

3-10-2021

A Quiet Celebration of Whitman's 200th Birthday: A Collaborative Opportunity to Discover, Grow, and Share a Collection

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Roveland-Brenton, Blythe E. and Mulligan, Bern (2021) "A Quiet Celebration of Whitman's 200th Birthday: A Collaborative Opportunity to Discover, Grow, and Share a Collection," *Collaborative Librarianship*: Vol. 12: Iss. 3, Article 4.

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Abstract

Over the past several years, special collections libraries and archives have been more proactive in engaging in educational outreach and promoting forward-facing programs. Additionally, subject and special collections librarians have sought ways to expand their collaboration to maximize their reach and impact. The occasion of the 200th anniversary of Walt Whitman's birth was the perfect opportunity for two librarians at Binghamton University to collaborate, promote a jewel from the Libraries' holdings, build a stronger collection, and interact with local audiences through an exhibit and events.

Keywords

Walt Whitman, Leaves of Grass, special collections, exhibits, collaboration, collection development, outreach

From the Field

A Quiet Celebration of Whitman's 200th Birthday: A Collaborative Opportunity to Discover, Grow, and Share a Collection

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Abstract

Over the past several years, special collections libraries and archives have been more proactive in engaging in educational outreach and promoting forward-facing programs. Additionally, subject and special collections librarians have sought ways to expand their collaboration to maximize their reach and impact. The occasion of the 200th anniversary of Walt Whitman's birth was the perfect opportunity for two librarians at Binghamton University to collaborate, promote a jewel from the Libraries' holdings, build a stronger collection, and interact with local audiences through an exhibit and events.

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Introduction

Binghamton University, located in the Southern Tier of Upstate New York, is part of the State University of New York (SUNY) system. Founded in 1946, it has an enrollment of about 18,000 graduate and undergraduate students. The Special Collections Department of the Binghamton University Libraries consists of over 100,000 books, more than 2,000 linear feet of archival and manuscript collections, and a variety of art and realia. Like many special collections libraries and archives at academic institutions of all sizes, the department has sought ways to promote its holdings and partner with those inside and outside the library to expand its reach and impact. One cross-departmental partnership

that deserves much more cultivation at our institution is the one between special collections and subject librarians. The "invisible walls"¹ between special collections and other library departments have been noted in many academic libraries and increasingly identifying strategies for removing barriers has become a topic of discussion within the profession.

One of the treasures in our Special Collections is a first edition of Walt Whitman's masterpiece, *Leaves of Grass* (hereafter referred to as *LoG*). Aware that May 31, 2019 would mark Whitman's 200th birthday, in the late fall of 2018 Blythe Roveland-Brenton, who had recently started as Head of Special Collections, asked



Bern Mulligan, Subject Librarian for English, Philosophy, and Theatre, if he would be interested in working together on an exhibit to commemorate the milestone. Together we discovered the surprising richness of the collection related to Whitman's work at Binghamton and found the occasion was a chance for collaboration, collection building, and outreach.

To say that Whitman's bicentennial was a big deal is an understatement, and a multitude of libraries, organizations, and communities commemorated it with exhibitions and events on a grand scale. These programs were significant, wide-reaching, and inspiring, and were realized through extraordinary planning and effort. In our own small but earnest way, we participated in the conversation about the significance of Whitman's work and provided our local audiences a chance to engage with items in their own backyard. We threw an intimate party, not a gala event, but felt it was a successful one nonetheless. Working together with librarians, staff, and teaching faculty, we were able to assess and augment our collections related to *LoG* and implement several strategies to reach different audiences. The entire project encompassed ten months from start to finish, including concept formulation, research, selection, acquisition, label writing, publicity, installation, and hosting a variety of events.

Why Whitman?

Some people might wonder why the "Good Gray Poet" remains so intriguing to modern readers and still holds such a high place in the American literary canon today. Although there have been many great American poets since Whitman, he is often considered our "most influential and innovative poet."² Perhaps it is the accessibility of his free verse to the modern reader that has made his poetry have such a lasting impact, or the themes which his poetry deals

with: identity, love, sexuality, democracy, loss, and death. Or the fact that he was such a shameless self-promoter and had a larger-than-life persona, which appeals to the reality-show mentality of today's world. Regardless, he remains an important icon to be read and studied.

