THE USE OF GEOGRAPHY IN WHITMAN'S

LEAVES OF GRASS

APPROVED:

Floyd Stovall
Major Professor

Lady Kate Meddum
Minor Professor

Floyd Stovall
Director of the Department of English

Georgia Johnson
Dean of the Graduate Division
THE USE OF GEOGRAPHY IN WHITMAN'S
LEAVES OF GRASS

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements For the Degree of

MASTER OF ARTS

By

Fatsy Lou Koonce, B. A.
140784
Haskell, Texas

August, 1946
FOREWORD

No other major writer has been more keenly aware of the poetic value of geography than Walt Whitman, and no other has made more extensive use of geographical symbols. In this thesis I have tried to point out the extent and significance of the use of geography in *Leaves of Grass*. To make the study as nearly complete as possible, I have adopted a definition of geography rather inclusive than limited in meaning.

In order to discuss the themes of Whitman's poetry more adequately, it has been necessary to include in this paper some phases of astronomy as related to geography. This is true because the symbols employed in *Leaves of Grass* referring to some of Whitman's basic ideas are derived from the science of astronomy, and without an explanation of them the themes of the book in general cannot be satisfactorily understood.

Since this is mainly a study of the text of Whitman's poetry, most references are to the work itself; only a very limited number of secondary sources have been used. The text used and referred to throughout is Emory Holloway's Inclusive Edition of *Leaves of Grass*. 
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOREWORD</td>
<td>111</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>v</td>
</tr>
<tr>
<td><strong>Chapter</strong></td>
<td></td>
</tr>
<tr>
<td>I. WHITMAN'S INTEREST IN GEOGRAPHY</td>
<td>1</td>
</tr>
<tr>
<td>II. THE USE OF MAP-IMAGES</td>
<td>25</td>
</tr>
<tr>
<td>III. WHITMAN'S IDENTIFICATION OF HIMSELF WITH VARIOUS PHASES OF GEOGRAPHY</td>
<td>46</td>
</tr>
<tr>
<td>IV. A CLASSIFICATION OF THE FORMS</td>
<td>68</td>
</tr>
<tr>
<td>V. THEMES INDICATED BY GEOGRAPHIC SYMBOLS</td>
<td>96</td>
</tr>
<tr>
<td>VI. CONCLUSION</td>
<td>141</td>
</tr>
<tr>
<td><strong>APPENDICES</strong></td>
<td>148</td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td>157</td>
</tr>
</tbody>
</table>
# LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Poem Titles in <em>Leaves of Grass</em> Employing the Word &quot;Day&quot; or &quot;Days&quot;</td>
<td>6</td>
</tr>
<tr>
<td>2. Poem Titles Employing the Word &quot;Night&quot;</td>
<td>7</td>
</tr>
<tr>
<td>3. Poem Titles Employing the Word &quot;Year&quot;</td>
<td>7</td>
</tr>
<tr>
<td>4. Poem Titles Employing Words Indicating Seasons of the Year</td>
<td>8</td>
</tr>
<tr>
<td>5. Poem Titles Employing the Word &quot;Age&quot; or &quot;Ages&quot;</td>
<td>9</td>
</tr>
<tr>
<td>6. Poem Titles and Group-Titles Employing the Word &quot;Sea&quot;</td>
<td>9</td>
</tr>
<tr>
<td>7. Poem Titles Employing the Word &quot;World&quot;</td>
<td>10</td>
</tr>
<tr>
<td>8. Poem Titles Employing the Word &quot;Earth&quot; or Equivalent Terms</td>
<td>10</td>
</tr>
<tr>
<td>9. Poem Titles Indicating Common Terms of Geography</td>
<td>11</td>
</tr>
</tbody>
</table>
CHAPTER I

WHITMAN'S INTEREST IN GEOGRAPHY

Walt Whitman's interest in geography is quite evident, even to a casual reader of Leaves of Grass. Some one has said that the book's table of contents is about as good a poem as Whitman ever wrote. Even though that was intended as a doubtful compliment, it suggests, at least, that Whitman's poetry had scope. To illustrate, glance briefly through the table of contents of Leaves of Grass, noting geographic names, or terms, in the titles. There are no less than forty titles containing specific place-names. Thirty-four general geographic names suggest exact place-names. The total number of titles giving exact and commonplace names are, therefore, seventy-four. General geographic terms, such as "day," "night," etc., are included in forty-four titles. Forty-nine name, or suggest, occupations of man. Science and art, as related to geography, are indicated in sixty-nine. Historical geography is suggested by twenty-nine. Of the four hundred and twenty-four titles in all sections of Leaves of Grass, more than fifty per cent concern some phase of geography.

Group-titles in Leaves of Grass exhibit an interest in
"materials" of the earth, past or present, or in certain of its forms or inhabitants. "Inscriptions," the first section of the book, which gives its purpose and plan, is suggestive of records cut in stone, preserved from earliest times. Such a title links geography of the present with that of the past. "Children of Adam" refers definitely to physical man and "Calamus" indicates a hardy perennial grass, having unusually delicate inner leaves, folded against the stem and giving out an aromatic, refreshing fragrance. Various phases of life are indicated by "Birds of Passage," "Sea-Drift," "By the Roadside," and "Drum-Taps." One section, "Memories of President Lincoln," honors Lincoln as typical of what Whitman called the great average, or democratic man. The later portions of the book, starting with "Autumn Rivulets," might be applied to the latter years of man's life. Sections continue as follows: "Whispers of Heavenly Death," "From Noon to Starry Night," "Songs of Parting," "Sands at Seventy," "Good-Bye My Fancy," "Old Age Echoes," and "Rejected Poems," added after Whitman's death.

Whitman is said to have studied geographies and atlases diligently, and to have questioned all people he met from foreign countries about other parts of the world. He roamed about New York and its environs, exploring and observing, and made trips west and south on which he learned all he
could about "topography, industry, or people." ¹ Never did he seem to tire of gathering facts about the earth. A study of Leaves of Grass certainly reveals purpose in the employment of so many facts of geography. John Burroughs, the naturalist and his good friend, states that Whitman's book is the "first serious and large attempt at expression in poetry of the earth as one of the orbs and of man as a microcosm of the whole."² Whitman has used geographic terms to a greater extent, perhaps, than any other poet. He has been accused of compiling mere lists of names and places without any attempt at conveying thought, of cataloging without reason. While it may be true that his intention in some cases is to startle and impress merely, in many of his poems these names have specific purpose.³ Since there must be significance in such use of geography, a study of the extent to which he employs it, a classification of the forms mentioned, and a suggestion of the symbolism might clarify his meaning.

The four most common uses Whitman makes of geography in Leaves of Grass are: (1) titles naming places, (2) the naming of places, peoples, occasions, birds, animals, etc., in their geographic, rather than in their specific names,

¹Floyd Stovall, American Idealism, p. 81.

²John Burroughs, Birds and Poets and Other Papers, p. 216.

(3) the collection in one poem of facts from widely scattered parts of the world and employing them, in most cases, as map-images in descriptions of the earth, and (4) the identification of himself with various phases of geography.

As has been noted, titles indicating specific geographic place-names include lake, river, harbor, city, state, nation, and continent names. The one lake mentioned is in the title "By Blue Ontario's Shore,"⁴ and the one river, in "By Broad Potomac's Shore."⁵ Four harbors, or points along the Atlantic coast, cited are Navesink, in "Fancies at Navesink,"⁶ Barnegat, in "Patrooling Barnegat,"⁷ Montauk, in "From Montauk Point,"⁸ and Paumanok, mentioned in four titles: "Starting from Paumanok,"⁹ "From Paumanok Starting,"¹⁰ "Paumanok,"¹¹ and "A Paumanok Picture."¹² Several titles mention cities. They are: "A Boston Ballad,"¹³ "Crossing Brooklyn Ferry,"¹⁴ "Bravo, Paris Exposition,"¹⁵ and two called "Mannahatta."¹⁶ Two titles citing a street are "A

⁴Emory Holloway, ed., Leaves of Grass, Inclusive Edition, p. 296. All references to Whitman's prose and poetry, unless otherwise stated, are made to Holloway's Inclusive Edition. Long poems cited from Leaves of Grass are referred to by title and section, short poems by title only.

⁵Ibid., p. 400.
⁶Ibid., p. 420.
⁷Ibid., p. 223.
⁸Ibid., p. 420.
⁹Ibid., p. 12.
¹⁰Ibid., p. 240.
¹¹Ibid., p. 420.
¹²Ibid., p. 384.
¹³Ibid., p. 225.
¹⁴Ibid., p. 134.
¹⁵Ibid., p. 447.
¹⁶Ibid., pp. 394, 420.
Broadway Pageant"17 and "Broadway."18 A title in which he names an island is "Poem of the Heart of the Son of Manhattan Island," later entitled "Excelsior."19 Representing continental bodies of the earth are the titles "Europe"20 and "Liberty Poem for Asia, Africa, Europe, America, Australia, Cuba, and the Archipelagoes of the Sea."21 Thirteen titles refer to nations; four of them, in which the name of America is called, represent the United States of America rather than a continent. The four titles referring to the United States by the name "America" are: "I Hear America Singing,"22 "Long, too Long, America,"23 "One Song, America, before I Go,"24 and "America."25 Another title using our country's proper name is "The United States to Old World Critics."26 The list of titles naming other nations is as follows: "France, the Eighteenth Year of These States,"27 "Ethiopia Saluting the Colors,"28 "Old Ireland,"29 "0 Star of France,"30 "Passage to India,"31 "Spain, 1873-74,"32 "As the Greek's Signal Flame,"33 and "A Persian Lesson."34 Eight titles mention various states:

Virginia, Dakota, and California are mentioned in two titles each. The state-name titles include: "As Toilsome I Wander'd Virginia's Woods," 35 "Virginia -- the West," 36 "From Far Dakota's Canons," 37 "Italian Music in Dakota," 38 "Facing West from California's Shores," 39 "A Promise to California," 40 "I Saw in Louisiana a Live-Oak Growing," 41 and "Orange Buds by Mail from Florida." 42 Three titles represent section names of the world, or of the United States. They are "To the East and to the West," 43 "0 Magnet-South," 44 and "If I Should Need to Name, 0 Western World," also called "Election Day, November, 1884." 45 Five titles suggest states without specific designation as to those indicated, but the reader infers a general reference to the United States.

The word "day" occurs in ten titles; the word "night" is used in eight. Tables following indicate the titles.

