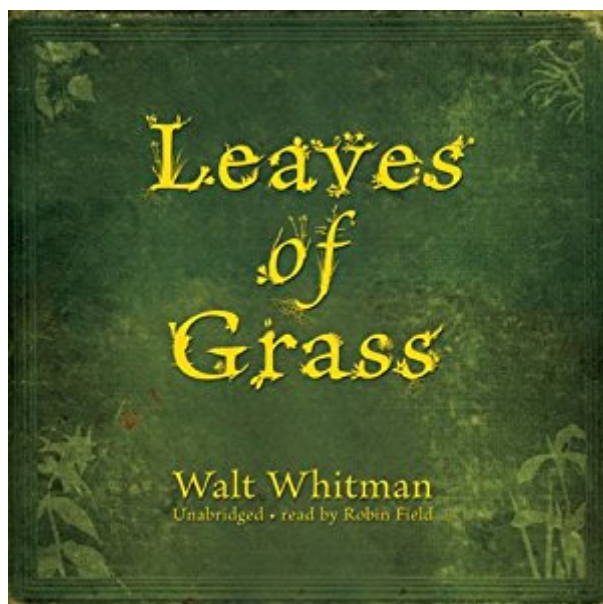


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# Leaves Of Grass



## Synopsis

From one of America's best loved and most important poets comes a masterpiece. Leaves of Grass is considered by many to be the greatest collection of poetry ever produced by an American. "The most extraordinary piece of wit and wisdom that America has yet contributed." - Ralph Waldo Emerson  
When I read the book, the biography famous, And is this then (said I) what the author calls a man's life? And so will some one when I am dead and gone write my life? (As if any man really knew aught of my life, Why even I myself I often think know little or nothing of my real life, Only a few hints, a few diffused faint clews and indirections I seek for my own use to trace out here.)- Walt Whitman --This text refers to the Hardcover edition.

## Book Information

Audible Audio Edition

Listening Length: 18 hours and 52 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Blackstone Audio, Inc.

Audible.com Release Date: May 7, 2009

Whispersync for Voice: Ready

Language: English

ASIN: B0029OA8CU

Best Sellers Rank: #13 in Books > Literature & Fiction > Poetry > Themes & Styles > Nature  
#18 in Books > Audible Audiobooks > Fiction & Literature > Poetry #26 in Books > Literature & Fiction > History & Criticism > Genres & Styles > Poetry

## Customer Reviews

The 1855 edition of Leaves of Grass was the first and the best. When I was young I bought the big deathbed edition, not knowing about the 1855 one. I became a Whitman disciple. Either version is a good place to start, but the 1855 is the best version of the early poems and a fine introduction to W.W. The 1855 version was ignored for quite a long time in Whitman studies, but started receiving critical attention after Malcolm Cowley worked to revive it in the 1950's. It was his version that used to be available, until recently, as a Penguin Classic. So what's the difference between 1855 and the Deathbed one? Throughout his lifetime, Whitman not only expanded LOG, his only book, with gobs of inferior-- and sometimes truly awful-- poems (especially when he was older) but he also revised many of his early poems for later editions-- revising them almost always for the worse. The 1855

edition is relatively short and reflects the diminutive, obscure quality of the original. The poems are full of Whitman's original fire before he tinkered with them. Bloom, the author of the introduction, is in the estimation of many America's best living literary critic. He profoundly knows and adores Walt Whitman. If you have the slightest interest in reading American Poetry, drop whatever you are reading (unless it is perhaps Dickinson or Emerson) and get this book. It's still America's best. Nothing since has been (and nothing will ever be) better. The only American poets after Whitman who mattered were deep readers of LOG: Hart Crane, Wallace Stevens, TS Eliot, John Ashbury. (A Ginsberg, C. Sandberg, and O. Paz resemble him superficially but they are are wonks.

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