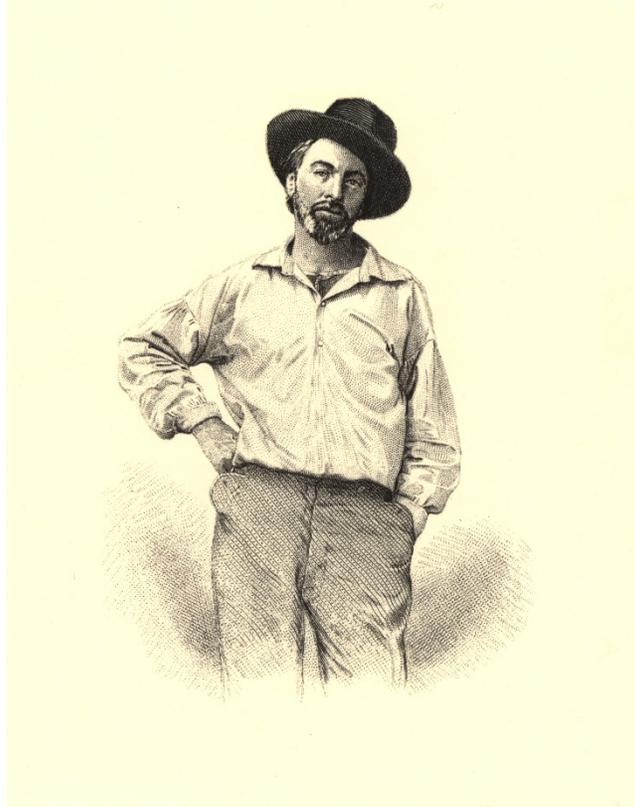
Leaves of Grass in the Binghamton University Libraries

The Libraries' Holdings Before 2019

Many scholars argue that there were only six truly distinct American editions of *LoG* printed with altogether new typesets during Whitman's lifetime. These include the 1855, 1856, 1860, 1867, 1871-72, and 1881 editions. But others maintain that several additional printings, including the "Deathbed Edition" of 1891-92, should be counted.³ Special Collections holds the 1855, 1860, 1871-72, 1881, and 1891-92 editions, along with numerous other permutations of the work published during and after his life. The core of Special Collections' holdings of *LoG* came to us as gifts and were central to the exhibit.

The slender first edition was published in 1855 at the printing shop of the Rome Brothers in Brooklyn, New York. Whitman paid for the printing job from his own pocket and is thought to have set some of the type.⁴ Whitman's name does not appear as the author on the title page, only in the copyright statement as Walter Whitman. An engraving of the poet, posing relaxed in work clothes, the champion of the common man, is on the frontispiece. A ten-page preface and several pages of reviews (some of which were penned by Whitman, "...preferring always to speak for himself rather than have others speak for him"⁵) precede six poems titled "Leaves of Grass" and six untitled poems.

Figure 1. Frontispiece with an engraving of Whitman in the first edition of *Leaves of Grass* held by Binghamton University Libraries' Special Collections



Binghamton University Libraries received its copy of the first edition (second state) many decades ago. It belonged to C. Mossman McLean, a prominent local businessman and avid book collector who ran a family-owned department store. The volume is bound in binding “B” (green cloth with some gilt stamping), one of an estimated 262 issued this way.⁶ Our copy has some additional clippings glued on the paste-downs and fly leaves. One is a review published by noted journalist Fanny Fern in the *New York Ledger* on May 10, 1856, who called the work “unspeakably delicious.”⁷

More recently, four other editions were donated as part of the Byrne Fone Collection of Gay Studies: the third, fifth, sixth, and Deathbed editions. The third edition (1860) has 178 poems, 146 of which were new, representing the largest

increase for any of the editions. Whitman experimented with grouping some poems into what he termed “clusters” which he continued to use and rearrange throughout subsequent editions.⁸

The fifth edition (1871-72) was a work in progress. No less than three iterations of the work were published during this two-year span. For the first time, *Drum-Taps*, his response to the Civil War, was absorbed into *LoG*.⁹ Our copy includes the separately paginated annex, *Passage to India*.

The sixth edition (1881) represents the culmination of *LoG*. The text of the poems (including seventeen new ones) as well as their groupings and placement would remain the same for the rest of Whitman’s life. Although he would con-

tinue to write new poems, they would be included only as annexes in subsequent publications.¹⁰

Whitman worked on the Deathbed Edition (1891-92) until just a few months before he died on March 26, 1892. There were only minor changes from the previous edition. Two annexes were included but were not integrated into the overall structure of the main work.¹¹ “Complete ‘92” on the spine of our copy indicates it was the last iteration. This version is often used in later critical editions.