### TABLE 1

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;When I Heard at the Close of the Day&quot;</td>
<td>102</td>
</tr>
<tr>
<td>&quot;Youth, Day, Old Age and Night&quot;</td>
<td>191</td>
</tr>
</tbody>
</table>

---

**TABLE 1 -- Continued**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Rise O Day from Your Fathomless Deeps&quot;</td>
<td>247</td>
</tr>
<tr>
<td>&quot;Of Him I Love Day and Night&quot;</td>
<td>372</td>
</tr>
<tr>
<td>&quot;As I Walk These Broad Majestic Days&quot;</td>
<td>403</td>
</tr>
<tr>
<td>&quot;After the Dazzle of Day&quot;</td>
<td>423</td>
</tr>
<tr>
<td>&quot;Halcyon Days&quot;</td>
<td>424</td>
</tr>
<tr>
<td>&quot;Election Day, November, 1884&quot;</td>
<td>427</td>
</tr>
<tr>
<td>&quot;An Ended Day&quot;</td>
<td>446</td>
</tr>
<tr>
<td>&quot;This Day, O Soul&quot;</td>
<td>484</td>
</tr>
</tbody>
</table>

**TABLE 2**

**POEM TITLES EMPLOYING THE WORD "NIGHT"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Youth, Day, Old Age and Night&quot;</td>
<td>191</td>
</tr>
<tr>
<td>&quot;Vigil Strange I Kept on the Field One Night&quot;</td>
<td>257</td>
</tr>
<tr>
<td>&quot;On the Beach at Night&quot;</td>
<td>220</td>
</tr>
<tr>
<td>&quot;On the Beach at Night Alone&quot;</td>
<td>221</td>
</tr>
<tr>
<td>&quot;Of Him I Love Day and Night&quot;</td>
<td>372</td>
</tr>
<tr>
<td>&quot;Night on the Prairies&quot;</td>
<td>376</td>
</tr>
<tr>
<td>&quot;From Noon to Starry Night&quot;</td>
<td>385</td>
</tr>
<tr>
<td>&quot;A Clear Midnight&quot;</td>
<td>404</td>
</tr>
</tbody>
</table>

**TABLE 3**

**POEM TITLES EMPLOYING THE WORD "YEAR"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Year of Meteors&quot;</td>
<td>202</td>
</tr>
<tr>
<td>&quot;Year That Trembled and Reel'd Beneath Me&quot;</td>
<td>260</td>
</tr>
<tr>
<td>&quot;Quicksand Years&quot;</td>
<td>374</td>
</tr>
<tr>
<td>&quot;Years of the Modern&quot;</td>
<td>405</td>
</tr>
<tr>
<td>&quot;Twenty Years&quot;</td>
<td>438</td>
</tr>
<tr>
<td>&quot;My 71st Year&quot;</td>
<td>445</td>
</tr>
<tr>
<td>&quot;To the Pending Year&quot;</td>
<td>447</td>
</tr>
<tr>
<td>&quot;From My Last Years&quot;</td>
<td>487</td>
</tr>
</tbody>
</table>
"Morning" is mentioned in two titles. They are: "As Adam Early in the Morning."\textsuperscript{46} and "Wandering at Morn."\textsuperscript{47} In three titles the word "sunset" is used. They are: "Song at Sunset,"\textsuperscript{48} "To the Sunset Breeze,"\textsuperscript{49} and "A Prairie Sunset."\textsuperscript{50} There are "An Evening Lull"\textsuperscript{51} and "A Twilight Song"\textsuperscript{52} for other times of the day, as well as the section of poems called "From Noon to Starry Night."\textsuperscript{53} The word "time" occurs in three titles. They are: "Locations and Times,"\textsuperscript{54} "As the Time Draws Nigh,"\textsuperscript{55} and "Or from That Sea of Time."\textsuperscript{56} Seasons of the year are mentioned in six titles, as follows:

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;These I Singing in Spring&quot;</td>
<td>99</td>
</tr>
<tr>
<td>&quot;Autumn Rivulets&quot;</td>
<td>300</td>
</tr>
<tr>
<td>&quot;To a Locomotive in Winter&quot;</td>
<td>392</td>
</tr>
<tr>
<td>&quot;Soon Shall the Winter's Foil Be Here&quot;</td>
<td>436</td>
</tr>
<tr>
<td>&quot;A Christmas Greeting&quot;</td>
<td>450</td>
</tr>
<tr>
<td>&quot;Sounds of the Winter&quot;</td>
<td>450</td>
</tr>
</tbody>
</table>

\textsuperscript{46}Ibid., p. 346.  \textsuperscript{47}Ibid., p. 334.  \textsuperscript{48}Ibid., p. 410.  \textsuperscript{49}Ibid., p. 449.  \textsuperscript{50}Ibid., p. 438.  \textsuperscript{51}Ibid., p. 441.  \textsuperscript{52}Ibid., p. 451.  \textsuperscript{53}Ibid., p. 385.  \textsuperscript{54}Ibid., p. 235.  \textsuperscript{55}Ibid., p. 405.  \textsuperscript{56}Ibid., p. 436.
The word "age" or "ages" is used in seven titles. The table below indicates these titles.

**TABLE 5**

**POEM TITLES EMPLOYING THE WORD "AGE" OR AGES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Ages and Ages Returning at Intervals&quot;</td>
<td>91</td>
</tr>
<tr>
<td>&quot;Recorders Ages Hence&quot;</td>
<td>102</td>
</tr>
<tr>
<td>&quot;Youth, Day, Old Age and Night&quot;</td>
<td>191</td>
</tr>
<tr>
<td>&quot;To Old Age&quot;</td>
<td>235</td>
</tr>
<tr>
<td>&quot;Old Age's Lambeut Peaks&quot;</td>
<td>441</td>
</tr>
<tr>
<td>&quot;Old Age's Ship and Crafty Death's&quot;</td>
<td>446</td>
</tr>
<tr>
<td>&quot;Old Age Echoes&quot;</td>
<td>459</td>
</tr>
</tbody>
</table>

Two titles mention "ocean" or "oceans." They are "Out of the Rolling Ocean the Crowd" and "As I Ebb'd with the Ocean of Life." Six titles employ the term "sea," as listed here:

**TABLE 6**

**POEM TITLES AND GROUP-TITLES EMPLOYING THE WORD "SEA"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;In Cabin'd Ships at Sea&quot;</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Sea-Drift&quot;</td>
<td>210</td>
</tr>
<tr>
<td>&quot;Song for All Seas, All Ships&quot;</td>
<td>222</td>
</tr>
<tr>
<td>&quot;After the Sea-Ship&quot;</td>
<td>223</td>
</tr>
<tr>
<td>&quot;What Ship Puzzled at Sea&quot;</td>
<td>375</td>
</tr>
<tr>
<td>&quot;Or from That Sea of Time&quot;</td>
<td>486</td>
</tr>
</tbody>
</table>

"World" and "earth" are used in four titles each, as indicated in the next two tables.

---

57 Ibid., p. 91.  
58 Ibid., p. 216.
TABLE 7

POEM TITLES EMPLOYING THE WORD "WORLD"

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;To the Garden the World&quot;</td>
<td>77</td>
</tr>
<tr>
<td>&quot;The World Below the Brine&quot;</td>
<td>221</td>
</tr>
<tr>
<td>&quot;World Take Good Notice&quot;</td>
<td>270</td>
</tr>
<tr>
<td>&quot;The United States to Old World Critics&quot;</td>
<td>434</td>
</tr>
</tbody>
</table>

TABLE 8

POEM TITLES EMPLOYING THE WORD "EARTH" OR EQUIVALENT TERMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Earth, My Likeness&quot;</td>
<td>110</td>
</tr>
<tr>
<td>&quot;Salut au Monde!&quot;</td>
<td>114</td>
</tr>
<tr>
<td>&quot;A Song of the Rolling Earth&quot;</td>
<td>186</td>
</tr>
<tr>
<td>&quot;Solid, Ironical, Rolling Orb&quot;</td>
<td>483</td>
</tr>
</tbody>
</table>

"Sun" is named in three titles. They are: "Thou Orb Aloft Full-Dazzling,"59 "0 Sun of Real Peace,"60 and "Give Me the Splendid Silent Sun."61 "Bird" or "birds" is used in three titles, and a specific bird is named in two. "Birds of Passage"62 is a section name, while "From Paumanok Starting I Fly Like a Bird"63 is a poem title. The other two poems whose titles mention birds are "The Dalliance of the Eagles"64 and "My Canary Bird."65 In two titles each "prairies" and "peaks" are indicated. These titles are: "The Prairie

---

59 Ibid., p. 385.  
60 Ibid., p. 475.  
61 Ibid., p. 264.  
62 Ibid., p. 192.  
63 Ibid., p. 240.  
64 Ibid., p. 232.  
65 Ibid., p. 422.
Grass Dividing,"66 "A Prairie Sunset,"67 "Lo, Victress on the Peaks,"68 and "Old Age's Lambert Peaks."69 There is a title including one each of the following geographic terms: "shadow,"70 "moon,"71 "meteors,"72 "breeze,"73 "sands,"74 "rain,"75 and "soil."76 Table 9 gives the list of poem titles indicating these geographic terms.

TABLE 9

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;That Shadow My Likeness&quot;</td>
<td>112</td>
</tr>
<tr>
<td>&quot;Look Down Fair Moon&quot;</td>
<td>270</td>
</tr>
<tr>
<td>&quot;Year of Meteors&quot;</td>
<td>202</td>
</tr>
<tr>
<td>&quot;To the Sun-Set Breeze&quot;</td>
<td>449</td>
</tr>
<tr>
<td>&quot;Sands at Seventy&quot;</td>
<td>420</td>
</tr>
<tr>
<td>&quot;The Voice of the Rain&quot;</td>
<td>436</td>
</tr>
<tr>
<td>&quot;To the Leaven'd Soil They Trod&quot;</td>
<td>275</td>
</tr>
</tbody>
</table>

As has been noted, one of Whitman's favorite methods of designating places, peoples, occasions, birds, animals, etc., is by the use of a geographic, rather than a specific name. This use occurs, sometimes, even in titles of the poems. It is found frequently throughout the context of the poems. Five titles mention "states," "the states," or "these states." They are: "To the States,"77 "On Journeys

---

66 Ibid., p. 107.  
67 Ibid., p. 438.  
68 Ibid., p. 273.  
69 Ibid., p. 441.  
70 Ibid., p. 112.  
71 Ibid., p. 270.  
73 Ibid., p. 449.  
74 Ibid., p. 420.  
75 Ibid., p. 436.  
76 Ibid., p. 275.  
77 Ibid., p. 8.
Through the States,"78 "To the States to Identify the 16th, 17th, and 18th Presidentiad,"79 "States,"80 and "Poem for Remembrance for a Boy and Girl of These States."81 Four titles representing New York are "Manhattan's Streets I Sauntered Pondering,"82 two called "Mannahatta,"83 and "City of Ships."84 Poem titles referring to middle western United States are: "Night on the Prairies,"85 "The Prairie Grass Dividing,"86 "The Prairie States,"87 "A Prairie Sunset."88 There is one title called "To Foreign Lands"89 and one "Unnamed Lands,"90 which would seem to indicate all unexplored or little-known places of the world. One title mentions the sun as "Thou Orb Aloft Full-Dazzling,"91 and one designates the earth as "Solid, Ironical, Rolling Orb."92 Still another title indicates a "prairie-boy."93

