

Chapter 1 : Was Walt Whitman racist? | On Culture | Chicago Reader

A Walt Whitman Reader - Find poems, essays, and reading guides about the life and poetry of one of America's iconic poets, Walt Whitman. Find poems, essays, and reading guides about the life and poetry of one of America's iconic poets, Walt Whitman.

The second of nine children, [4] he was immediately nicknamed "Walt" to distinguish him from his father. The oldest was named Jesse and another boy died unnamed at the age of six months. Whitman served as publisher, editor, pressman, and distributor and even provided home delivery. After ten months, he sold the publication to E. Crowell, whose first issue appeared on July 12, After a local preacher called him a "Sodomite", Whitman was allegedly tarred and feathered. Biographer Justin Kaplan notes that the story is likely untrue, because Whitman regularly vacationed in the town thereafter. In these essays, he adopted a constructed persona, a technique he would employ throughout his career. Abolitionist William Lloyd Garrison derided the party philosophy as "white manism. Present-day writers have called Manly Health and Training "quirky", [39] "so over the top", [40] "a pseudoscientific tract", [41] and "wacky". Leaves of Grass Whitman claimed that after years of competing for "the usual rewards", he determined to become a poet. The succeeding untitled twelve poems totaled linesâ€” lines belonging to the first untitled poem, later called " Song of Myself ". The book received its strongest praise from Ralph Waldo Emerson , who wrote a flattering five-page letter to Whitman and spoke highly of the book to friends. Though the second edition was already printed and bound, the publisher almost did not release it. Whitmore", which Whitman worried was a reference to his brother George. Chase , Secretary of the Treasury, hoping he would grant Whitman a position in that department. Chase, however, did not want to hire the author of such a disreputable book as Leaves of Grass. Today, it is open to the public as the Walt Whitman House. After suffering a paralytic stroke in early , Whitman was induced to move from Washington to the home of his brotherâ€”George Washington Whitman, an engineerâ€”at Stevens Street in Camden, New Jersey. His mother, having fallen ill, was also there and died that same year in May. Both events were difficult for Whitman and left him depressed. While in residence there he was very productive, publishing three versions of Leaves of Grass among other works. He was also last fully physically active in this house, receiving both Oscar Wilde and Thomas Eakins. His other brother, Edward, an "invalid" since birth, lived in the house. When his brother and sister-in-law were forced to move for business reasons, he bought his own house at Mickle Street now Dr. Martin Luther King Jr. During this time, he began socializing with Mary Oakes Davisâ€”the widow of a sea captain. She was a neighbor, boarding with a family in Bridge Avenue just a few blocks from Mickle Street. She brought with her a cat, a dog, two turtledoves, a canary, and other assorted animals. While in Southern New Jersey , Whitman spent a good portion of his time in the then quite pastoral community of Laurel Springs , between and , converting one of the Stafford Farm buildings to his summer home. The restored summer home has been preserved as a museum by the local historical society. Part of his Leaves of Grass was written here, and in his Specimen Days he wrote of the spring, creek and lake. To him, Laurel Lake was "the prettiest lake in: I have no relief, no escape: Problems playing this file? Whitman died on March 26, The cause of death was officially listed as " pleurisy of the left side, consumption of the right lung, general miliary tuberculosis and parenchymatous nephritis. He once stated he did not taste "strong liquor" until he was 30 [] and occasionally argued for prohibition. He denied any one faith was more important than another, and embraced all religions equally. An Encyclopedia classes him as one of several figures who "took a more pantheist or pandeist approach by rejecting views of God as separate from the world. His poetry depicts love and sexuality in a more earthy, individualistic way common in American culture before the medicalization of sexuality in the late 19th century. Some biographers have suggested that he may not have actually engaged in sexual relationships with males, [] while others cite letters, journal entries, and other sources that they claim as proof of the sexual nature of some of his relationships. Interviewed in , Doyle said: He did not get out at the end of the tripâ€”in fact went all the way back with me. In , Edward Carpenter told Gavin Arthur of a sexual encounter in his youth with Whitman, the details of which Arthur recorded in his journal. As a teenager, he lived on the same

