

GUIDELINES FOR CONTRIBUTORS

GENERAL CONSIDERATIONS OF STYLE

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 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 that a bibliography is unnecessary. When citing journal articles, give the volume number of the journal followed by the issue date in parentheses, followed by a comma, followed by the page number(s)—e.g., Joann P. Krieg, "Whitman and Modern Dance," *Walt Whitman Quarterly Review* 24 (Spring 2007), 208-209.

QUOTING AND CITING WALT WHITMAN'S WRITING

When quoting from individual editions of *Leaves of Grass* (the 1855, 1856, 1860, 1867, 1870-1871, 1881), please use the facsimiles available on *The Walt Whitman Archive* (www.whitmanarchive.org), and cite the edition, date, and page numbers, followed by "Available on the *Walt Whitman Archive* (www.whitmanarchive.org)." Do not list the URL of individual page images or the date accessed.

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, and supplemented with volumes published by the University of Iowa Press and Peter Lang. Citations and quotations from Whitman's writings should be keyed to the specific volumes in this edition whenever possible. The Library of America edition of Whitman's *Poetry and Prose* is also acceptable.

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

<i>LG</i>	<i>Leaves of Grass</i> , Comprehensive Reader's Edition, edited by Harold W. Blodgett and Sculley Bradley (1965).
<i>LGVar.</i>	<i>Leaves of Grass: A Textual Variorum of the Printed Poems</i> , edited by Sculley Bradley, Harold W. Blodgett, Arthur Golden, William White. 3 vols. (1980).
<i>EPF</i>	<i>The Early Poems and Fiction</i> , edited by Thomas L. Brasher (1963)
<i>PW</i>	<i>Prose Works 1892</i> , edited by Floyd Stovall. Vol. 1: <i>Specimen Days</i> (1963); Vol. 2: <i>Collect and Other Prose</i> (1964).
<i>Corr</i>	<i>The Correspondence</i> , 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); Vol. 7, edited by Ted Genoways (2004).
<i>DBN</i>	<i>Daybooks and Notebooks</i> , edited by William White. 3 vols. (1978).

- NUPM* *Notebooks and Unpublished Prose Manuscripts*, edited by Edward F. Grier. 6 vols. (1984).
- Journ* *The Journalism*, edited by Herbert Bergmann, Douglas A. Noverr, and Edward J. Recchia. Vol. 1: 1834-1846 (1998); Vol. 2: 1846-1848 (2003).

PROCEDURES FOR SUBMITTING WORK

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The following issues are *not* available for purchase: 4:2/3 (Fall/Winter 1986/1987); 5:4 (Spring 1988); 12:1 (Summer 1994); 13: 1/2 (Summer/Fall 1995); 16: 3/4 (Winter/Spring 1999); 28:3 (Winter 2011).

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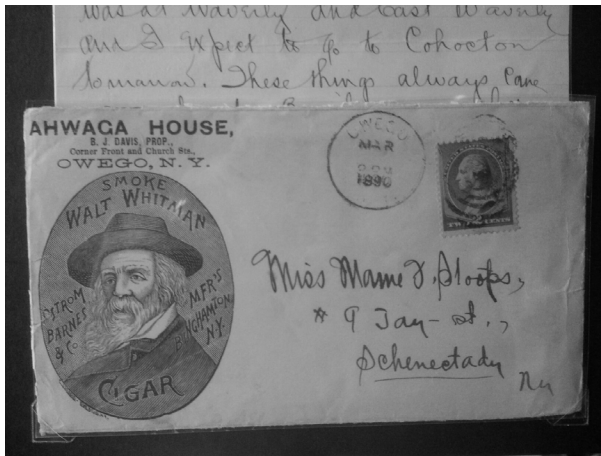
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An American Collector



The image of Walt Whitman was frequently used commercially and often implied habits or practices that the poet himself did not embrace—Whitman did not smoke or drink, yet his image was often attached to such products.