78Ibid., p. 8.
79Ibid., p. 236.
80Ibid., p. 476.
81Ibid., p. 467.
82Ibid., pp. 313, 420.
83Ibid., pp. 394, 420.
84Ibid., p. 249.
85Ibid., p. 376.
86Ibid., p. 107.
87Ibid., p. 336.
88Ibid., p. 436.
89Ibid., p. 3.
90Ibid., p. 385.
91Ibid., p. 386.
In the poems are many geographic terms for specific place-names. Four references to the Atlantic Ocean as the "Eastern Sea" can be found in the first 345 pages. In the same number of pages are ten references to the Pacific Ocean as the "Western Sea." As the poet of democracy and the West, Whitman mentions "Western sea" more often. Three references to the "Western shore" are: "Song of the Redwood Tree," Section 3, page 178; "A Broadway Pageant," Section 2, page 207; "Song of the Banner at Daybreak," page 245. The "Eastern" for "Atlantic shore" is mentioned in "Song of the Banner at Daybreak," page 245. "North" and "South" are used to represent sections of the earth as well as the United States. "North and South" are usually coupled, as well as "East and West." In the first 289 pages of Leaves of Grass there are four references to the "East" as a section. Six times the "West" is mentioned.


in the first 289 pages of the book. The term "Old World" commonly refers to the eastern hemisphere. Sometimes Whitman calls it the "Elder World." The western hemisphere, likewise, is "Western World," or "New World."

In "Song of the Broad-Axe" Whitman names lands of the earth geographically, by products or other characteristics. Some of them are: "lands of pine and oak," "lands of the lemon and fig," "lands of gold," "lands of wheat and maize," "those of the grape," "lands of sugar and rice," "cotton-lands," "those of the white potato and sweet potato," "mountains, flats, sands, forests, prairies," "rich borders of rivers," "table-lands," "openings," "the nameless grazing lands," "lands of mines," "lands of ores, coal, copper, lead, tin, zinc, and lands of iron."

Whitman indicates the North American continent sometimes

---


99 "Passage to India," sec. 1, p. 345.

100 "Song of the Exposition," sec. 5, p. 168.


102 "To Foreign Lands," p. 3; "Starting from Paumanok," sec. 1, p. 12; "Song of the Exposition," sec. 1, p. 166; "Passage to India," sec. 6, p. 347.

103 "Song of the Broad-axe," sec. 2, p. 156.
as "the continent,"\textsuperscript{104} or "this new continent,"\textsuperscript{105} while he designates those of the eastern hemisphere as "old continents."\textsuperscript{106} Sometimes he calls the older ones "ancestor-continents" and the newer ones "present and future continents, north and south, with the isthmus between."\textsuperscript{107}

Some of the geographic names by which Whitman designates the United States are found in "Starting from Pau-
manok":

Interlink'd, food-yielding lands:
Land of coal and iron: land of gold, land of cotton, sugar, rice:
Land of wheat, beef, pork: land of wool and hemp, land of the apple and the grape:
Land of the pastoral plains: the grass fields of the world: land of those sweet-air'd interminable plateaus:
Land of the herd, the garden, the healthy house of adobie:
Lands where the north-west Columbia winds, and where the south-west Colorado winds:
Land of the eastern Chesapeake: land of the Delaware:
Land of Ontario, Erie, Huron, Michigan:
Land of the Old Thirteen: Massachusetts land: land of Vermont and Connecticut:
Land of the ocean shores: land of sierras and peaks:
Land of boatmen and sailors: fisherman's land:

The great women's land: Arctic braced: Mexican breez'd.\textsuperscript{108}

On occasion, Whitman calls his country "Columbia,"\textsuperscript{109}

\textsuperscript{104}``Song of the Banner at Daybreak," p. 245.
\textsuperscript{105}``With Antecedents," sec. 1, p. 204.
\textsuperscript{106}``Ibid.
\textsuperscript{107}``Starting from Pau-manok," sec. 2, p. 13.
\textsuperscript{108}``Ibid., sec. 14, p. 20.
\textsuperscript{109}``Song of the Exposition," sec. 4, p. 168; "O Star of France," p. 332.
"Prairie Dame," "Dispensatress," "All-Acceptress,"[110] or a "Nation of nations."[111] In one instance, Whitman speaks of the United States as a "globe of globes."[112] In five poems he makes eight references to "the states," or "these states."[113] Whitman mentions "Southern States"[114] a number of times, as well as "Middle States"[115] sometimes. New Jersey is "Seaside State,"[116] and New York is "Empire State."[117] New Hampshire is "Granite State,"[118] while Rhode Island is "Narragansett Bay State."[119]

People are often designated by their state name in Leaves of Grass. Thus, we read of "Pennsylvanian," "Virginian," "Carolinian," "Louisianian," and "Georgian."[120]

---

[113]"Full of Life Now," p. 115; "By Blue Ontario's Shore," sec. 6, p. 289, sec. 12, p. 293; "To a President," p. 231 (twice mentioned); "From Paumanok Starting I Fly Like a Bird," p. 241; "Unnamed Lands," p. 312 (twice mentioned).
[115]"The Return of the Heroes," sec. 8, p. 305.
[117]Ibid.
[118]Ibid.
[119]Ibid.
[120]Ibid., p. 20.
Then there is the "Mississippian," the "Arkansian,"121 and the "Oregonese."122 A member of a certain Indian tribe on the Mississippi River he calls "mound-raiser,"123 because of their custom of making mounds. There are "Dwellers-south" and "dwellers in cabins."124 Whitman declares himself a "Dweller in Manahatta"125 and a "habitan of the Alleghenies."126 He mentions "Daughters of the West,"127 "Yankees,"128 "red-coats,"129 "Manhattanese," "Western men," and "Southerners."130 He indicates people of certain states by the state nickname, as the "Hoosier" of Indiana, "Badger" of Wisconsin, and "Buckeyes" of Ohio.131 Christopher Columbus is the "Genoese,"132 or the "Admiral."133

121Ibid., sec. 14, p. 21.
124Ibid., sec. 9, p. 163.
125"Starting from Paumanok," sec. 1, p. 12.
126"To a Historian," p. 3.
127"Pioneers! 0 Pioneers!" p. 197.
130"By Blue Ontario's Shore," sec. 12, p. 294.
132"Passage to India," sec. 3, p. 345.
133Ibid., sec. 6, p. 348.
Months are designated by number rather than by name, as in "Fourth-month eve," instead of April evening. In "Crossing Brooklyn Ferry" Whitman sees "Twelfth-month seagulls." He speaks of "Fifth-month flowers" and of "Language-shapers" instead of writers. "Third-month lambs" are mentioned, as are the "First-day morning" and the "convening of Congress every Twelfth-month" rather than every year. Whitman mentions the "Western persimmon," "wood-violets," "wood-berries," "field-sprouts," and "winter-grain sprouts." He mentions in other poems "swamp-cedars" and "summer growths."

Whitman often names birds according to their characteristics or environment. Some examples of this are the "American mimic," or the mocking-bird, the "dawn-bird."

---

134 "When Lilacs Last in the Dooryard Bloom'd," sec. 11, p. 279.
139 "Song of Myself," sec. 34, p. 58.
140 "By Blue Ontario's Shore," sec. 6, p. 289.
141 "Song of Myself," sec. 33, p. 52.
144 "Starting from Paumanok," sec. 1, p. 12.
146 "Our Old Feuillage," p. 146.
one that is an early-morning singer, a "mountain-hawk," the "land-bird" and the "sea-bird." A "City invincible to attacks" is represented as a "new City of Friends." In the first 146 pages Whitman speaks of New York as "Mannahatta" six times. He also refers to "million-footed Manhattan." The East is the "Originatress." Whitman speaks of the "sylvan hut" of the forest, the "hummock-land" in the South along the rivers, or of the "slope drained by the Mexican sea." The Mississippi is a "spinal river." In "Passage to India" he gives us the great desert" and the "alkaline plains" of the western United States. In "The Prairie-Grass Dividing" one finds "inland America"; in "Passage to India" are "central and southern empires" of Asia. "Song of Myself"

150 "I Dream'd in a Dream," p. 110.
151 "Me Imperturbe," p. 9; "Starting from Faumanok," sec. 1, p. 12; "I Heard It was Charged Against Me," p. 107; "Our Old Feuillage," p. 148 (three times mentioned).
153 Ibid., sec. 2, p. 207.
158 "Passage to India," sec. 3, p. 345.
160 "Passage to India," sec. 6, p. 347.
describes habits of the natural man as those of "prairie-life" or "bush-life." 161

The carpenter is a "house-builder." 162 Whitman divides people of the world, generally, into "black folks and white." 163 The old soldier who tells his war story is an old "Revolutionary," and a "Centenarian." 164 Indians are "red aborigines." 165 Inhabitants of the United States are "a new race," 166 a "central inland race," 167 or "broad continental," and "race of the future." 168

Leaves of Grass has significance as a title for Whitman's book of poems in that each poem represents a leaf and, like leaves, or blades of grass, they all resemble one another though no two are exactly alike. It is also significant that in representing the experiences of a typical man, Whitman's poems require a common, yet universal symbol. For that reason also, Leaves of Grass is a fitting title, as grass "grows wherever the land is and the water is." 169 However, in order to understand the implications of the poem titles and their arrangement, a reader must

163 "Song of Myself," sec. 6, p. 28.
166 Ibid., sec. 17, p. 22.
know something of the original plan and purpose of the work.

De Selincourt explains the purpose as a deliberate and progressive unfolding of the conscious life of a man who is at once individual and typical; and it is so arranged as to present first the foundations and implications of such a life and to fill in afterwards the various stages of experience and reflection.170

Accordingly, as has been mentioned, the poems are arranged in blocks to show the development of the individual and typical man through the experiences, or "materials" of life. The earth, being man's habitat, furnishes "materials" for man's experiencing journey through life, and in an endless journey171 Whitman shows man in his contacts with all of nature in both the past and the present and with everything about the earth in its present or past states. A journey of such magnitude requires "materials" of the same range, and Leaves of Grass makes use of the fact. As has been stated, the poem titles alone suggest much of the earth's geography. Besides seventy-four exact and common place-names, including lake, river, harbor, city, state, nation, and continent names, there are fifty-eight terms like "day," "night," or "hour," indicative of time. Fifty-two name or suggest occupations of man, seventy-three indicate science and the arts, and fifty-five suggest historical geography. Such terms as day, night, earth, and sea have special symbolic implications which will be discussed later.