street in Camden and moved in with Whitman, living with him a number of years and serving him in various roles. Duckett was 15 when Whitman bought his house at Mickle Street. From at least 1838, Duckett and his grandmother, Lydia Watson, were boarders, subletting space from another family at Mickle Street. Because of this proximity, Duckett and Whitman met as neighbors. Whitman described their friendship as "thick". Though some biographers describe him as a boarder, others identify him as a lover. Whitman gave Stafford a ring, which was returned and re-given over the course of a stormy relationship lasting several years. Of that ring, Stafford wrote to Whitman, "You know when you put it on there was but one thing to part it from me, and that was death. He had a romantic friendship with a New York actress, Ellen Grey, in the spring of 1838, but it is not known whether it was also sexual. He still had a photograph of her decades later, when he moved to Camden, and he called her "an old sweetheart of mine". This claim has never been corroborated. Is not nakedness indecent? It is your thought, your sophistication, your fear, your respectability, that is indecent. There come moods when these clothes of ours are not only too irksome to wear, but are themselves indecent. Shakespeare authorship Whitman was an adherent of the Shakespeare authorship question, refusing to believe in the historical attribution of the works to William Shakespeare of Stratford-upon-Avon. In 1843, he wrote that the abolitionists had, in fact, slowed the advancement of their cause by their "ultraism and officiousness". Whitman also subscribed to the widespread opinion that even free African-Americans should not vote [1] and was concerned at the increasing number of African-Americans in the legislature. As George Hutchinson and David Drews further suggest in an essay "Racial attitudes", "Clearly, Whitman could not consistently reconcile the ingrained, even foundational, racist character of the United States with its egalitarian ideals. He could not even reconcile such contradictions in his own psyche. He did not, at least not consistently; nonetheless his poetry has been a model for democratic poets of all nations and races, right up to our own day. How Whitman could have been so prejudiced, and yet so effective in conveying an egalitarian and antiracist sensibility in his poetry, is a puzzle yet to be adequately addressed. If you are American, then Walt Whitman is your imaginative father and mother, even if, like myself, you have never composed a line of verse. You can nominate a fair number of literary works as candidates for the secular Scripture of the United States. Some, like Oscar Wilde and Edward Carpenter, viewed Whitman both as a prophet of a utopian future and of same-sex desire — the passion of comrades. This aligned with their own desires for a future of brotherly socialism. The group subsequently became known as the Bolton Whitman Fellowship or Whitmanites. Whitman was inducted into the New Jersey Hall of Fame in 1971, [2] and, in 1993, he was inducted into the Legacy Walk, an outdoor public display that celebrates LGBT history and people.

Chapter 2 : Walt Whitman - Wikipedia

In Walt Whitman and the American Reader, Greenspan casts Whitman as the central actor on the stage of nineteenth-century American literary culture--a culture redefining its democratic identity.

