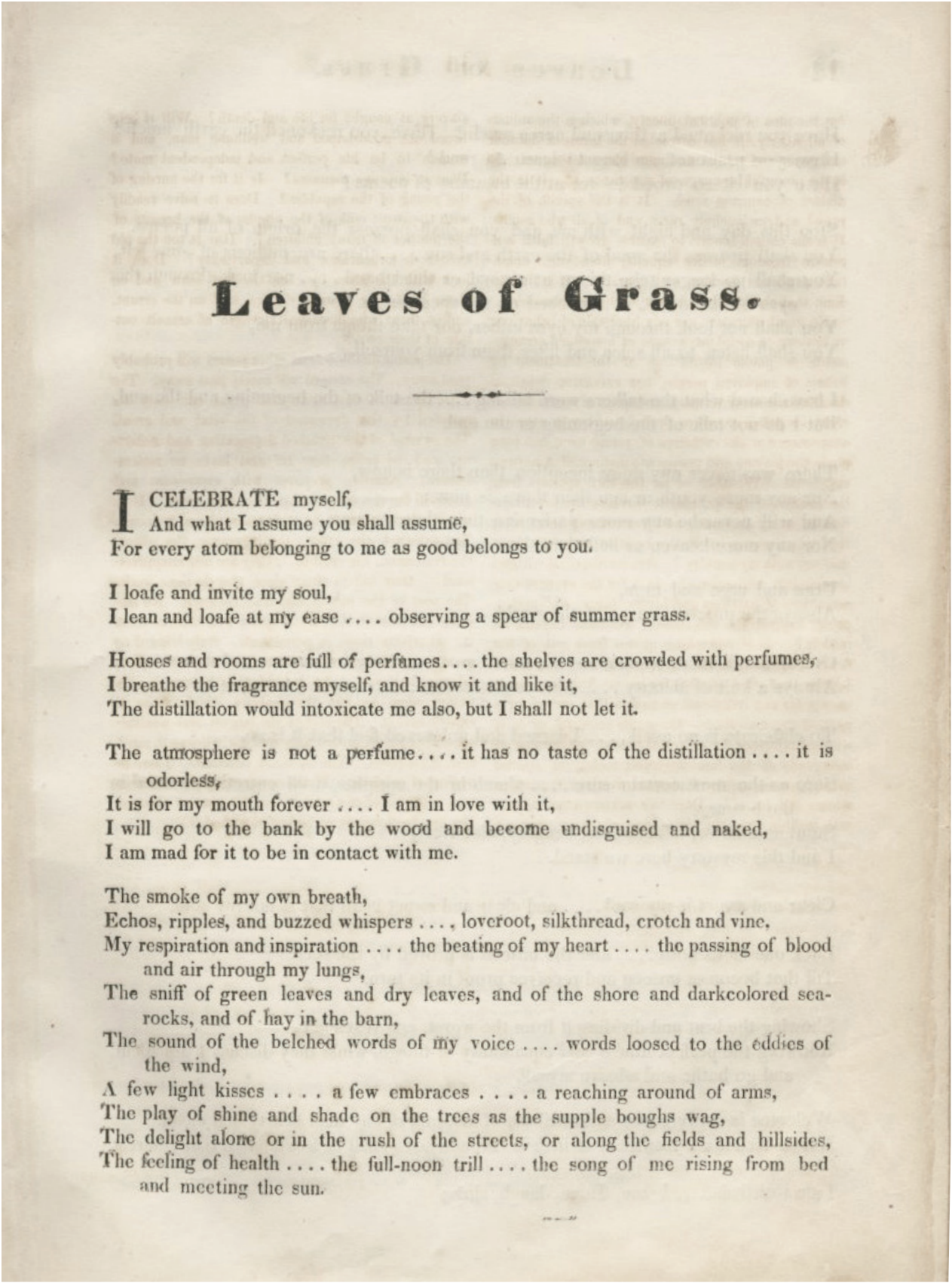
WHERE: Online/mailling list
DATE: Presenting One Melody per week from the Melody Book for *Song of Myself*
WEB: www.paulakimper.com

Celebrating Walt Whitman’s 200th Year! Paula Kimper Ensemble presents One Melody per week from the Melody Book for *Song of Myself* from *Leaves of Grass* by Walt Whitman, Music by Paula M. Kimper. Sign up for our mailing list: www.eepurl.com/cKqgUf

Walt Whitman

SONG OF MYSELF

The first page of the first poem in the first edition of *Leaves of Grass* (1855), printed in the Rome family’s printing shop in Brooklyn with the assistance of their friend Walt. Retitled “Song of Myself” in the 1881-82 edition of the *Leaves*, the poem was first titled “Leaves of Grass” to reiterate the democratic, organic, and utterly American title of the book itself. The rough texture of the type, over-long rambling lines, and the big, bold expanse of the pages all signaled the revolutionary nature of Whitman’s “literary experiment.”



Participants gather at the annual “Song of Myself” marathon reading, 2018, Brooklyn Bridge Park. Photo by Eric Conrad.

Brad Vogel

A SONG FOR ALL TIME

Whitman’s “Song of Myself”

Amidst exuberant celebrations of Walt Whitman’s two hundredth birthday, it’s worth pausing for just a moment, lighter in hand as the cake and candles wait. What, really, hovers at and extends out from the core of all our outpourings? What about Walt Whitman’s poetry has entwined him so fully into American and world literary canons? How has his poetic ethos bounded forward through the decades, porpoising joyously along at one with the ocean of time?