170De Selincourt, op. cit., p. 165.
171"Song of the Open Road," sec. 13, p. 130.
As De Selincourt tells us, the plan of such a work as Whitman's to express the life of an individual and typical man leaves him little room for concealment.\textsuperscript{172} In order to make the work more informal, or more directly communicative, he adopted the conversational style and often used the phraseology of primitive people. He might pass for an Indian when he uses such phrases as "Eastern and Western seas" for Atlantic and Pacific oceans and "ancestor-continents" for the continents of the eastern hemisphere. The same can be said of such expressions as "Fifth-month flowers," "language-shapers," and "lands of pine and oak."

With De Selincourt we note definitely marked parts in \textit{Leaves of Grass} which are indicated by suggestive titles. There is an introduction, a beginning, a middle, and an end. The beginning includes "Inscriptions," and "Starting from Paumanok," which "expounds the whole purpose of \textit{Leaves of Grass} and sounds the harmonizing notes of individualism, religion, and love."\textsuperscript{173} Since Whitman, typifying man in himself, did start from Paumanok, the title is suitable for an introductory poem. The Indian name Paumanok for Long Island is also fitting as it is the original name of the island. The beginning, according to De Selincourt, is the "Song of Myself," a lyric rhapsody of fifty pages which lets an untamed, magnetic, hungering, responsive personality loose among various and inexhaustible

\textsuperscript{172}De Selincourt, \textit{op. cit.}, p. 96.

\textsuperscript{173}\textit{Ibid.}, p. 168.
riches of his native America and bids him be himself and see himself in all.\textsuperscript{174}

The middle section, De Selincourt continues, with love for a keynote, has "Drum-\textsuperscript{Taps}," the section of Civil War poems, as the "crowning experience of maturity" and with it "Memories of President Lincoln," "epitomizing the significance of the war" and "By Blue Ontario's Shore," which expresses the bearing of the war on "democracy and literature of a unified nation."\textsuperscript{175} "Children of Adam," an appropriate title for the division representing physical man and sexual love comes first, followed by "Calamus," the poems of spiritual love. Whitman also intended "Drum-\textsuperscript{Taps}" to be representative of brotherly love as expressed in Calamus with special reference to love between the states or sections of the country.\textsuperscript{176} The divisions, "Birds of Passage," "Sea-\textsuperscript{Drift}," and "By the Roadside," all show progress suggesting that "the climax of the pilgrimage of life is still to be reached."\textsuperscript{177} In this middle section, also, are the eleven constructive songs mentioned by De Selincourt as "Whitman's solidest contribution to the developing and crystallising experience of man."\textsuperscript{178} The poems are: "Salut au Monde," "Song of the Open Road," "Crossing Brooklyn

\textsuperscript{174}\textit{Ibid.}, p. 167.
\textsuperscript{175}\textit{Ibid.}, p. 167.
\textsuperscript{177}De Selincourt, op. cit., p. 169.
\textsuperscript{178}\textit{Ibid.}, pp. 169, 170.

Nor is it by a coincidence that the first and last of these relate him to the world, the earth -- the first chiefly to the earth in its diversities . . . as a treasure-house of history, the theatre of the life of men, the last to the earth as a unified condition of spiritual life. 179

The last section is "autumnal in tone." 180 The "framework" indicates the trend of Whitman's ideas of preparation for the approach of death. The last sections are: "Autumn Rivulets," "Whispers of Heavenly Death," "From Noon to Starry Night," "Songs of Parting," "Sands at Seventy," "Good-Bye My Fancy," and "Old Age Echoes." The "Rejected Poems," which were not a part of Whitman's plan, were included after his death.

179 Ibid. 180 Ibid., p. 167.
CHAPTER II

THE USE OF MAP-IMAGES

Whitman gathers geographical facts from sections, nations, or widely scattered parts of the world and puts them together in such a way as to leave map-like images in his poems. Many of these map-images are included in eleven of the longer poems of *Leaves of Grass*, beginning with "Salut au Monde." Besides this poem, the list includes: "Song of the Open Road," "Crossing Brooklyn Ferry," "Song of the Answerer," "Our Old Feuillage," "A Song of Joys," "Song of the Broad-Axe," "Song of the Exposition," "Song of the Redwood-Tree," "A Song for Occupations," and "A Song of the Rolling Earth." Some other poems which also include map-images are: "Song of Myself," "Starting from Paumanok," "Thou Mother with Thy Equal Brood," "Return of the Heroes," "By Blue Ontario's Shore," and "Passage to India." Others, among them "Proud Music of the Storm" and "The Base of All Metaphysics," have map, or graph-like summaries of man's achievements in various fields. There are around seventy maps and charts of the United States and other sections of the world. Practically all types of maps are represented. They represent topography, area, size, inhabitants, variation
in temperature and vegetation, waterways and drainage, agricul-
tural lands, products, manufacturing, and industries of all kinds.

Of two maps giving size and population of the United States, there is a bit of variation, allowing for growth occurring between the years of publication of the poems, no doubt. "Our Old Feuillage" gives it thus:

The area the eighty-third year of these States, the three and a half millions of square miles,
The eighteen thousand miles of sea-coast and bay-
coast on the main, the thirty thousand miles of river navigation,
The seven millions of distinct families and the same number of dwellings.¹

A shorter summary is found in "Song of the Banner at Day-
break":

Over the area spread below, the three or four mil-
ions of square miles and capitals,
The forty millions of people.²

Very brief, yet suggestive of the whole United States, is this:

Always the prairies, pastures, forests, vast cities, travelers, Kenady, the snows:
Always these compact lands tied at the hips with the belt stringing the huge oval lakes.³

The next map is more definite in parts, having colored sec-
tions, one might say:

Always Florida's green peninsula -- always the price-
less delta of Louisiana -- always the cotton-
fields of Alabama and Texas,

¹"Our Old Feuillage," p. 144.
²"Song of the Banner at Daybreak," p. 244.
³"Our Old Feuillage," p. 144.
Always California's golden hills and hollows, and the silver mountains of New Mexico -- always soft-breath'd Cuba,
Always the vast slope drain'd by the Southern sea,
inseparable with the slopes drain'd by the Eastern and Western seas.⁴

Another topographical map is suggested in "Starting from Paumanok":

Land of the pastoral plains; the grass-fields of the world: land of those sweet-air'd interminable plateaus:

...

Land of the ocean shores: land of sierras and peaks:⁵

From the same poem is a picture of some rivers and lakes:

Lands where the north-west Columbia winds, and where the south-west Colorado winds:
Land of the eastern Chesapeake: land of the Delaware:
Land of Ontario, Erie, Huron, Michigan.⁶

Surface features of the Central States are suggested here:

Chants of the prairies,
Chants of the long-running Mississippi, and down to the Mexican sea;
Chants of Ohio, Indiana, Illinois, Iowa, Wisconsin, and Minnesota,
Chants going forth from the centre of Kansas, and thence equidistant.⁷

A map of rivers in the Middle Atlantic States comes from "Our Old Feuillage":

Sunlight by day on the valley of the Susquehanna, and on the valleys of the Potomac and Rappahannock, and the valleys of the Roanoke and the Delaware.⁸

"Eighteen Sixty-One" has a diagram of surface features from

⁴Ibid.  
⁵"Starting from Paumanok," sec. 14, p. 20.  
⁶Ibid.  
⁷Ibid., sec. 3, p. 13.  
⁸"Our Old Feuillage," p. 144.
the Atlantic seaboard toward the West:

Rapidly crossing the West with springy gait and descending the Alleghenies,
Or down from the great lakes or in Pennsylvania, or
. . . along the Ohio river,
Or southward along the Tennessee or Cumberland rivers, or at Chattanooga on the mountain top . . .

Whitman mentions variation in temperature and vegetation:

In winter beneath the hard blue ice of Moosehead lake,
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

In lower latitudes in warmer air in the Carolinas the large black buzzard floating beyond the tree-tops,
Below, the red cedar festoon'd with tylandria, the pines and cypresses growing out of the white sand that spreads far and flat,
. . . . . . . . climbing plants, parasites with colored flowers and berries enveloping huge trees,
The waving drapery on the live-oak trailing long and low, noiselessly waved by the wind.

The next map represents activities of the farmer of Central-western or the North-western states:

O the farmer's joys!
Ohioan's, Illinoisian's, Wisconsinese', Kanadian's, Iowan's, Kansian's, Missourian's, Oregonese' joys.
To rise at peep of day and pass forth nimbly to work,
To plow land in the fall for winter-sown crops,
To plow land in spring for maize,
To train orchards, to graft trees, to gather apples in the fall.

Agricultural lands of the United States are thus represented:

Prairie, orchard, and yellow grain of the North,
Cotton and rice of the South and Louisiana cane,
Open unseeded fallows, rich fields of clover and timothy,
Kine and horses feeding, and droves of sheep and swine.

Harvested products of the farm come in for this description:

9"Eighteen Sixty-One," p. 239.
Harvest the wheat of Ohio, Illinois, Wisconsin, every 
barbed spear under thee, 
Harvest the maize of Missouri, Kentucky, Tennessee, 
each ear in its light-green sheath, 
Gather the hay into its myriad mows in the odorous 
tranquil barns, 
Oats to their bins, the white potato, the buckwheat 
of Michigan, to theirs; 
Gather the cotton in Mississippi or Alabama, dig 
and hoard the golden the sweet potato of Georgia 
and the Carolinas, 
Clip the wool of California or Pennsylvania, 
Cut the flax in the Middle States, or hemp or tobacco 
in the Borders, 
Pick the pea and the bean, or pull apples from the 
trees or bunches of grapes from the vines, 
Or aught that ripens in all these States North or 
South. 13

Descriptive of lumbering in the North-west, is this sketch:

Thus on the northern coast, 
In the echo of teamsters' calls and the clinking chains, 
and the music of choppers' axes, 
The falling trunk and limbs, the crash ... 14

"Our Old Feuillage" furnishes the two following industrial-
sociological maps. The first one suggests living conditions 
and activities of the South, the second describes the West.

The camp of Georgia wagoners just after dark, the 
supper-fires and the cooking and eating by whites 
and negroes, 
Thirty or forty great wagons, the mules, cattle, 
horses, feeding from troughs,

Southern fishermen fishing, the sounds and inlets of 
North Carolina's coast, the shad-fishery and the 
herring-fishery, the large sweeping seines, the 
windlasses on shore worked by horses, the clear-
ing, curing, packing-houses;

Deep in the forest in piney woods turpentine dropping 
from the incisions in the trees, there are the 
turpentine works, 
There are the negroes at work in good health, the 
ground in all directions is cover'd with pine straw;

13 Ibid., sec. 8, pp. 305-306.

14 "Song of the Redwood-Tree," sec. 1, p. 177.
In Tennessee and Kentucky slaves busy in the coalings, at the forge, by the furnace-blaze, or ... corn-shucking.