By examining these different editions, one can see how Whitman was continuously constructing and reconstructing his magnum opus, useful for teaching about writing, editing, and the creative process. One area of note is how the titles of the poems changed throughout the work’s history. A good example is “Song of Myself”: first (1855), one of the six poems titled “Leaves of Grass”; later (1856), “Poem of Walt Whitman, an American”; still later (1860), “Walt Whitman”; and finally (1881), the title it is known by today.

Collection Building Leading up to the Exhibit

Frequently, special collections use recent acquisitions to drive the creation of a new exhibit,¹² but we used the planning of an exhibit to drive acquisitions. Originally, since the Special Collections budget was quite small, we discussed pooling some of our funds to be able to acquire additional works. Cooperative collection building between subject librarians and special collections librarians has not been customary in our library and Bern’s willingness to contribute funds to Special Collections was a significant development.

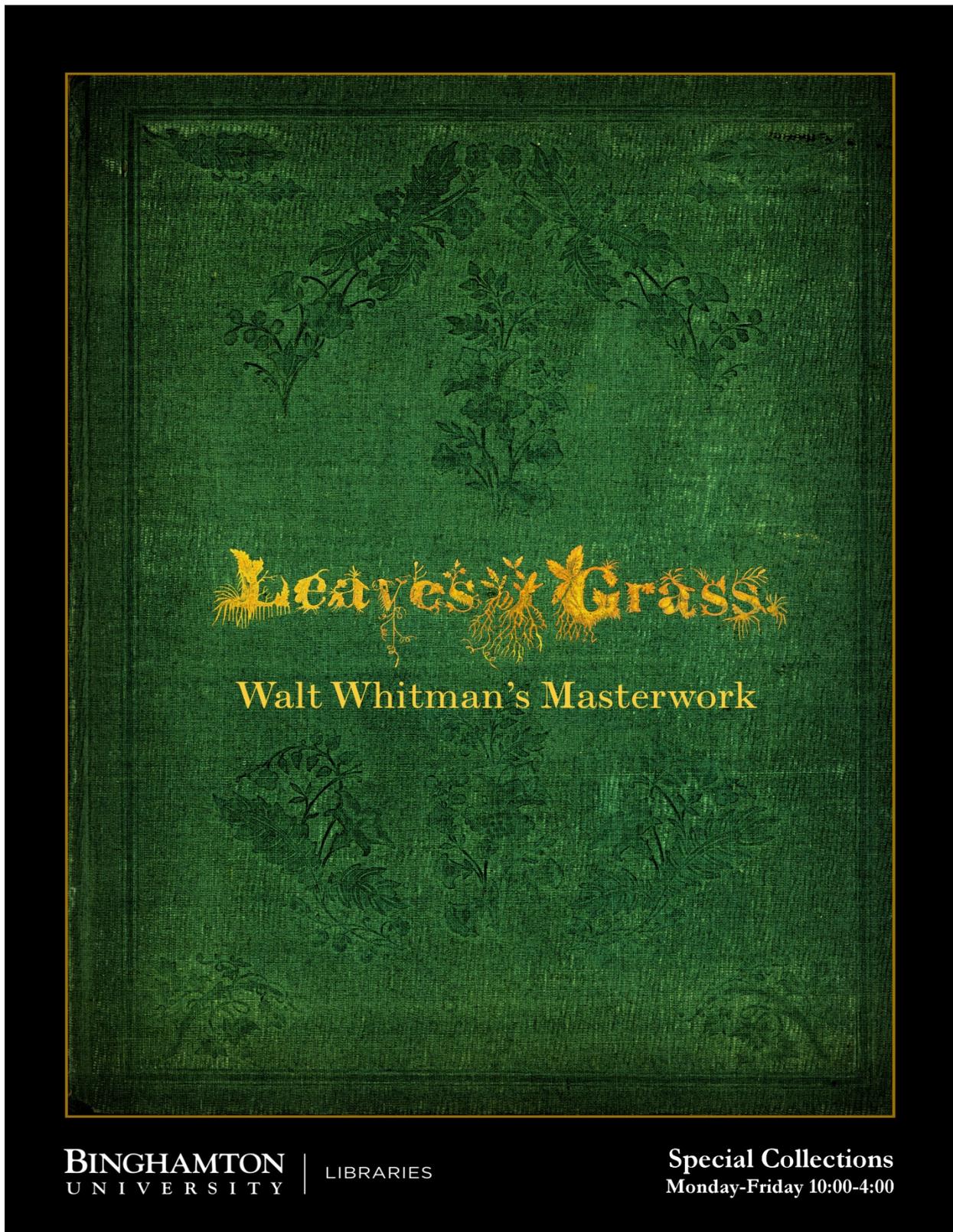
Unexpectedly and to our good fortune, the collections budget for the Libraries had surplus funds to be spent before the close of the fiscal year and Bern’s contribution was not necessary.