Somewhere there, near the heart of it, pulses the strange, vigorous, unlikely new plant the poet teased forth in 1855 in his first edition of *Leaves of Grass*: his epochal poem, “Song of Myself.” Nobody had heard or seen anything like it. Appearing without a title in that first edition – and revealing the poet’s name only many stanzas in, the poem marked a moment when Whitman sallied forth into America, in all its rough and aspiring glories, breathing deeply of newness, and then singing forth a new song, hitting strange, unheard of notes – a barbaric yawp that, in its unbridled universality, *blew out the windows of existing poetic convention*. Metaphors and symbols, it seemed, were going to have to mix, list, pile, and break if one consciousness was going to capture the expansiveness of human existence from the vantage point of this one moment in time and space. Rhyme, meter, and the other trappings quailed and fled in the face of the onslaught, as it came with its tendrils, its bear hug, its gale force vibrato.

In its candid, unashamed focus on the self, the *Song* managed to begin to tell, at last, the collective story of humanity in a way that would transcend. Ralph Waldo Emerson, having called for a truly American voice, saw that Whitman’s mind had, after steeping in the tumult of Manahatta and booming Brooklyn, the frontier stagecoach and steamboat vignettes out and back from New Orleans, answered the call. And so he greeted the poet who lived on Ryerson Street in Brooklyn at the time, this new unbridled force, at the beginning of a great career.

This new voice, in this wild new poem, left many glass shards from the windows it blew out. It shocked, it got sensual, it bucked convention, it acknowledged its own flaws, it dove into the everyday, it tipped its hat to the city, it strolled in the gutter. It left the manse, the shadow of Europe, and sauntered sweating and full-muscled out into the wide blue and the sun. Every last leave of grass, long overlooked, suddenly mattered. Only that perspective could muster the power necessary to sign the full song.

It is that watershed genius that makes *Song of Myself* a tune that still takes one’s breath away in its singing today, whether at sunset in a sea of voices at Karen Karbiener’s annual marathon in Brooklyn Bridge Park or in the undauntedness of the words imprinted at Jenny Holzer’s NYC AIDS Memorial. The hairs still go up on the back of my neck when I read those urgent, life-breathing lines – the lines that, as we find Whitman even today under our boot soles, cry out to us to inhale the stuff of life and belt our existence out anew. The poet’s song consoles in harrowing depths: “O despairer, here is my neck, / By God! you shall not go down! Hang your whole weight upon me.” It strains to encompass existence: “I rise extatic through all, and sweep with the true gravitation, / The whirling and whirling is elemental within me.” And the song explodes with wonder at the trajectory of human possibility: “We also ascend dazzling and tremendous as the sun.”

Few poems have rocked the world’s self-conception quite like this, an incomparable, unceasingly influential, time-conquering aria of the self. So as we light the candles at last...let us raise our voices with full hearts...and sing it forth again anew!

PUBLICATION

This publication was produced by **THE WALT WHITMAN INITIATIVE** and friends, including Karen Karbiener, Brad Vogel, Stefan Killen, Jason Koo, Amanda Deutch, Jesse Merandy, Emma Cormack, and Valentina Pogudina. The open-hearted contributions of this team have produced the perfect birthday gift for our Walt. “Thanks! — joyful thanks! — a soldier’s, traveler’s thanks.”

Special Whitmanic salutes to designer Stefan Killen, whose talents and tenacity made this gorgeous production possible! And to Brad Vogel, who financially engineered this pipe dream and whose elegant prose and careful edits shaped its contents.

Design by StefanKillen / www.redandcompany.com





1819-2019

Celebrating 200 Years of the
Bard of Democracy



Daguerreotype taken in New Orleans in 1848 by unknown photographer



Gabriel Harrison's daguerreotype of Whitman, circa 1854



Mathew Brady's albumen print portrait taken in Washington D.C. circa 1865-67



Whitman and his lover Pete Doyle, taken by M.P. Rice in Washington D.C., 1869



George C. Cox's photograph portrait taken in New York, 1887

1819

Born May 31 in West Hills, Long Island, NY



1834

First published piece in *New York Mirror*



1846-48

Editor of the *Brooklyn Daily Eagle*

Three months in New Orleans, 1848

1855

First edition of *Leaves of Grass*



1865-66

Drum-Taps and *Sequel to Drum-Taps*



1891-92

Deathbed edition of *Leaves of Grass*

1892

Dies March 26 in Camden, NJ



America Celebrates WALT WHITMAN

THE WHITMAN 2019 CONSORTIUM

- | | | |
|--|-------------------------------|---------------------------------|
| Academy of American Poets | Gowanus Dredgers Canoe Club | Poetry Society of America |
| The Bicentennial Symposium | The Green-Wood Cemetery | Poets House |
| The Bolton Group | The Grolier Club | PostClassical Ensemble |
| Brooklyn Historical Society | GVSHP | The Providence Athenaeum |
| Brooklyn Poets | Happy Birthday, Walt Whitman! | "Song of Myself" Marathon |
| Brooklyn Public Library | Humanities DC | Stony Brook University |
| Camden County Historical Society | International Whitman Week | University of California, LA |
| The Center for Book Arts | The Long Island Museum | University of Delaware |
| Cinema Arts Centre | Louisiana Landmarks Society | University of Virginia |
| Coalition to Save Walt Whitman's House | The Morgan Library | The Walt Whitman Association |
| Compagnia de' Colombari | The New York Public Library | The Walt Whitman Birthplace |
| The Desoff Choirs | New York University | The Walt Whitman House |
| Folger Shakespeare Library | North American Review | The Walt Whitman Initiative |
| Fort Greene Park Conservancy | OutHistory.org | The Walt Whitman Project |
| Friends of Bon Echo | Parachute Literary Arts | Whitman at 200: Art & Democracy |
| | Paula Kimper Ensemble | |

For a full list of events see

www.waltwhitmaninitiative.org/whitman-2019-consortium



The Walt Whitman Initiative