In Virginia the planter's son returning after a long absence, joyfully welcom'd ... by the aged mulatto nurse ... 15

Activities of the West and Southwest are listed here:

The scout riding on horseback over the plains west of the Mississippi, he ascends a knoll and sweeps his eyes around;

California life, the miner, bearded, dress'd in his rude costume, the staunch California friendship, ...

Down in Texas the cotton-field, the negro-cabins, drivers driving mules or oxen before rude carts, cotton bales piled on banks and wharves; 16

A sociological-economic map of the North, South, and West is this:

Cutters-down of wood and haulers of it to the Penobscot or Kennebec,

Dwellers in cabins among the Californian mountains or by the little lakes, or on the Columbia,

Dwellers south on the banks of the Gila or Rio Grande, friendly gatherings, the characters and fun,

Dwellers along the St. Lawrence, ... or down by the Yellowstone, dwellers on coasts and off coasts,

Seal-fishers, whalers, arctic seamen breaking passages through the ice. 17

Here is a tabulation of labor-saving inventions:

Over the fields of the West those crawling monsters, the human-divine inventions, the labor-saving implements;

Beholdest moving in every direction imbued as with life the revolving hay-rakes,

The steam-power reaping-machines and the horse-power machines,

The engines, threshers of grain and cleaners of grain, well separating the straw, the nimble work of the patent pitchfork,

Beholdest the newer saw-mill, the southern cotton-gin, and the rice-cleanser. 18

---

15"Our Old Feuillage," pp. 145, 6. 16Ibid., p. 146.

17"Song of the Broad-Axe," sec. 9, pp. 163-164.

The following sketch suggests the busy city wharves of our country:

The city wharf, Boston, Philadelphia, Baltimore, Charleston, New Orleans, San Francisco,
The departing ships when the sailors heave at the capstan ... 19

Descriptive of the individual harbor is this map of the island of Manhattan and of New York:

Rich, hemm'd thick all around with sailships and steamships, an island sixteen miles long, solid-founded
Numberless, crowded streets, high growths of iron,
. . . splendidly uprising toward clear skies,
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
The flowing sea-currents, the little islands, larger adjoining islands, the heights, the villas . . . 20

Here is the down-town section:

The down-town streets, the jobbers' houses of business, the houses of business of the ship-merchants and money-brokers, the river-streets,
Immigrants arriving, fifteen or twenty thousand in a week,
The carts hauling goods . . . 21

"Starting from Faumanok" gives an outline map of the United States as indicated by Indian names only. They are: Okonee, Koosa, Ottawa, Monongahela, Sauk, Natchez, Chattahoochee, Kaqueta, Oronoco, Wabash, Miami, Saginaw, Chippewa, Oshkosh, and Walla-Walla. 22 The next panorama summarizes the previous maps, one might say:

See, the steamers steaming through my poems,
See . . . immigrants continually coming and landing,
See, in arriere, the wigwam, the trail, the hunter's hut, the flat-boat, the maize-leaf, the claim, the rude fence and the backwoods village,

19"Our Old Feuillage," p. 147.
22"Starting from Faumanok," sec. 16, pp. 21, 22.
See on the one side the Western sea and on the other side the Eastern sea, . . .
See, pastures and forests, . . . see animals wild and tame . . . see beyond the Kaw, countless herds of buffalo feeding on short curly grass,
See . . . cities, solid, vast, inland, with paved streets, with iron and stone edifices, ceaseless . . . commerce,
See the many-cylindered steam printing press . . . the electric-telegraph stretching across the continent,
Through Atlantica's depths pulses American Europe reaching, pulses of Europe duly return'd,
See the strong quick locomotive . . .
See ploughmen ploughing farms . . . miners digging mines, . . . numberless factories,
See, mechanics busy at their benches with tools . . . see from among them superior judges, philosophers, Presidents, emerge, drest in working dresses.23

A number of activities or events mentioned in Leaves of Grass might be said to be in the form of charts. There are manufactures, industries, customs, lists of professions, trades, and even trains of events which are tabulated. In the poem "Mannahatta" types of boats are listed as "white shore-steamers, the lighters, the ferry-boats, the black sea-steamers."24 In "Unnamed Lands," Whitman mentions "laws, customs, wealth, arts, tradition"25 as requisites for a civilization. Two poems containing long catalogues of the activities, industry, and manufactures of man are "A Song for Occupations" and "Song of the Broad-Axe." This is a description of the building trades:

23 Ibid., sec. 18, p. 23.
House-building, measuring, sawing . . .
Blacksmithing, glass-blowing, nail-making, cooper-
ing, tin-roofing, shingle-dressing,
Ship-joining, dock-building, fish-curing, flagging
of sidewalks . . . 26

Here are other types of industry and machines:

The pump, the pile-driver, the great derrick, the coal-
kiln, the brick-kiln,
Coal-mines . . .
Iron-works, forge-fires . . .
The blast-furnace and the puddling furnace, . . .
Oil-works, silk-works, white lead-works, the sugar-
house, the great mills and factories . . .
Stone-cutting . . . 27

Manufactures of various kinds are enumerated:

Goods of gutta-percha, papier-mache, colors, brushes,
... glazier's implements,
The veneer and glue-pot, the confectioner's ornaments,
the decanter and glasses, the shears and flat-iron,
Theawl and the knee-strap, the pint measure . . .
counter and stool, the writing pen of quill or
metal, . . . all sorts of edged tools. 28

A list of trades is added in the same poem:

Leather-dressing, coach-making, boiler-making, rope
twisting, . . . sign-painting, . . . electro-
plating, electrotyping, stereotyping . . . 29

The last three trades above show that Whitman was alert to
all that was new in the field of printing. For a list of
products of the axe, one reads this passage:

Shapes of factories, arsenals, foundries, markets,
Shapes of the two-threaded tracks of railroads,
Shapes of the sleepers of bridges, vast frameworks,
girders, arches,
Shapes of the fleets of barges, tows, lake and canal
craft,
Ship-yards, and dry-docks along . . . Eastern and
Western seas . . . 30

26 "A Song for Occupations," sec. 5, p. 183.
27 Ibid., sec. 5, pp. 183-184.
28 Ibid., sec. 5, p. 184.
29 Ibid.
30 "Song of the Broad-Axe," sec. 9, p. 164.
The above includes also another list of kinds of boats, e. g., "barges, tow, lake and canal craft." From another catalogue of the manufactures of wood, the reader gets man's life history. The list includes "shapes" of the baby's cradle, "planks for the family's home," "the shape of the roof," of the home, and the "coffin-shape for the dead." For variety, this poem gives another list, suggesting a climax:

Hut, tent, landing, survey,
Flail, plow, pick, crowbar, spade,
Shingle, rail . . . wainscot, jamb, . . . gable,
Citadel, ceiling, saloon, academy, organ, exhibition-
house, library.

Hoe rake, pencil, wagon, . . .
Chair, tub, hoop, table, . . .
Work-box, chest, stringed instrument, boat-frame,
what-not,
Capitols of States and the capitol of the nation of States,
Long stately rows in avenues, hospitals for orphans . . . or the sick,
Manhattan steamboats and clippers taking the measure
of all seas.32

In "A Song of Joys," one would say there is a fishing chart.
It names various fish, explaining how and when they are to be caught. The fishing is on "bays, lagoons, creeks, or along the coast."33 There is spearing of eels through holes cut in ice, clam-digging when the tide is out, catching lobsters in pots,34 "mackerel-taking" when the hungry fish jump at the hooks, catching rock-fish in Chesapeake Bay

31 Ibid., sec. 10, p. 163.
32 Ibid., sec. 9, p. 163.
33 "A Song of Joys," p. 150.
34 Ibid.
or blue-fish off Paumanok,\textsuperscript{35} or the harpooning of whales in the north Atlantic.\textsuperscript{36} Besides the activities of fishermen, Whitman describes in the same poem those of the miner, foundry-worker, farmer, and soldier.

Ever mindful of the Indians in the background of our history, Whitman makes this note of their manners and customs:

\begin{quote}
In arriere the peace-talk with the Iroquois, \ldots the calumet, the pipe of good-will, arbitration \ldots The sachem blowing the smoke first toward the sun and then toward the earth, The drama of the scalp-dance enacted with painted faces \ldots The setting out of the war-party, the long and stealthy march, The single file, \ldots swinging hatchets, \ldots surprise and slaughter of the enemies;\textsuperscript{37}
\end{quote}

Two catalogues of professions in one poem mention voyagers, architects, machinists,\textsuperscript{38} engineers, inventors, scientists, the chemist, geologist, ethnologist, and poet.\textsuperscript{39} From the same poem one gets a graph of the spread of the race of Adam:

\begin{quote}
Down from the gardens of Asia descending, radiating, Adam and Eve appear, then their myriad progeny \ldots Wandering,\textsuperscript{40} . . . curious, with restless explorations.
\end{quote}

One poem gives activities of the Civil War.\textsuperscript{41} Another one

\textsuperscript{35}\textit{Ibid.}, p. 151. \hfill \textsuperscript{36}\textit{Ibid.}, p. 152.
\textsuperscript{37}"Our Old Feuillage," p. 146.
\textsuperscript{38}"Passage to India," sec. 2, p. 344.
\textsuperscript{39}\textit{Ibid.}, sec. 5, p. 346. \hfill \textsuperscript{40}\textit{Ibid.}
\textsuperscript{41}"Song of the Banner at Daybreak," p. 245.
lists hospital supplies. In one place is a list of philosophies of the world, and in another is a tabulation of world religions.

In examining Leaves of Grass for geographic facts, one finds statements in various poems of Whitman's purpose in using such materials. In one instance he says his plan is "To span vast realms of time and space." Study shows that many references to geographic facts can be cited as bearing out Whitman's purpose. Of the map material considered up to this point, use has been made mainly of geographic facts from sections of the United States. Since Whitman believed that a poet "must incarnate his nation historically, geographically, and biologically," he would naturally spend much time on the phases concerning that country.

However, there are about as many map-images of the world at large in Leaves of Grass as there are of the United States. Whitman believed, also, that the "Poems of the Present . . . must vocalize the vastness and splendor and reality with which Scientism has invested Man and the Universe." In order to exemplify his ideas, Whitman must have the universe and all space for a background.

42 "First 0 Songs for a Prelude," p. 238.
44 "Song of Myself," sec. 41, p. 63.
46 Floyd Stovall, Walt Whitman, p. xxiv.
Accordingly, he uses it. He makes references to places of unrecorded history, as well as to those recorded. Thus, one reads

What vast-built cities, what orderly republics, what pastoral tribes and nomads,
What histories, rulers, heroes, ...

Not a mark, not a record remains -- yet all remains. 48

Several poems mention historic places, or battlefields and memorials. Some refer to definite places, others, to such places in general. Of the three following references, the first two are representative of the specific-place maps.