Blythe expanded her wish list and submitted it to the Libraries’ Collection Steering Committee, which approved several proposed purchases to enhance our LoG holdings. Blythe saw this as an opportunity to grow an already respectable collection and the timing was perfect for inclusion in the exhibit for Whitman’s 200th birthday. Some purchases were targeted specifically to round out the narrative that we were developing at reasonable costs. Among the modest acquisitions were a children’s book, a miniature two-volume set, a few fairly common special editions, and a compilation of parodies of Whitman’s poetry. Acquisition of costlier limited editions and artistic works completed our new additions.

The Exhibit and Viewer Experience

As with any Special Collections exhibit, the narrative and themes we wished to highlight in the four display cases were guided by both the story we thought was important to tell and the actual items we had to convey that story. We brought both distinct and shared perspectives, enhancing any exhibit we might have created individually. Blythe was interested in the works as contextual artifacts conceived through varied lenses for different audiences. Bern, as a subject librarian and poet himself, focused on the evolution of Whitman’s poems and his editorial and creative choices. Both of us considered the works to be living documents and of continuing relevance. The four primary threads in the exhibit titled “Leaves of Grass: Walt Whitman’s Masterwork” were the evolution of the work during Whitman’s lifetime and his creative process, the audiences of his work and its derivatives, special editions and formats created since his death, and LoG as inspiration for other artistic and musical works. We collaborated closely on writing and editing the labels for the items in each case and Blythe installed the exhibit. (For a full list of books used in the exhibit, see the Appendix.)

Figure 2. Poster for the exhibit "Leaves of Grass: Walt Whitman's Masterwork"



First Display Case

The first case focused on the progressive expansion and improvement Whitman incorporated into *LoG*. Due to preservation concerns, the original first edition was only brought out occasionally at events that will be discussed below. Instead, we displayed facsimiles of the first edition in the case and at the desk for visitors to leaf through. In addition, a binder with the text of the exhibit labels in larger font was kept at the desk to use as a guide for guests with visual impairment in the hopes that they would be easier to read. We also featured the Libraries' other four original editions published during Whitman's lifetime and a facsimile of the so-called "Blue Book" held by the New York Public Library, which was Whitman's personal copy of the 1860 edition with handwritten annotations and revisions, some pasted in as slivers of paper foldouts. These volumes (facsimiles and originals) were arranged chronologically.

Second Display Case

The second case focused on audiences and adaptations. These included an early German translation that marked the beginning of a near-cult following of Whitman at the turn of the last century; a feminist response praising the poet who "has written the songs of woman's deliverance";¹³ and a photo-illustrated volume of *Calamus*, his homoerotic poetry cluster, that speaks to Whitman's sexual fluidity and significance within the LGBTQ+ community. We included an ordinary edition from the stacks that was heavily marked up by multiple readers (presumably students) over the years to show how people interact and write themselves into Whitman's poems. Not only college students but even younger audiences can be potential devotees as demonstrated by the inclusion of a children's book with colorful woodcuts. Finally, we included a collection of parodies, since, as Christopher Morley wrote in its preface, "no great

poet ever lent himself more irresistibly to parody than Walt."¹⁴

Third Display Case

The third case highlighted some fine press and special editions in our collection produced since the early twentieth century. We displayed a newly acquired limited edition published by Thomas Bird Mosher, an important figure in the American private press movement, which at one time belonged to William F. Gable, noted rare book and manuscript collector who lent financial backing and his name to this publishing project.¹⁵ Specially commissioned works enhanced by photographs and illustrations impart artistic beauty to Whitman's iconic work. These works were juxtaposed with the miniature two-volume set, inviting the viewer to consider how the physicality and layout of the books, treatments of the same body of poetry, influence the reading experience.