I hear America singing, the varied carols I hear, Those of mechanics, each one singing his as it should be blithe and strong, The carpenter singing his as he measures his plank or beam, The mason singing his as he makes ready for work, or leaves off work, As the patriotic poem initializes, Walt Whitman seems fixated with working class of American society. The poet embarks on praising the working populace of the American society, highlighting individualistic traits in sheer emotion. As a result, poem resonates with a chirpy mood, inducing affirmative notes of encouragement towards its addressed subjects. Stanza 2 The mason singing his as he makes ready for work, or leaves off work, The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck, The shoemaker singing as he sits on his bench, the hatter singing as he stands, Now, the poet sets himself in chronicling variety of members embroiled in participating in their respective methods to American society. Each character defines its own uniqueness as he sings with his occupation. In the grand scheme of things, all of these singing characters are depicted as Americans. Very cleverly, Walt Whitman has removed upper echelons of societal individuals from his magnum opus. He has specifically dedicated two lines to female populace of thriving America, entailing sewing girl, a wife and a mother. He deems their respective contribution in an emerging American nation as vital pivots necessary for driving prosperity and change. Walt Whitman had a polar opposite vision of American as opposed to prevalent scenario. In this vision, women working domestically as well as professionally are deemed as equals, busied in contributing to society on the whole. Parenting is deemed as a noble profession, pivotal for securing a prospective future generation. Walt Whitman appreciates and seems inclined towards individualism. The notion of individuals singing their personalized songs is worth appreciating and respect. Singing is an outright allegory to individualism. Each individual is a cog in the American system, and pivotal to democratic machinery in general. As a result, Walt Whitman feels prized and proud on the dedication and due diligence the middle-class section puts in cultivating a society founded on respect and rights. He ends his swansong on a bright, chirpy note, after highlighting individualistic contributions and all sundry professionals tied in a mechanized system. His basic premises are the proletariat class, entailing ordinary manual labor work-force working hard in contributing to American society. As each character sings his personalized song, involved in his carol; blending into the American society. Interestingly, the poet has cleverly omitted upper echelons of American society, deeming them unworthy of a place in his legendary poem. The poem portrays proletariat class of America as its true champions. Personal Commentary I hear America Singing is in essence, a chirpy poem and dedicated to bourgeoisie section of American public. From the shoemaker to carpenter, the boatman, mason and mechanic are all playing their part in the bigger picture of America. Even the female populace is taken in apt consideration, acknowledging their contribution, prizing them with joy and blithe. For Whitman, the faith in labor is the greatest asset Americans have. Walter Whitman seems highly appreciative of the diverse work-force, detailing them in their vitality and variety, acting as a core component of American society. This collective collaboration will go a long way towards creating an empowered society. I hear America Singing is all about chirpy bourgeoisie class, composed of individuals hailing from different sections of society, ranging from carpenter, mechanics, mason, boatman, wood-cutter and many others. The various workers and professions are associated via their singing. Walt Whitman gives equivalent importance to women and young girls involved in contributing towards thriving American society performing their chores. This poem is composed of a single stanza, entailing eleven verses. Writing in free verse form, the poem is a drop-down list of working class professionals, working hard to meet ends. However, he paints them in a thriving light, portraying them as true champions of present and future America. He ensures his lines rhyme as they progress along, however abstains from conventional forms of poetry. Via music, he engenders a patriotic anthem for future Americans, appreciating and respecting them loftily. He unites the American bourgeoisie class single-handedly with a melodious poem, cleverly shying away from praising elite class. Using flurry of

motivational language, he downplays any notion of pessimism and hardships faced by proletariat society. As is known, Walt wanted his poems to be recited loudly, instilling hope, encouragement and vigor in fellow listeners. It transcended from mere pages to hearts and minds of its readers. He often wrote following to rules of rhyming and music.

Chapter 3 : Walt Whitman's Poetry in Periodicals (Poems in Periodicals) - The Walt Whitman Archive

Walt Whitman and the American Reader by Ezra Greenspan In *Walt Whitman and the American Reader*, Greenspan casts Whitman as the central actor on the stage of nineteenth-century American literary culture--a culture redefining its democratic identity.

