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Essays: Place the title two inches below the top of the page, the author's name two inches below the title, and the text two inches below the author's name. The affiliation of the contributor follows the essay.

Notes, Book Reviews, Bibliographies: These are configured like essays, *except* the author's name follows the work.

References: Follow *The MLA Style Sheet*, Second Edition. Mark references in the text with raised footnote in the text with raised footnote numbers, *not* author-year citations in parentheses. Double-spaced endnotes should follow the essay on a new page headed "Notes."

Do not use Latin abbreviations for repeated citations. Do not condense the names of publishers or titles. Make references complete so a bibliography is unnecessary.

QUOTING AND CITING WALT WHITMAN'S WRITINGS

The standard edition of Whitman's work is *The Collected Writings of Walt Whitman*, twenty-two volumes published by the New York University Press under the general editorship of Gay Wilson Allen and Sculley Bradley. Citations and quotations from Whitman's writings should be keyed to the specific volumes in this edition whenever possible.

After the initial citation, contributors should abbreviate the titles of the *Collected Writings* in the endnotes as follows:

- LG *Leaves of Grass*, Comprehensive Reader's Edition, edited by Harold W. Blodgett and Sculley Bradley (1965).
- LG Var. *Leaves of Grass: A Textual Variorum of the Printed Poems*, edited by Sculley Bradley, Harold W. Blodgett, Arthur Golden, William White. 3 vols. (1980). Vol. 1: Poems 1855-1856; Vol. 2: Poems 1860-1867; Vol. 3: Poems 1870-1891.
- EPF *The Early Poems and Fiction*, edited by Thomas L. Brasher (1963).
- PW *Prose Works 1892*, edited by Floyd Stovall. Vol. 1: *Specimen Days* (1963); Vol. 2: *Collect and Other Prose* (1964).
- Corr. *The Correspondence*, edited by Edwin Haviland Miller. Vol. 1: 1842-1867 (1961); Vol. 2: 1868-1875 (1961); Vol. 3: 1876-1885 (1964); Vol. 4: 1886-1889 (1969); Vol. 5: 1890-1892 (1969); Vol. 6: A Supplement with a Composite Index (1977).
- DBN *Daybooks and Notebooks*, edited by William White (1978). Vol. 1: Daybooks, 1876-November 1881; Vol. 2: Daybooks, December 1881-1891; Vol. 3: Diary in Canada, Notebooks, Index.
- NUPM *Notebooks and Unpublished Prose Manuscripts*, edited by Edward F. Grier (1984). Vol. 1: Family Notes and Autobiography, Brooklyn and New York; Vol. 2: Washington; Vol. 3: Camden; Vols. 4, 5, 6: Notes.

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has been a ~~subject~~
- I could know about the
" - I saw him at
the Grand. W. asked me
to present his "compliments"
to Falkenberg & to say -
"He is the best brandy by
all odds I have ever tasted."
I did a credit business
to W. - ~~was a~~ ~~friend~~

WALT WHITMAN'S FAD.

He Used to Parade Broadway Wearing
a Star-and-Stripes Necktie.

New York Times in Brooklyn Times.

Notwithstanding his residence in Washington; his stay in New Orleans, where he did some good newspaper work, and not counting his long sojourn in Camden, N. J., Walt Whitman was in every fiber a thorough New Yorker. Why not? He was born, seventy-two years ago, in a little village over on Long Island, and, like most Long Islanders, naturally drifted to this town. My old journalistic friend remembers him here thirty-five years ago, when he first put out his "Leaves of Grass." This city was comparatively small then, and Walt Whitman was as conspicuous a citizen as any-know everybody and everybody knew him. He was a marked figure on Broadway - a most manly man, as vigorous and virile as his own poetry. His very personality impressed itself upon all passers-by, and men, and even women, turned around to look at him. He was almost the first to make the now fashionable fad of the flannel shirt in Summer his all the year round convenience and comfort, and the broad collar was turned over a silk American flag. His ordinary wear was a neat suit of workman's clothes. Whatever he might be called, a Democrat or a Republican, he prided himself upon being "one of the people." Brady, then famous as a photographer, was the first to capture Whitman, and thereafter every photographer in town displayed colored pictures of Walt, especially to show his American flag scarf. There were omnibuses in those days - "cabs," they called them - and every driver knew Walt Whitman; and up and down Broadway the poet was prominent, often for hours, beside a driver on the box. The lively street was his studio in which he made his pictures of the people and his studies of humanity.

Advertiser
1-10

long. He said - "It is all
untrue - all got. I never
wore a tie - or nearly -
if I did, it was a black
with ~~me~~ I dressed in
black as my at that
time " - When did he
adopt grey? " I must
have been from 1860 to
65. " - after a pause -
"Perhaps earlier - or
perhaps had it long
getting earlier."
"Now I was in Louisiana
- spent some time ~~there~~
- maybe before the war
xxx - I would have
acquired a bit of a grey
while there xxx. This was
a life business in New
York - a business - a
the very thing but " -
with a weary laugh "I
have heard a bit of
woman. Had he any
message for Bolton?
"Nothing particular, I
presume. Had one little
ready today and to
writing at all. " - ~~the~~ ~~mention~~
Quade, Co. says - "I often
wonder to guess whether if
they happened to take Brad
away for the Anglum - which
it wd not be worse for him,
none for it, worse for all?
He seems so fit to be there
so great - protest in that
word."

Horace Traubel's notes of his February 2, 1892, conversation with Whitman. See pp. 26-27.