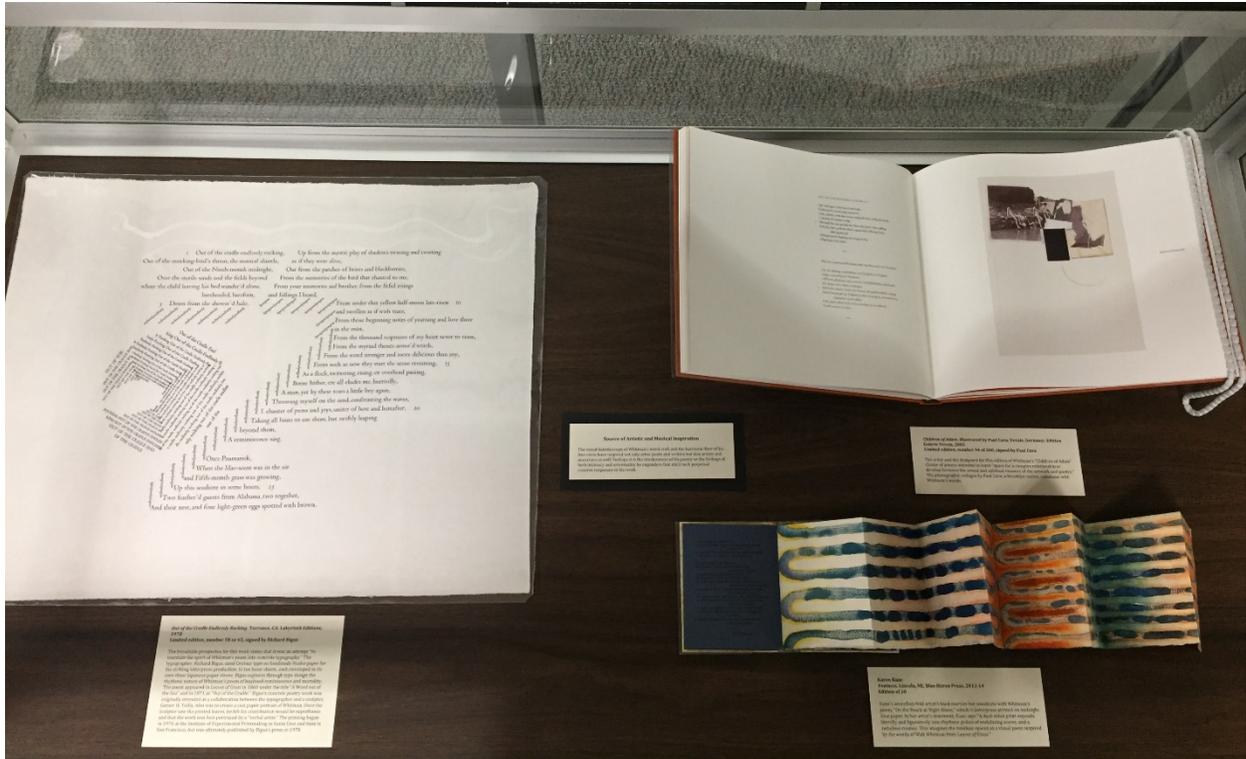
Fourth Display Case

In the final case we addressed *LoG* as the source of artistic and musical inspiration. Three artistic works, all new acquisitions, were offered. Through concrete typography, Richard Bigus experimented with the rhythmic nature of "Out of the Cradle Endlessly Rocking," Whitman's poem of boyhood reminiscence and mortality. Paul Cava probed another poetry cluster, "Children of Man," using photographic collages to explore sexuality and spirituality. In *Vastness*, an accordion-fold artist's book, Karen Kunc created a visual poem out of "On the Beach at Night Alone," simulating undulating waves. We set up a laptop with headphones adjacent to the fourth case to allow visitors to listen to musical interpretations of *LoG* by Frederick Delius and Leif Segerstam from the Libraries' phonograph record collection. We also bookmarked a page on the "Song of America" website which offered other selections from what is estimated to be



more than 1,200 musical responses to Whitman's enduring masterpiece.¹⁶

Figure 3. The fourth display case featuring artistic responses to Whitman's work



Outreach and Programming

Opening Reception

Students helped us with the publicity for the exhibit opening. Erika Grimminger, a graduate assistant and PhD candidate with an interest in graphic design, created a poster based on the beautiful cover of the first edition while Caiolinn Andrews, an undergraduate assistant, adapted it for postcard-sized flyers. University announcements and social media posts were Blythe's responsibility.

Conveniently, Whitman's bicentennial birthday fell on a Friday. We held the opening reception in the late afternoon, drawing primarily from library and University staff since the semester was over and most students were gone for the summer. More than twenty people took part in the kick-off. We split our responsibilities, one showing the original first edition in the reading room while the other gave guided tours of the exhibit cases, allowing attendees personal space to explore on their own as well.