Problems playing these files? The first edition was very small, collecting only twelve unnamed poems in 95 pages. I am nearly always successful with the reader in the open air", he explained. The title *Leaves of Grass* was a pun. In a letter to Whitman, Emerson wrote, "I find it the most extraordinary piece of wit and wisdom America has yet contributed. There have been held to be either six or nine editions of *Leaves of Grass*, the count depending on how they are distinguished. Scholars who hold that an edition is an entirely new set of type will count the , , , , 1872, and printings. Others add in the , 1889, and 1892 the "deathbed edition" [14] releases. In fact, the butterfly was made of cloth and was attached to his finger with wire. When it was finally printed, it was a simple edition and the first to omit a picture of the poet. The eighth edition of was little changed from the version, although it was more embellished and featured several portraits of Whitman. The biggest change was the addition of an "Annex" of miscellaneous additional poems. Walt Whitman wishes respectfully to notify the public that the book *Leaves of Grass*, which he has been working on at great intervals and partially issued for the past thirty-five or forty years, is now completed, so to call it, and he would like this new edition to absolutely supersede all previous ones. Faulty as it is, he decides it as by far his special and entire self-chosen poetic utterance. The editions were of varying length, each one larger and augmented from the previous version, until the final edition reached over poems. The edition is particularly notable for the inclusion of the two poems "Song of Myself" and "The Sleepers". The edition included the notable Whitman poem "Crossing Brooklyn Ferry". Particularly in " Song of Myself ", Whitman emphasized an all-powerful "I" who serves as narrator. The "I" tries to relieve both social and private problems by using powerful affirmative cultural images. Whitman was a believer in phrenology in the preface to *Leaves of Grass* he includes the phrenologist among those he describes as "the lawgivers of poets" , and borrowed its term "adhesiveness", which referred to the propensity for friendship and camaraderie. One critic has identified three major "thematic drifts" in *Leaves of Grass*: In the first period, to , his major work is "Song of Myself" and it exemplifies his prevailing love for freedom. From to his death, the ideas Whitman presented in his second period had experienced an evolution. His focus on death had grown to a focus on immortality, the major theme of this period. Whitman became more conservative in his old age, and had come to believe that the importance of law exceeded the importance of freedom. He, for instance, lifted phrases from popular newspapers dealing with Civil War battles for his *Drum-Taps* [33] and condensed a chapter from a popular science book into his poem "The World Below the Brine". Osgood , that *Leaves of Grass* constituted "obscene literature". Its banning in Boston, for example, became a major scandal and it generated much publicity for Whitman and his work. Years later, he would regret not having toured the country to deliver his poetry directly by lecturing. In a preface to the anthology *I Hear the People Singing: The volume*, which was presented for an international audience, attempted to present Whitman as representative of an America that accepts people of all groups. A *Choral Symphony* was composed by Robert Strassburg in

Chapter 4 : Analysis of Beat! Beat! Drums! by Walt Whitman

poems, to our understanding of Whitman's intentions, and to the concept of Walt Whitman and the American Reader + Whitman. Greenspan, Ezra. Walt Whitman and the.

An earlier version of this essay appeared in *American Periodicals* 14. For a description of the editorial rationale behind our treatment of the periodical poems, see our statement of editorial policy. Contributors to digital file: Ed Folsom and Kenneth M. Accessed 4 October. For many years before he published the first edition of *Leaves of Grass*, Whitman worked as an editor at a series of newspapers. He published a few poems in periodicals before *Leaves of Grass* appeared in , but he also published poems in periodicals during the years he was revising and expanding his major work. Altogether, he published about poems in 48 periodicals both magazines and newspapers from until his death in . A Descriptive Bibliography and *Leaves of Grass*: In this section of the Archive, we provide access to the poems in two ways. The first is through a list of all of the poems collected so far and the second is through a list of all of the periodicals in which Whitman published. Users may locate poems and information by using one or both lists. By clicking on the title of a poem, users can find an image of the poem as it appeared in the original periodical, a transcription, complete publication information, and an editorial note. Users can also click the name of the periodical and bring up a brief historical commentary about the periodical as well as a bibliographic list of any other poems Whitman published in that periodical. Indeed, the close examination of the poetry as it originally appeared in the magazines and newspapers themselves raises some important questions. How did the periodicals shape the writing and publication of the poems? How did those publications serve the various editions of *Leaves of Grass*? Click here to see the poem as it appeared in its original publication. As Emerson guessed in a famous letter following the appearance of *Leaves of Grass* in , Whitman "must have had a long foreground somewhere. During these years, he also published nearly two dozen poems and twenty-two short stories" as well as a novel, *Franklin Evans* "in a variety of periodicals. As Whitman recognized, periodicals were crucial to the development of an audience for American writers. Certainly his was an increasingly prominent voice in the chorus of writers calling for the development of a national literature. We have not enough confidence in our own judgment; we forget that God has given the American mind powers of analysis and acuteness superior to those possessed by any other nation on earth. In an unsigned article, "All about a Mocking-Bird," written for the *New-York Saturday Press* in , for example, Whitman urged Americans to compose "Our own song, free, joyous, and masterful," exhorting his countrymen to discover American writers: And ye future two hundred millions of bold Americans, can surely never live, for instance, entirely satisfied and grow to your full stature, on what the importations hither of foreign bards, dead or alive, provide" nor on what is echoing here the letter and spirit of the foreign bards. He wished for an audience for his own work, for acknowledgement that he was, as he proclaimed in one of his self-reviews of the first edition of *Leaves of Grass*, "An American bard at last! The editors of newspapers and magazines generally published poetry as well as many reviews of new books of poetry. As one example, *The Knickerbocker*, established in for the purpose of promoting American literature, published a variety of poets, including William Cullen Bryant and Lydia Sigourney, who by was regularly publishing in more than twenty periodicals. Langtree, printed a poem by Maria James. A note explains that James, who was born in Wales but raised in central New York, was a domestic servant. In the interest of the democratic principles of the journal, the editors of the magazine proposed to assist in the publication of a volume of her "fugitive poems. This pattern was typical: By October , Whitman, certainly one of the less-well-known names, had published ten poems in the *Long Island Democrat*, where he worked as a compositor and writer. Not as lucky as Maria James, Whitman remained unnoticed. In part, such publications were designed to illustrate the fact that conditions in the United States were not inimical to the development of an American literature. Why, America is all poetry. The pages of our Constitution," "the deeds of our patriot sires," "the deliberations of our sages and statesmen," "the civilization and progress of our people," "the wisdom of our laws," "the greatness of our name, are all covered over with the living fire of poetry. By my count, in the four year period of over three