I see Egypt and the Egyptians, I see the pyramids and obelisks,
I look on chisell'd histories, records of conquering kings, dynasties cut in slabs of sand-stone, or on granite blocks,
I see at Memphis mummy-pits containing mummies embalm'd, ... lying there many centuries,
I look on the fall'n Theban, the large-ball'd eyes, ...
the hands folded across the breast. 49

I see the place of the sagas,

I see granite boulders and cliffs,
I see the burial-cairns of Scandinavian warriors. ... 50

I see the battle-fields of the earth, ...
I see the tracks of ancient and modern expeditions.
I see the nameless masonry's, venerable messages of the unknown events, heroes, records of the earth. 51

A historic map of the feudal ages, in "The Mystic Trumpeter," is general, rather than specific, in its reference. It is

48"Salut au Monde," sec. 10, p. 120.
49Ibid.
51Ibid.
suggestive of the civilization of an epoch, the only two specific terms it contains being "Holy Grail" and "Crusades." Such terms, however, bring to the reader's mind immediately names of countries, kings, and peoples associated with the feudal ages. With a few key words Whitman revives a civilization, as it were. "In "Song of the Broad-Axe," Whitman gives us a map locating architects and builders by whom the axe has been used as a tool. He states that it

Served the fluent-tongued and subtle-sensed Greek, and long ere the Greek,
Served in building the buildings that last longer than any,
Served the Hebrew, the Persian, . . . Hindustanee,
Served the mound-raiser on the Mississippi, served those whose relics remain in Central America,
Served Albic temples . . .
Served the artificial clefts . . . of Scandinavia,
Served those who time out of mind made on the granite walls rough sketches of the sun, moon, stars, . . .

In this map, Whitman represents sections of the earth by their products.

Welcome are all earth's lands, each for its kind,
Welcome are lands of pine and oak,
. . . lands of the lemon and fig,
. . . lands of gold,
. . . lands of wheat and maize, . . . those of the grape,
. . . lands of sugar and rice,
. . . cotton lands, welcome those of the white potato and the sweet potato.

A topographical map of the world is this:

Welcome are mountains, flats, sands, forests, prairies,
. . . the rich border lands of rivers, table-lands, openings,

---

54 Ibid., sec. 2, p. 156.
... the measureless grazing-lands...
Welcome just as much the other more hard-faced lands,
Lands of mines, ... rugged ores.55

African and Asiatic towns are included in Whitman's list of important places, as well as more advanced or progressive cities of the world. In the two following representations, he gives many of the world's important places in typical settings.

I see Algiers, Tripoli, Derna, Mogadore, Timbuctoo, Monrovia,
I see the swarms of Pekin, Canton, Benares, Delhi,
Calcutta, Tokio,
I see the Turk smoking opium in Aleppo,
I see Muscat and Medina.56

The second map names Paris, Vienna, St. Petersburg, Berlin, Constantinople, Adelaide, Sidney, Melbourne, London, Manchester, Bristol, Edinburgh, Limerick, Madrid, Cadiz, Oporto, Lyons, Brussels, Berne, Frankfort, Stuttgart, Turin, Florence, Moscow, Cracow, Warsaw, Christiansa, Stockholm, Irkutsk.57 He is interested not only in all locations and cities of the world, but in how people live as well. In "Salut au Monde" he mentions these types of habitations: "palaces, hovels, huts of barbarians, tents of nomads."58

Whitman's thought-provoking power comes not simply from

55 Ibid.
56 "Salut au Monde," sec. 10, p. 120.
57 Ibid., p. 119.
58 Ibid., sec. 4, p. 116.
massed geographic facts, one soon realizes, but from his revealing them naturally in a setting and atmosphere peculiar to their particular region of the world. He invests his material with life and reality. For instance, notice descriptive touches delineating manners and customs in this passage enumerating sounds which he hears from over the earth:

I hear emulation shouts of Australians pursuing the wild horse,
... Spanish dance with castanets in the chestnut shade,
I hear the continual echoes from the Thames,
... fierce French liberty songs,
I hear of the Italian boat-sculler the musical recitative of old poems,

I hear the Coptic refrain toward sundown, pensively falling on the breast of ... the vast mother the Nile,
... the chirp of the Mexican moleteer, and the bells of the mule,
... the Arab muezzin calling from the top of the mosque,
... the Christian priests at the altars of their churches ...

I hear the cry of the Cossack, ...
I hear the wheeze of the slave-coffle as the slaves march on, ...
I hear the Hebrew reading his records and psalms,
... the rhythmic myths of the Greeks, and the strong legends of the Romans,
I hear the tale of the divine life and bloody death of the beautiful God the Christ,
I hear the Hindoo teaching his favorite pupil the ... adages transmitted ... from three thousand years ago.59

In the same poem is a sociological map:

I see all the menials of earth laboring,
... all the prisoners in the prisons,
... the defective human bodies of the earth,
The blind, the deaf, the dumb, idiots, hunchbacks, lunatics.60

59 Ibid., sec. 3, p. 115. 60 Ibid.
One catalogue in "Salut au Monde" mentions thirty-three races and nationalities of people, as well as the continents of the world.\textsuperscript{61}

This map of the universe is found in "A Song for Occupations":

The sun and the stars that float in the open air,  
The apple-shaped earth and we upon it . . . \textsuperscript{62}

For a representation of day and night upon our planet, one reads in "Salut au Monde":

I see the shaded part on one side where the sleepers are sleeping, and the sunlit part on the other side.\textsuperscript{63}

A second map of continents\textsuperscript{64} is mentioned in "Salut au Monde," along with zones of the earth.\textsuperscript{65} Then there is one of mountain peaks, and of waters of the world. The mountains include all of the highest peaks of the earth, from the Himalayas, Alps, and Andes, to Mt. Hecla, one of the northernmost points in the islands of the Arctic circle. Here is the map of peaks:

I see the mountain peaks, . . . the sierras of Andes . . .
. . . the Chian Shahs, Altays, Ghauts,
. . . the giant pinnacles of Elbruz, Kazbek, Bazardjus,
I see the Styrian Alps, and the Karnac Alps,
. . . the Pyrenees, Balks, Carpathians, and to the north the Dofrafields, and off at sea Mt. Hecla,
I see Vesuvius and Etna, the mountains of the Moon, and the Red mountains of Madagascar.\textsuperscript{66}

\textsuperscript{61}\textit{Ibid.}, sec. 11, p. 121.  
\textsuperscript{62}"A Song for Occupations," sec. 3, p. 181.  
\textsuperscript{63}"Salut au Monde," sec. 4, p. 116.  \textsuperscript{64}\textit{Ibid.}, sec. 2, p. 114.  
\textsuperscript{65}\textit{Ibid.}  
\textsuperscript{66}\textit{Ibid.}, sec. 4, p. 116.
The map of waters includes two great oceans and a number of seas and smaller bodies of water:

I see the superior oceans and the interior ones, the Atlantic and the Pacific, the Sea of Mexico, the Brazilian sea and the Sea of Peru, The waters of Hindustan, the China sea, the Gulf of Guinea, The Japan waters, and the beautiful bay of Nagasaki . . . The spread of the Baltic, Caspian, Bothnia, . . . the bay of Biscay, The clear-sunn'd Mediterranean, . . . The White sea and the sea around Greenland.67

The great river systems of South America, Europe, and northern Asia are traced here:

I see the long river-stripes of the earth, . . . the Amazon and the Paraguay, . . . the four great rivers of China, the Amour, the Yellow river, the Yiang-tse, and the Pearl, I see where the Seine flows, and . . . the Danube, the Loire, the Rhone, and the Guadalquivier flow, I see the windings of the Volga, the Dnieper, the Oder, . . . the Arno, the Po.68

Maps of commerce and transportation represent boat, railroad, and canal traffic. There are utility maps, also, showing telegraph, telephone, and cable connections over the earth. Whitman notes world commerce of New York by mentioning the flags of all nations in describing the harbor.69

In showing international trade on the west coast, he gives this sketch:

Ships coming in from the whole round world, and going out to the whole round world,

67 Ibid.
68 "Salut au Monde," sec. 5, p. 117.
To India and China and Australia and the thousand island paridises of the Pacific.\(^70\)

As for the sailships and steamships of the world, Whitman says,

Some double the Cape of Storms, . . . Cape Verde, . . .
Guardafui, Bon or Bajadore,
Others Dondra Head, . . . Straits of Sunda, others
Cape Lopatka, . . . Behring's straits
Others Cape Horn, others sail the gulf of Mexico
or along Cuba or Hayti, . . . Hudson's bay or
Baffin's . . . . Solway, . . . Cape Clear, . . .
Land's End.\(^71\)

Others traverse the Zuyder Zee . . . Scheld,
Others as comers and goers at Gibraltar or the Dar-
danelles,
Others sternly push their way through the northern
winter-packs,
Others descend or ascend the Obi or the Lena,
Others the Niger or the Congo, the Indus . . . .\(^72\)

Ports of the world having ships ready to set out are also
named. Some of them are: ports of Australia, Liverpool,
Glasgow, Dublin, Marseilles, Lisbon, Naples, Hamburg, Bremen,
Bordeaux, The Hague, Copenhagen, Valparaiso, Rio de Janeiro,
and Panama.\(^73\) A railroad map of the earth is this:

\[\text{I see the tracks of the railroads of the earth, .} . . \text{in Great Britain, .} . . \text{in Europe,}
\text{I see them in Asia and Africa.}^{74}\]

Of the telegraph, Whitman has this to say:

\(^{70}\text{"Song of the Redwood-Tree," p. 178.}\)
\(^{71}\text{"Salut au Monde," sec. 4, pp. 116, 117.}\)
\(^{72}\text{Ibid.}\)
\(^{73}\text{Ibid., p. 117.}\)
\(^{74}\text{Ibid., sec. 5, p. 117.}\)
I see the electric telegraphs of the earth,
I see the filaments of the news of the wars, . . .
of my race.\(^7^5\)

He speaks of the Pacific railroad of the United States as
"surmounting every barrier," "tying the Eastern to the West-
ern sea," "the road between Europe and Asia."\(^7^6\) He sees
the East and the West, the Old World and the New united by
the span of the Suez canal, the Pacific railroad, and the
"gentle eloquent wires" by which the seas are "inlaid."\(^7^7\)

This study has indicated forty-one maps, charts, and
tabulations of geographic information regarding the United
States. There are thirty-two maps and charts of the world,
other than our country, included. The study, therefore,
totalrs seventy-three maps, a fair sampling of the map-ma-
terial of Leaves of Grass, but not all by any means. This
graphic information represents facts of topography, area
and size, inhabitants, variation in temperature and vegeta-
tion, waterways and drainage, agricultural lands, products,
manufacturing, industries, commerce, and transportation.
In the geographic references of this type, Whitman seldom
devotes a whole stanza, or even a few lines, to any one na-
tion or country except the United States. His purpose evi-
dently is that of linking all countries and places by in-
terweaving many geographic facts from scattered and even
isolated parts of the world in such a manner as to show

\(^7^5\)Ibid. \(^7^6\)"Passage to India," sec. 3, p. 344.
\(^7^7\)Ibid., sec. 1, p. 343.
their common interests and purposes. The fact that he has more to say about the United States emphasizes his intention that it should stand out in bold relief on his maps of the world. He said regarding this: "The United States themselves are essentially the greatest poem."  

