

Walt Whitman (1819-1892)

Born into a working-class family and largely self-educated, Walt Whitman resolved in his thirties to become America's most representative and beloved poet. Whitman fashioned himself as a poet of democracy whose great poetic subject was the dignity and wonder of ordinary lives, particularly lives lived in close communion with nature, with other people, and with the physical capacities, sensations, and desires of the body. Although Whitman believed strongly in the primacy and uniqueness of the individual and argued strongly against conformity, he also emphasized the importance of intimate connections—spiritual, emotional, physical—among different individuals and between individuals and the universe. Whitman's poetry used a firstperson persona to narrate his poems; an "I" that does not limit itself to speaking Walter Whitman's actual autobiographical experience but rather proposes to articulate an experience common, or at least accessible, to everyone. He derived his sense of this bond between individual and universal experience partly from the Transcendentalist philosophy of his time, which held that sparks of divinity or intuitions of spiritual truth lay buried, yet discoverable, within each person as well as within the natural world. Whitman's contemporary Ralph Waldo Emerson argued, for example, that close observation of nature could yield truths about the human spirit, holding that "every natural fact is a symbol of some spiritual fact." Whitman chose *Leaves of Grass* for the title of his constantly revised and growing book of poems, which began in 1855 as a small collection of twelve poems and expanded to nearly four-hundred pages by its sixth and final edition in 1882. In that book he pioneered the new verse form that, in his view, the poetry of a new, free, and democratic nation demanded: known as free verse, Whitman's poetic lines have no regular length or consistent rhythmic or rhyming pattern but instead seek to create a more "natural" verbal music, a music that uses irregular sound patterns and cadences to support the ideas or suit the mood of the moment. Whitman also varies the length of his poetic lines. Some are too long to fit across one typographical line; in such cases, an indent signifies the continuation of the same poetic line.

"Song of Myself," the centerpiece of *Leaves of Grass*, is Whitman's masterpiece. The Preface to *Leaves of Grass* proclaims that, "The United States themselves are essentially the greatest poem." "Song of Myself" attempts to incorporate as much of this national "poem"—of diverse American identities, experiences, regions, and walks of life—as Whitman can squeeze into it, while also inspiring each reader to find the divine nature that exists within her or himself. Many passages in his poem are full of "egotism," Whitman admits, but he exhorts all of us to adopt a similar egotism on our own behalf. The excerpts below comprise less than half of "Song of Myself." You can find the complete poem at: <http://whitmanarchive.org/published/LG/1881/poems/27>

Readings On Walt Whitman

Walt Whitman, Lee Bennett Hopkins

Readings On Walt Whitman:

Voyages Walt Whitman, Lee Bennett Hopkins, 1992-09-01 A collection of fifty three poems and selections from poems focusing on the people and places encountered by the nineteenth century American writer from his mid thirties through his early seventies

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