hundred new books of American poetry were published. Some of these volumes even sold well: In the midst of this burgeoning marketplace, Whitman printed the first edition of *Leaves of Grass*. Eager to find an audience for his self-published book, Whitman also pressed hard to publish his poems in periodicals. Usually these publications were important to the ongoing revisions and additions that he made to *Leaves of Grass*. Whitman often published a new poem in a magazine or a newspaper and later incorporated it into *Leaves of Grass*. Many critics have been content to leave it at that—“not interested, perhaps, in what the further implications of the periodical publication might be. The titles and texts of the poems were often quite different from the versions that would be published in the various editions of *Leaves of Grass*. The poems Whitman published in periodicals before and just after the publication of the third edition of *Leaves of Grass* in offer an interesting glimpse into some partial answers to these questions. Whitman published nine new poems in three periodicals between December and June , a month after the third edition of *Leaves of Grass* appeared in May. As Jerome Loving has explained in his biography of Whitman, the Press published a total of seven poems that would be a part of the edition, including some of the Calamus poems. Few of these have been noted in bibliographies or studied in their original context. Finally, just after the edition appeared, he published "The Errand-Bearers," in the *New York Times*; he eventually revised the poem for inclusion in *Drum-Taps*. Publishing in these venues, especially the *Saturday Press* and the *Atlantic Monthly*, was something of a coup for Whitman—both were powerful literary magazines that published new American writers. Self-promotion was hardly unheard of in the s. Robert Bonner, the savvy editor of the *New York Ledger*, helped make Fanny Fern and the *Ledger* household names through relentless advertisement in his own newspaper as well as in the columns of others. Barnum, whom Whitman had interviewed in for an article in the *Brooklyn Daily Eagle*, published the first edition of his *Autobiography* in , primarily to promote himself and the *American Museum*. Although Whitman does not seem to have admired Barnum, the poet surely observed that self-promotion through frequent publication was effective. This strategy of self-promotion fit the rough and ready periodical marketplace very well. Whitman was also quite calculated about involving friends and sometimes enemies as unwitting participants in his publication plans. He knew very well that persistence paid off. Certainly his periodical publications demonstrate that he was deeply concerned with reaching the readers of periodicals and using such publications to attract a wider audience. The publication of the poem that became "Out of the Cradle Endlessly Rocking" is a good case in point. Like the "Leaves of Grass," the purport of this wild and plaintive song, well-enveloped, and eluding definition, is positive and unquestionable, like the effect of music. The piece will bear reading many times—perhaps, indeed, only comes forth, as from recesses, by many repetitions. A few days later, the poem was attacked in the *Cincinnati Daily Commercial*. It is a shade less heavy and vulgar than the *Leaves of Grass*, whose unmitigated badness seemed to cap the climax of poetic nuisances. [Click here for access to a larger page image and poem transcription.](#) But the "original" column was not the only place in which Clapp published Whitman. So eager was Whitman for publication in the *Atlantic Monthly* that he allowed its editor, James Russell Lowell, to delete two lines from the fourth stanza of "Bardic Symbols. For the edition, however, Whitman promptly restored the lines and placed the poem as the first in a sequence of untitled poems, in a cluster he called "Leaves of Grass. Lowell, who had emphatically disliked the edition of *Leaves of Grass*, was cautiously prepared to try him again. Now he is in the *Atlantic*, with a poem more lawless, measureless, rhymeless and inscrutable than ever. In January , more than 60 Japanese officials traveled to the U. The treaty was signed on May 22, , and a huge parade was held in New York City to celebrate the ratification. Whitman, who attended the parade, immediately wrote "The Errand-Bearers," which was printed in the *Times* on June . Once again, the timing for the publication of a new poem, especially one that celebrated an almost universally approved event, worked well for Whitman. More than one month earlier, on May 19, , a negative review of the edition had appeared in the *Times*, castigating Whitman for his style and substance. Holcombe, and Edmund Clarence Stedman. Once again, Whitman managed to command considerable space in a periodical. Not only did the *New York Times* devote two columns to a review of *Leaves of Grass*, however negative it might have been, but it also published a long poem of over eighty lines one month later. To see the poem as it appeared in its original publication, [click here](#). The poems Whitman published in periodicals from — demonstrate the importance of a close examination of the periodical context