CHAPTER III

WHITMAN'S IDENTIFICATION OF HIMSELF WITH VARIOUS PHASES OF GEOGRAPHY

The previous chapters of this paper have considered three uses which Walt Whitman makes of geographic facts in *Leaves of Grass*. The three phases are (1) the use of titles naming places; (2) the naming of peoples, occasions, birds, animals, etc., with geographic rather than specific names; and (3) the collection in one poem of geographic facts from widely scattered parts of the world and employing them, in most cases, as map-images in descriptions of the earth. This chapter will be concerned with a discussion of the fourth use which Whitman makes of geographic facts: the identification of himself with various phases of geography.

According to Basil De Selincourt, an "instinct for living" identifies one with artists "of the first rank."¹ Since "an instinct for living" implies especial interest in life and its activities, Whitman surely qualifies. His poetry proves conclusively that he was interested in all life, in animals and things as well as in people. One method by which he expresses this interest in life is the

identification of himself with it in many forms. He identifies himself, for instance, with various geographic phases of the United States, as well as with the geography of the world at large. Before proceeding further, however, it is necessary to define the term "geographic phases." Generally speaking, "geographic phases" of a section, or a country, include topography, natural life, industry, and people. It is in these very respects that Whitman identifies himself with the United States and with the world at large. In "Starting from Paumanok" he states his intention of employing geographic facts:

I will acknowledge contemporary lands,
I will trail the whole geography of the globe and salute courteously every city large and small,
And employments! I will put in my poems that with you is heroism upon land and sea,
And I will report all heroism from an American point of view.²

Whitman declares, "These States are the amplest poem."³ "As each object or quality of the earth is a word"⁴ in the earth-poem, so each object or quality in the United States, we might say, is a word of the nation-poem. Therefore, by identifying himself with the various phases of his country, Whitman undertakes the task of expressing the nation. In his own words, he is

Making its cities, beginnings, events, diversities, 
wars, vocal in him,
Making its rivers, lakes, bays, embouchure in him.⁵

²"Starting from Paumanok," p. 15.
³"By Blue Ontario's Shore," sec. 5, p. 288.
⁴Floyd Stovall, Walt Whitman, p. 458.
⁵"By Blue Ontario's Shore," sec. 6, p. 289.
In a long catalogue Whitman enumerates specific places or things or people with which he identifies himself. As typical of the United States he mentions the Mississippi, Columbia, and Hudson rivers, Niagara, the Atlantic and Pacific coasts, with all that is between then East and West as part of himself.\textsuperscript{6} He identifies himself with natural vegetation by

\begin{quote}
Growths growing from him to offset the growths of pine, cedar, hemlock, live-oak, locust, chestnut, hickory, cottonwood, orange, magnolia . . .\textsuperscript{7}
\end{quote}

He is one with "mountains," "forests," "pasturage."\textsuperscript{8} He continues by becoming part of the wild-life --

\begin{quote}
Through him flights, whirls, screams, answering those of the fish-hawk, mocking-bird, night-heron, and eagle.\textsuperscript{8}
\end{quote}

He incorporates "old times and present times";\textsuperscript{9} he is part of the history of the United States, becoming

\begin{quote}
Weather-beaten vessels, landings, settlements, . . . haughty defiance of the Year One, war, peace, the formation of the Constitution, The separate States . . . immigrants, The Union always. . . .\textsuperscript{10}
\end{quote}

He is also

\begin{quote}
The unsurveyed interior . . . , hunters, trappers, . . . multiform agriculture, mines, . . . Congress . . . . mechanics and farmers . . .\textsuperscript{11}
\end{quote}

He embodies the characteristics of the typical American:

Responding their manners, speech, dress, friendships, the gait they have of persons who never

\textsuperscript{6}Ibid. \quad \textsuperscript{7}Ibid. \quad \textsuperscript{8}Ibid. \quad \textsuperscript{9}Ibid. \quad \textsuperscript{10}Ibid. \quad \textsuperscript{11}Ibid.
knew how it felt to stand in the presence of superiors,
The freshness and candor of their physiognomy, the
copiousness and decision of their phrenology,
The picturesque looseness of their carriage, their
fierceness when wrong'd,
The fluency of their speech, their delight in music,
their curiosity, good-temper and open-handedness . . .
The perfect equality of the female with the male . . .

With their commerce, he identifies himself:

The superior marine, free commerce, fisheries, whal-
ing, gold-digging,
Wharf-hemm'd cities, railroads, and steamboat lines . . .
Factories, mercantile life, labor-saving machinery,
the Northeast, Northwest, Southwest,
... the Yankee swap, southern plantation life.

In "Our Old feuillage" he identifies himself again with
bird life, as well as with all that is America:

O lands! all so dear to me -- what you are . . . I
putting it at random in these songs become a part
of that, whatever it is,
Southward there, I screaming, with wings slow flapping,
with the myriads of gulls wintering along
the coast of Florida . . .

He skips and laughs with the "spring waters" of the Arkan-
sas, Rio Grande, Nueces, Brazos, Tombigbee, Red, Saskatchewan,
and Osage rivers. He becomes a heron "seeking worms
and aquatic plants" on a Pauanok shallow, a murderous king-
bird, or one of a flock of wild geese taking turns at feed-
ing and watching for enemies, or he turns to the animals
and is a wild moose fighting desperately for his life.

\[12\] Ibid., sec. 6, p. 290.  
\[13\] Ibid.  
\[14\] "Our Old feuillage," p. 147.  
\[15\] Ibid.  
\[16\] Ibid.  
\[17\] Ibid., p. 148.
In conclusion he states:

Nativities, climates, the grass of the great pastoral plains,
Cities, labors, death, animals, products, war, good and evil -- these me. 18

Whitman questions himself to find if he is really representative of the people, asking himself if he is really of the whole people. 19 He continues the examination:

Who are you indeed who would talk or sing to America?
Have you studied out the land, its idioms and men?
Have you learn'd the physiology, phrenology, politics, geography, pride, freedom, friendship of the land? its substratums and objects?

Are you faithful to things? do you teach what the land and sea, the bodies of men, womanhood, . . .

Are you done with reviews and criticisms of life? animating now to life itself? 20

After searching himself thus, he makes this statement: "A man before all -- myself, typical, before all." 21 Henry Seidel Canby advances the idea that Paumanok, or Long Island, of Whitman's youth was a "representative sample of America from seaboard to the Great Plains"; that "there are no mountains on Long Island and none in the typical background of Leaves of Grass." 22 He continues the explanation:

His Long Island had . . . sea and sea life, small harbors with local trade, plains for herding and grazing, a slice of that Eastern tidewater country in which

---

18 Ibid.
19 "By Blue Ontario's Shore," sec. 12, p. 293.
20 Ibid.
21 Ibid., sec. 14, p. 295.
22 Henry Seidel Canby, Walt Whitman, pp. 8, 9.
so much of our civilization had its birth, a rich rural suburban area, a typical big city in New York . . . a characteristic small town in Brooklyn, and villages of the New England type. It would have been possible for a poet of imagination such as Whitman to build upon the vivid memories of his youth a United States minus its Far West and sub-tropical South. 23

According to this critic the "transference from the subconscious stored in his youth to the representative" was important because it "accounts for the warmth with which he embraces a continent," of which he had really seen little "while he was writing his best poetry." 24 It is true, as any reader will observe, that in his imaginary journeys Whitman returns often to Paumanok. Mr. Canby also points out the importance of the fact that "Whitman set out from a good and friendly harbor," 25 a fact which doubtless had its influence on his life and writings.

Whitman becomes one of every class in "Song of Myself." He is in turn the farmer helping with the haying, 26 a hunter "in the wilds and mountains," one who rides in a "Yankee clipper, a clam-digger, a witness of the "marriage of the trapper" and the Indian girl, or protector and comforter of the runaway slave. 27 He is a Negro driver, then one of the team. 28 He next becomes identified with a long list of peoples, occasions, and things. The catalogue includes a

---

23 Ibid., p. 9.  
24 Ibid.  
25 Ibid., p. 72.  
26 "Song of Myself," sec. 9, p. 31.  
27 Ibid., sec. 10, pp. 31-32.  
28 Ibid., sec. 13, p. 33.
"contralto in the organ loft," a carpenter, children going home for Thanksgiving, whale-fishers, duck-shooters, deacons being ordained, a spinning girl, a lunatic, a printer, the quadroon, a drunkard, a machinist, a policeman, a half-breed, Negroes in the cane field, a squaw, a connoisseur, deck-hands, a young mother, a factory girl, a paving man, a canal boy, a book-keeper, a band conductor, a baptized child, a regatta, a bride, a peddler, an opium-eater, a prostitute, the President and his Cabinet, a matron, the seasons, a plougher, a mower, a patriarch, sons and grandsons, and old and young husbands and wives. 29 He embodies all qualities of youth and age, foolishness and wisdom, a Southerner, a Northerner, a "Yankee," "Kentuckian," a "Louisianian," or a "Georgian," a "Hoosier," "Badger," "Buckeye," or "Canadian." 30 The Canadian and Canada are often included. It was said that Whitman thought Canada might some time become a part of the United States. He is one of the "Vermont hills," the "woods of Maine," or a "Texan ranch," a " Californian," or a "Northwesterner." 31 One can well believe, after this list, that, as he declares: "I resist anything better than my own diversity." 32 To this declaration Whitman adds that he includes coal, moss, roots, quadrupeds, birds, rocks, the mastodon, the ocean, buzzard, snake, elk,
or ask. Next, he proceeds to become a partaker in all the activities that he sees. He lives in log huts, camps with lumbermen, weeds truck patches, digs gold, girdles trees in the forests, scales mountains, and returns to "Manhattan" by way of Niagara only to begin the process again. He enjoys amusements and social gatherings of all kinds. There are races, musters, beach parties, huskings, house-raisings for him to engage in with the people of his Fau-manok. Soon he is on Broadway, one of the crowds, looking and enjoying the life of a cosmopolitan city, and finally he finds himself in a hospital caring for the sick and the dying. He does not remain long, however, for he must be off again. He goes with seal-hunters, explorers, free companions, martyrs, and then becomes a "hounded slave," "an old artillerist," or takes a part in the engagement at the Alamo, or is in a great sea-fight. While taking part in all these activities, Whitman seems through his sympathetic interest, also, to be identifying himself with all forms of nature on which he dwells so much along the way. He can call himself a learner, a teacher, a novice, yet a person of much experience, of all colors, ranks, and

33 Ibid., sec. 31, p. 50. 34 Ibid., sec. 33, pp. 51-52.
35 Ibid., p. 53. 36 Ibid., p. 54.
37 Ibid., p. 56. 38 Ibid., p. 57.
39 Ibid., sec. 34, p. 57. 40 Ibid., secs. 35-35, pp. 58-60.
41 Ibid.
religions, because he is one with all:

In all people I see myself, none more and not one a barley-corn less,
And the good or bad I say of myself I say of them.