Figure 4. Blythe Roveland-Brenton discusses the editions printed during Whitman’s lifetime in the first display case during the opening reception. The original first edition is on view in the reading room in the background.



Apropos of Whitman: A Community Reading

At the exhibit opening, Blythe announced that the celebration would continue with an event in downtown Binghamton later that evening: a public reading of works by and about Whitman in the intimate setting of Atomic Tom’s, an art gallery, performance space, and social club. Tom Haines, artist and owner of the gallery, and Bern collaborated on planning this. Both Tom and Bern had been members of the local literary group, the Binghamton Community Poets. Founded by poet, educator, and Binghamton alumnus Richard Martin, for fourteen years (1983-1996) the “Big Horror Reading Series” featured nationally and internationally known writers while also providing “open mic” time

for community writers and sometimes musicians.

This local community connection actually had the unexpected result of adding someone from the campus community to the celebration through the back door. Bob Wilson, Adjunct Lecturer of English, happened to notice an ad for the reading in *Carousel*, a regional art and culture publication. He stopped by the gallery to talk to Tom about it and asked if he could read a part of his recent dissertation that dealt with Whitman’s poem, “Out of the Cradle Endlessly Rocking.” Since Tom had intended to start the event with that poem, he welcomed the idea.

So as planned, Tom read “OOTCER” and Bob followed with the section of his dissertation on

the poem. Bill Palmer, Gifts Coordinator at the Libraries, then read "A Child Went Forth." And since "Song of Myself" is so long (fifty-two verses) yet such a seminal poem, Tom read the first ten verses and Bern read the last eight. Bern also read "Jack and Jill," a Whitman parody poem by Charles Battell Loomis.¹⁷ Poet and musician Michael Kelly (another former member of the BCP) spoke about the importance Whitman had on his development as a poet.

The crowd of about twenty-five people was a nice mix of community members and University colleagues, furthering the town and gown connection. We distributed flyers about the continuing exhibit and let people know they were welcome to visit. The event was taped by local radio station WBDY, a project of the Bundy Museum of History and Art.

Up Close and Personal

We offered drop-in times to showcase the original first edition on seven occasions throughout the duration of the exhibit, which were hosted by Blythe in Special Collections. They were scheduled for different days of the week and times of the day to draw a wider viewership, with windows of two to six hours. The dates and times were announced through the University's and Libraries' usual communication channels and via Special Collections' Facebook and Twitter (@bingspeccoll) accounts. During these times, guests were given the opportunity to view the book up close as Blythe turned the pages due to their fragile nature. Although total attendance for these showings was low, we felt it was worth the time given its impact on the individuals who did participate and respond. Responses included excitement to be in the presence of such an iconic work, appreciation of the beautiful cover, and surprise that Whitman himself had set type for it and that it was thinner than the final version with which they were familiar.

Instruction, Tours, and Talks

Instruction and outreach to our students are increasingly important to Special Collections, something that is witnessed at academic institutions across the country. Most of the duration of the exhibit fell outside of the academic year, reducing opportunities for student engagement and programming. However, before it closed in mid-October, we were able to welcome two classes for tours of the exhibit and an up-close viewing of the first edition. The classes, taught by Professor Liz Rosenberg, were in creative writing (Intermediate Poetry Workshop) and English (How to Read a Poem). The latter was split into two groups in which half the class came to Special Collections and the other half worked with another poetry instructor in the Libraries' instruction lab, switching midway through the period. Professor Rosenberg noted that the visit "...brought Whitman home for my students in a way they had never experienced before. One young woman skipped the second workshop session so she could stay on the extra half hour!"¹⁸ About fifty students took part in these activities. Acting as co-facilitators had its distinct advantages and gave us a different experience from our customary instruction sessions. Blythe is used to object-based teaching and partnering with teaching faculty who are often the content experts. Bern has taught numerous subject-specific instruction sessions and has a deep understanding of and passion for poetry in general and Whitman in particular. Working together to introduce students to the content *and* physical items generated a more complete sense of the exhibit as a whole, creating an energy and excitement that was palpable.

After hearing him read at Atomic Tom's, we invited Bob Wilson to give a talk in Special Collections. His lecture, "Singing the Body Electric: Opera, Democracy, and Voice in the Poetry of Walt Whitman," was followed by a tour and viewing of the first edition. The audience of

about twenty was composed of students, faculty, staff, and community members and the event was covered in the student newspaper.¹⁹

Figure 5. Bob Wilson gives an afternoon lecture on Whitman and opera.