for understanding how he negotiated and used magazines and newspapers to construct his image and develop his reputation. Finally, there is another contribution to be made by studying the periodicals. The issue included both prose and poetry by Whitman as well as a piece on the poet by Horace Traubel. Acknowledgments

Numerous libraries and collections have been involved in this part of the Archive. These estimates may change as this project develops. Joel Myerson, *Walt Whitman: A Descriptive Bibliography* Pittsburgh: University of Pittsburgh Press, ; *Leaves of Grass: Blodgett and Sculley Bradley* New York: New York University Press, We have also been helped by new information about first-printings of poems in Jerome Loving, *Walt Whitman: The Song of Himself* Berkeley: University of California Press, Rusk and Eleanor M. Columbia University Press, , 8: *Journalism and Imaginative Writing in America* Baltimore: Johns Hopkins University Press, Cambridge University Press, and David S. *The Journalism*, , ed. Herbert Bergman, Douglas A.

Chapter 5 : The Walt Whitman Reader by Walt Whitman

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

The family, which consisted of nine children, lived in Brooklyn and Long Island in the s and s. Largely self-taught, he read voraciously, becoming acquainted with the works of Homer , Dante , Shakespeare , and the Bible. Whitman worked as a printer in New York City until a devastating fire in the printing district demolished the industry. In , at the age of seventeen, he began his career as teacher in the one-room school houses of Long Island. He continued to teach until , when he turned to journalism as a full-time career. He founded a weekly newspaper, Long-Islander, and later edited a number of Brooklyn and New York papers. It was in New Orleans that he experienced firsthand the viciousness of slavery in the slave markets of that city. On his return to Brooklyn in the fall of , he founded a "free soil" newspaper, the Brooklyn Freeman, and continued to develop the unique style of poetry that later so astonished Ralph Waldo Emerson. In , Whitman took out a copyright on the first edition of *Leaves of Grass*, which consisted of twelve untitled poems and a preface. He published the volume himself, and sent a copy to Emerson in July of . Whitman released a second edition of the book in , containing thirty-three poems, a letter from Emerson praising the first edition, and a long open letter by Whitman in response. During his lifetime, Whitman continued to refine the volume, publishing several more editions of the book. Noted Whitman scholar, M. Thematically and poetically, the notion dominates the three major poems of . He worked as a freelance journalist and visited the wounded at New York City's area hospitals. He then traveled to Washington, D. Overcome by the suffering of the many wounded in Washington, Whitman decided to stay and work in the hospitals and stayed in the city for eleven years. He took a job as a clerk for the Department of the Interior, which ended when the Secretary of the Interior, James Harlan, discovered that Whitman was the author of *Leaves of Grass*, which Harlan found offensive. Harlan fired the poet. Whitman struggled to support himself through most of his life. He had also been sending money to his widowed mother and an invalid brother. From time to time writers both in the states and in England sent him "purses" of money so that he could get by. However, after suffering a stroke, Whitman found it impossible to return to Washington. He stayed with his brother until the publication of *Leaves of Grass* James R. Osgood gave Whitman enough money to buy a home in Camden. In the simple two-story clapboard house, Whitman spent his declining years working on additions and revisions to a new edition of the book and preparing his final volume of poems and prose, *Good-Bye, My Fancy* David McKay, After his death on March 26, , Whitman was buried in a tomb he designed and had built on a lot in Harleigh Cemetery. Osgood, *Passage to India* J. Redfield, *Leaves of Grass* J. Redfield, *Leaves of Grass* William E. Chapin, *Drum Taps* William E.