ED CENTENO's interest in Walt Whitman began with his exploration of poets depicted on philatelic and ephemeral materials such as stamps, covers, cancellations, postcards and the like. He was further grasped by the fact that he spent five teenage years living in the same city as Whitman (Camden), though he insists not concurrently.

Over the past 25 years he has amassed a considerable collection of Whitman memorabilia, focusing

primarily on the commercialization of Whitman's image and words, commissioning a number of unique, interpretive portraits, and collecting special artist editions of "Song of Myself" with original illustrations.

"My objective in collecting and specializing in the commercialization of Walt Whitman," Centeno writes, "is to enrich my experience with the past, acquaint myself with the phenomenon of Whitman's popularity, and to preserve this aspect of the Whitman experience for future generations. I stress that my intention is not to make a critical appraisal of his writing, but rather to generate curiosity among those not familiar with Whitman's work, hoping it would spark an interest in familiarizing themselves with his poetry and fascinating life of this American Original."



Collector Ed Centeno stands beside the portrait of Walt Whitman he commissioned from Manhattan artist Miguel Tio.

*Leaves of Grass (Homage to Walt Whitman), 2005
Oil and acrylic on canvas, 30" x 24"*

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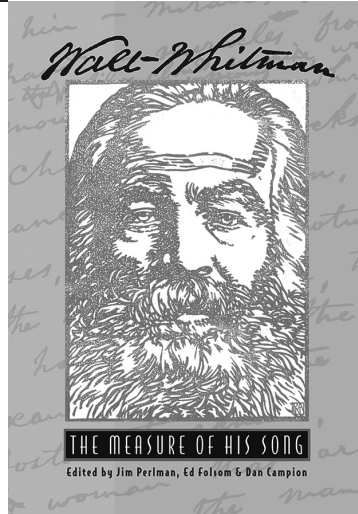
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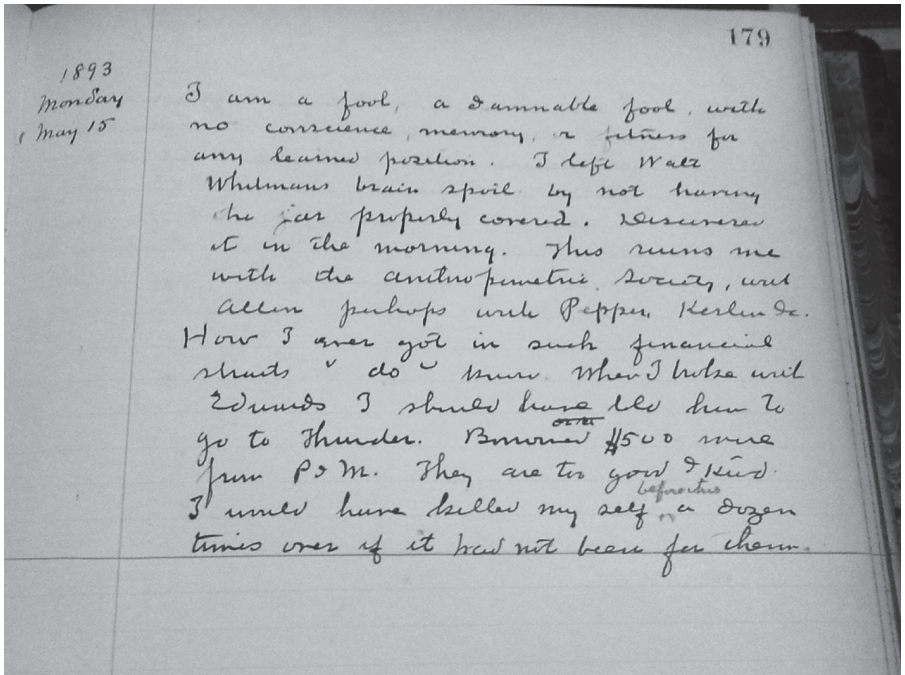
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Entry from the private diary of Dr. Henry Ware Cattell, prosector of the American Anthropometric Society, in which he confesses to accidentally destroying Whitman's brain following its removal during an autopsy. Private collection of Jason Cacioppo. See pp. 158-162.