Closing Thoughts

We derived considerable benefit in working together and with others during the entire venture, from planning through building to programming. The substance of the exhibit was strengthened by combining our expertise and

perspectives. We found supportive partners in numerous areas of the Libraries including Collections, Acquisitions, Cataloging, Preservation, Outreach, and the Web Team. Across the Libraries, *LoG* was in our shared consciousness and in several instances became a search term used in training sessions. Joining together with teaching

faculty and community members topped off the group involvement in our celebration of Whitman's masterpiece.

As a newly-hired faculty librarian, Blythe found that this project was a positive experience at many levels: expanding collegial relationships within and outside the Libraries; learning more about the community; gaining a friend and mentor; and laying a foundation for future collaborative projects between us. It was also an ideal opportunity to learn about the collections for which she is responsible and in a subject area peripheral to her expertise. Bern also gained a friend and close colleague, and although he knew about the 1855 edition beforehand, he was both surprised and delighted to learn that we had received the other four editions as part of a larger gift. This collaboration helped us both become better librarians and breach an invisible wall.

Thankfully, Whitman wasn't born a year later. In the time of COVID-19, many of the successes of our celebration of this milestone would not have been possible. We aimed for people coming together and interacting with each other and with the works from the collection on both personal and communal levels, something Whitman emphasized often in his poetry. Since the conclusion of the exhibit, we have acquired other items related to *LoG*, and while it is now past the bicentennial, we will continue promoting our previous and newly-acquired holdings through social media outlets, classes, events, and exhibits. We have further audiences to reach and engage with, including those in the art and music departments, and others that we have not yet imagined. We plan to continue adding related material to our wish list while purchasing and soliciting donations of items whenever possible. Whitman's lasting greatness inspires us into the future.

"I bequeath myself to the dirt to grow from the grass I love;
If you want me again, look for me under your boot-soles.

You will hardly know who I am, or what I mean;
But I shall be good health to you nevertheless,
And filter and fibre your blood.

Failing to fetch me at first, keep encouraged;
Missing me one place, search another;
I stop somewhere, waiting for you."²⁰

¹ Anna Culbertson and Pamela Jackson, "Agents of C.H.A.N.G.E.: Breaking Ground in Collaborative Pop Culture Curation," in *Collaborating for Impact: Special Collections and Liaison Librarian*

Partnerships, ed. Kristen Totleben and Lori Birrell (Chicago: Association of College and Research Libraries, 2016), 108.



² Ed Folsom and Kenneth M. Price, "The Life of Walt Whitman," in *Democracy in the Poetry of Walt Whitman*, ed. Thomas Riggs (Detroit: Greenhaven Press, 2012), 19, ProQuest eBook Central.

³ R.W. French, "Leaves of Grass, 1891-92 edition," in *The Walt Whitman Archive*, ed. Matt Cohen, Ed Folsom, and Kenneth M. Price, accessed July 10, 2020, https://whitmanarchive.org/criticism/current/encyclopedia/entry_27.html.

⁴ Ivan Marki, "Leaves of Grass, 1855 edition," in *The Walt Whitman Archive*, ed. Matt Cohen, Ed Folsom, and Kenneth M. Price, accessed July 10, 2020, https://whitmanarchive.org/criticism/current/encyclopedia/entry_21.html.

⁵ Milton Hindus, comp., *Walt Whitman: The Critical Heritage* (New York: Barnes & Noble, 1971), 48.

⁶ Joel Myerson, *Walt Whitman: A Descriptive Bibliography* (Pittsburgh: University of Pittsburgh Press, 1993), 15-16 & 19.

⁷ The full text of Fanny Fern's review can be found at <http://fannyfern.org/columns/fern.18560510.01>.

⁸ Gregory Eiselein, "Leaves of Grass, 1860 edition," in *The Walt Whitman Archive*, ed. Matt Cohen, Ed Folsom, and Kenneth M. Price, accessed July 10, 2020, https://whitmanarchive.org/criticism/current/encyclopedia/entry_23.html.

⁹ Luke Mancuso, "Leaves of Grass, 1871-72 edition," in *The Walt Whitman Archive*, ed. Matt Cohen, Ed Folsom, and Kenneth M. Price, accessed July 10, 2020, https://whitmanarchive.org/criticism/current/encyclopedia/entry_25.html.

¹⁰ French. *The Walt Whitman Archive*.

¹¹ French. *The Walt Whitman Archive*.