Chapter 6 : Leaves of Grass - Wikipedia

Whitman is among the most influential poets in the American canon, often called the father of free verse. Born on Long Island, Whitman worked as a journalist, a teacher, a government clerk, and a volunteer nurse during Walter Whitman was an American poet, essayist, journalist, and humanist.

I loafe and invite my soul, I lean and loafe at my ease observing a spear of summer grass. Creeds and schools in abeyance, Retiring back a while sufficed at what they are, but never forgotten, I harbor for good or bad, I permit to speak at every hazard, Nature without check with original energy. II Houses and rooms are full of perfumes The atmosphere is not a perfume I am in love with it, I will go to the bank by the wood and become undisguised and naked, I am mad for it to be in contact with me. The smoke of my own breath, Echoes, ripples, and buzzed whispers Have you reckoned a thousand acres much? Have you reckoned the earth much? Have you practiced so long to learn to read? Have you felt so proud to get at the meaning of poems? Stop this day and night with me and you shall possess the origin of all poems, You shall possess the good of the earth and sun VI A child said What is the grass? I do not know what it is any more than he. I guess it must be the flag of my disposition, out of hopeful green stuff woven. Or I guess the grass is itself a child, the produced babe of the vegetation. Or I guess it is a uniform hieroglyphic, And it means, Sprouting alike in broad zones and narrow zones, Growing among black folks as among white, Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive then the same. And now it seems to me the beautiful uncut hair of graves. This grass is very dark to be from the white heads of old mothers, Darker than the colorless beards of old men, Dark to come from under the faint red roofs of mouths. O I perceive after all so many uttering tongues, And I perceive they do not come from the roofs of mouths for nothing. I wish I could translate the hints about the dead young men and women, And the hints about old men and mothers, and the offspring taken soon out of their laps. What do you think has become of the young and old men? And what do you think has become of the women and children? All goes onward and outward, nothing collapses, And to die is different from what any one supposed, and luckier. LII The spotted hawk swoops by and accuses me, he complains of my gab and my loitering. I too am not a bit tamed, I too am untranslatable, I sound my barbaric yawp over the roofs of the world. I depart as air, I shake my white locks at the runaway sun, I effuse my flesh in eddies, and drift it in lacy jags. 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.

Chapter 7 : Walt Whitman "Spontaneous Me" Essay "Free Papers and Essays Examples

RATIONALE "Walt Whitman, an American": so the poet introduced himself in the first poem of his first collection, and so he continues to be read and received, by fellow Americans and foreigners alike.

Chapter 8 : Analysis of I Hear America Singing by Walt Whitman

Walter "Walt" Whitman (/ ˈ ɛ ː h w ˈ ɛ ɪ t m ˈ ɛ ɪ t m n /; May 31, - March 26,) was an American poet, essayist, and journalist. A humanist, he was a part of the transition between transcendentalism and realism, incorporating both views in his works.

Chapter 9 : SparkNotes: Whitman's Poetry: "Song of Myself"

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