¹² Jessica L. Lacher-Feldman, *Exhibits in Archives and Special Collections Libraries* (Chicago: Society of American Archivists, 2013), 35.

¹³ Mabel MacCoy Irwin. *Whitman, the Poet-Liberator of Woman*. (New York: The author, 1905), 21.

¹⁴ Christopher Morley, "Preface," in *Parodies on Walt Whitman*, comp. Henry S. Saunders (New York: American Library Service, 1923), v.

¹⁵ Jean-François Vilain and Philip R. Bishop. *Thomas Bird Mosher and the Art of the Book*. (Philadelphia: F.A. Davis, 1992), 25.

¹⁶ "Walt Whitman," Song of America, 2020, <https://songofamerica.net/composer/whitman-walt/#>.

¹⁷ Charles Battell Loomis, "Jack and Jill," in *Parodies on Walt Whitman*, 96-97.

¹⁸ Liz Rosenberg, email message to authors, October 16, 2019.

¹⁹ Ethan Knox, "English Department Adjunct Lecturer Gives Talk on Walt Whitman's Poetry," *Pipe Dream*, 96, October 7, 2019, <https://www.bu-pipedream.com/news/110349/english-department-adjunct-lecturer-gives-talk-on-walt-whitmans-poetry/>.

²⁰ Walt Whitman, "Song of Myself," in *The Portable Walt Whitman: Selected and with Notes by Mark Van Doren* (New York: The Viking Press, 1963), 135.



Appendix

Books Featured in the Exhibit, May 31-October 15, 2019

First Display Case

- Whitman, Walt. *Leaves of Grass*. New York: The Eakins Press, 1966. [Facsimile of First Edition]
- Whitman, Walt. *Leaves of Grass*. New York: Collectors Reprints, Inc., 1992. [Facsimile of First Edition]
- Whitman, Walt. *Leaves of Grass*. Boston: Thayer and Eldridge, 1860. [Third Edition]
- Whitman, Walt, and Arthur Golden. *Walt Whitman's Blue Book: The 1860-61 Leaves of Grass Containing His Manuscript Additions and Revisions*. New York: New York Public Library, 1968.
- Whitman, Walt. *Leaves of Grass*. Washington, D.C., 1872. [Fifth Edition]
- Whitman, Walt. *Leaves of Grass*. Philadelphia: Rees Welsh & Co., 1882. [Sixth Edition]
- Whitman, Walt. *Leaves of Grass*. Philadelphia: David McKay, 1891-92. [Deathbed Edition]

Second Display Case

- Whitman, Walt. *Grashalme*. Leipzig: Philipp Reclam, ca. 1907.
- Whitman, Walt, and Antonio Frasconi. *Overhead the Sun: Lines from Walt Whitman*. New York: Farrar, Straus and Giroux, 1969.
- Whitman, Walt, David Groff, and Richard Berman. *Whitman's Men: Walt Whitman's Calamus Poems Celebrated by Contemporary Photographers*. New York: Universe, 1996.
- Saunders, Henry Scholey, comp. *Parodies on Walt Whitman*. New York: American Library Service, 1923.
- Irwin, Mabel MacCoy. *Whitman, the Poet-Liberator of Woman*. New York: published by the author, 1905.
- Whitman, Walt. *Leaves of Grass: Selected Poems and Prose*. New York: Doubleday, 1997.

Third Display Case

- Whitman, Walt. *Leaves of Grass*. Portland, ME: Thomas Bird Mosher, 1919.
- Whitman, Walt, Emory Holloway, and Rockwell Kent. *Leaves of Grass*. New York: The Heritage Press, 1936.
- Whitman, Walt, Mark Van Doren, and Edward Weston. *Leaves of Grass*. New York: Limited Editions Club, 1942.
- Whitman, Walt, and Margaret C. Cook. *Poems from Leaves of Grass*. London: J.M. Dent & Sons, Ltd., 1913.
- Whitman, Walt. *Leaves of Grass*. Madrid: Del Prado Publishers/Ediciones del Prado, 2004.

Fourth Display Case

- Whitman, Walt, and Richard Bigus. *Out of the Cradle Endlessly Rocking*. Torrance, CA: Labyrinth, 1978.
- Whitman, Walt, and Paul Cava. *Children of Adam from Leaves of Grass*. Edited by Alexander Scholz. Vevais, Germany: Galerie Vevais, 2005.
- Kunc, Karen. *Vastness*. Lincoln, NE: Blue Heron Press, 2013-14.