The joy of activities, struggles, youth, and old age, even that of the old mother, is the theme of his identities in "A Song of Joys." In several poems, as well as in the catalogues, Whitman represents himself as a soldier. Some of these poems are: "Vigil Strange I Kept One Night," "A March in Ranks Hard Prest," "A Sight in Camp," and "The Artilleryman's Vision." He embodies all people outlawed or suffering, including convicts, mutineers, thieves, or beggars. His interests as the citizen of a city are "politics, wars, markets, newspapers, schools, the mayor and councils, banks, tariffs, steamships, factories, stocks, stores, real estate, and personal estate." Whitman is one who tramps "a perpetual journey" and is a "teacher of athletes." In "Starting from Paumanok," he represents himself pausing to become part of the present and the future of America. Then he identifies himself with many states

42Ibid., sec. 16, p. 38. 43Ibid., sec. 20, p. 40.
44"A Song of Joys," pp. 149-155.
45Leaves of Grass, pp. 257, 258, 259, 268.
46"Song of Myself," sec. 37, p. 60.
47Ibid., sec. 42, p. 65. 48Ibid., sec. 46, p. 70.
49Ibid., sec. 47, p. 71.
and sections of the United States, even in death:

The Pennsylvanian! the Virginian! the double Carolinian!
... my intrepid nations! O I at any rate include you all with perfect love!

Walking New England, ...

Crossing the prairies, dwelling again in Chicago, dwelling in every town

Of and through the States as during life, each man and woman my neighbor,
The Louisianian, the Georgian, ...
The Mississippian and Arkansian yet with me, and I yet with any of them,
Yet upon the plains west of the spinal river, yet in my house of adobie,
... yet in the Seaside State or in Maryland,
Yet Kenadian cheerily braving the winter ...
Yet a true son either of Maine or of the Granite State, or the Narragansett Bay State, or the Empire State,
Yet sailing to other shores to annex the same, yet welcoming every new brother,
Hereby applying these leaves to the new ones from the hour they unite with the old ones...

It is important to note that Whitman includes the states which have not yet been admitted to the Union, states which he knows will be. In the beautiful poem "Crossing Brooklyn Ferry" he establishes his identity with Americans of the future:

It avails not, time nor place -- distance avails not, I am with you, you men and women of a generation, or ever so many generations hence,
Just as you feel ... so I felt,

Just as any of you is one of a living crowd, I was one of a crowd,
Just as you are refresh'd by the gladness of the river and the bright flow, I was refresh'd.

---

51 Ibid., sec. 14, pp. 20-21.

52 "Crossing Brooklyn Ferry," sec. 3, p. 135.
Just as he is one with all people, good and evil, in the present, so he will be one with all in the future. In another passage, speaking of America, Whitman declares:

I match my spirit against yours you orbs, growths, mountains, brutes,
Copious as you are I absorb you all in myself, and become the master myself,
America isolated yet embodying all, what is it finally except myself?

An amplification of the same idea is this:

0 I see flashing that this America is only you and me,
Its power, weapons, testimony, are you and me,
Its crimes, lies, thefts, defections, are you and me,
Its Congress is you and me, the officers, capitol,
armies, ships, are you and me,
Its endless gestations of new States are you and me,
The war . . . was you and me,
Natural and artificial are you and me,
Freedom, language, poems, employments, are you and me,
Past, present, future, are you and me.

Being identical with America, Whitman has a duty to perform:

I dare not shirk any part of myself,
Not any part of America good or bad,
Not to build for that which builds for mankind . . .

"A Song of the Rolling Earth," as has been stated, is the poem setting forth Whitman's idea that the earth is a poem and that "objects and qualities of the earth are words." In accordance, qualities or objects of the earth are a part of the "materials" of which Whitman speaks in

---

53Ibid., sec. 6, pp. 136-137.
54"By Blue Ontario's Shore," sec. 18, p. 298.
55Ibid., sec. 17, p. 297.  56Ibid.
58Floyd Stovall, Walt Whitman, Notes, p. 458.
his poetry. For example, he makes this statement regarding the subject:

I will make the poems of materials for I think they are the most spiritual poems.\textsuperscript{56}

In the identification of himself with geographic phases of the earth, Whitman uses the same forms which he employed in the identification of himself with the United States, that is, topography, industry, natural life and vegetation, industry and people.

The phase of topography, as Whitman employed it in map-images, has been discussed in Chapter II of this study. However, he also made definite use of topography in the all-embracing identifications of himself with "materials" in a number of poems. Several poems in which he employs this phase are: "Song of Myself," "Starting from Paumanok," "Song of the Open Road," "A Song of Joys," "Salut au Monde," and "There Was a Child Went Forth." So far as geographic factual material of the earth is concerned, "Salut au Monde" might be called the climax of Whitman's identification of himself with phases of geography. Besides being part of all oceans, continents, seas, zones, cities, commerce, and industries of the earth, he even incorporates latitude and longitude and day and night.

The poem "There Was a Child Went Forth" describes Whitman's belief in unity through identity:

\textsuperscript{56}"Starting from Paumanok," sec. 6, p. 14.
There was a child went forth every day,
And the first object he look'd upon, that object he became,
And that object became part of him for the day or a certain part of the day,
Or for many years or stretching cycles of years.\(^{60}\)

\[\ldots\]

These became part of that child who went forth every day, and who now goes, and will always go forth every day.\(^{61}\)

By analogy, then, one can say that Whitman identifies himself with everything he mentions, whether direct statement is made to that effect or not. Following out this idea in "Salut au Monde," it can be seen that he mentions specifically most of the earth and includes places not named in such phrases as "unexplored countries,"\(^{62}\) "numberless islands,"\(^{63}\) and people "everywhere whom I specify not," even "you of centuries hence."\(^{64}\) At the beginning of the poem he indicates this identity with objects and persons specifically and later speaks only of seeing various parts of the world or of hearing activities taking place. In one stanza he asks questions and in another answers:

What widens within you Walt Whitman?
What waves and soils exuding?
What climes? what persons and cities are here?
Who are the infants, some playing, some slumbering?
Who are the girls? who are the married women?
Who are the groups of old men . . . ?
What rivers are these? what forests and fruits are these?
What are the mountains call'd that rise high in the mists?
What myriads of dwellings are they fill'd with dwellers?\(^{65}\)


\(^{62}\)"Salut au Monde," sec. 10, p. 120.

\(^{63}\)Ibid., sec. 11, p. 121. \(^{64}\)Ibid., p. 122.

\(^{65}\)Ibid., sec. 1, p. 114.
This is the answer:

Within me latitude widens, longitude lengthens, Asia, Africa, Europe, are to the East -- America is provided for in the West, Banding the bulge of the earth winds the hot equator, Curiously north and south turn the axis-ends, Within me is the longest day, the sun wheels in slanting rings, it does not set for months, Stretch'd in due time within me the midnight sun just rises above the horizon and sinks again, Within me zones, seas, cataracts, forests, volcanoes, groups, Malaysia, Polynesia, and the great West Indian Islands. 66

Although Whitman mentions the United States more often than any other country and dwells upon its importance as the nation destined to lead others, 67 he uses features of many other countries in the phases of geography employed in Leaves of Grass. In "Salut au Monde," as has been noted, he becomes identified with all that he mentions. In the catalogues of this poem he seems to be summarizing the progress of peoples and civilizations of the earth. Certain river valleys and mountains of the earth stand out as "cradles" of civilization or barriers to be overcome and crossed in the economic progress of man. Such rivers as the Euphrates, 68 the Nile, Thames, 69 Ganges, 70 Seine, Guadalquivir, Danube, Rhine, Po, Volga and the Amazon 71

66 Ibid., sec. 2, p. 114.
68 "Passage to India," sec. 6, p. 347.
70 Ibid., sec. 6, p. 117. 71 Ibid., sec. 5, p. 117.
present to the imagination man's struggles and advances in various lands. Whitman's catalogues recognize the fact that the geography and topography of the earth have played a large part in the historic and national lives of peoples, as well as in the geographic distinctions in the earth's surface features. In fact, a reader soon learns that, as interesting and important as geography is in itself to Whitman, one of the main purposes it serves in *Leaves of Grass* is to project the themes of his poetry. All things, all "materials," to Whitman have their spiritual counterparts, which it is the poet's place to demonstrate; and he can find no better method of demonstration than to hold up a glass, as it were, to the panorama of earth and nature. De Selincourt calls Whitman a restorer.\(^\text{72}\) He simply lifts a covering, one would say, and there is the teeming earth, a busy nation, or some phase of nature as life-like as if the reader were really looking on it. Whitman can do this because his manner is faithful to, or "tallies" nature; he never strives for ornamentation or effect. He reports only what he sees.

Whitman employs various rivers, mountains, or other regions to represent the history of man, as well as the geography of the world. The Himalayas, "roof of the world," and the Chian Shaks,\(^\text{73}\) with the four great rivers of China,\(^\text{74}\)


\(^{73}\)"Salut au Monde," sec. 4, p. 116.

\(^{74}\)Ibid., sec. 5, p. 117.
bring to mind Marco Polo's travels to the kingdom of Kubla Khan and his return through Persia and other old-world trading centers to the merchant city of Venice. The highlands of Tibet\textsuperscript{75} call to the imagination the lamas and the rites of the Brahmins. We pause with Whitman at Mt. Ararat,\textsuperscript{76} where the ark rested, and at Mt. Moriah,\textsuperscript{77} the site of the great temple of Solomon. In Greece we touch upon Parnassus,\textsuperscript{78} home of Apollo and the Muses. The Caucasus range,\textsuperscript{79} a barrier which helped to develop two races of man, is passed on the journey, as are the mountains which separated races of Europe, e. g., the Balkans, Carpathians, Alps, and Pyrenees.\textsuperscript{80} Vesuvius and Etna\textsuperscript{81} bring to mind a past civilization which has been unearthed at Pompeii.

With the mention of the sierras of the Andes,\textsuperscript{82} the plains and pampas,\textsuperscript{83} the Brazilian sea and the sea of Peru,\textsuperscript{84} one feels the breadth and sweep of a continent. Many places, out of the way or little known to the average person, along the borderlands of Europe and Asia, in the Far East or in little developed parts of the world, are passed on the journey. For instance, there are: Strait of Bab-el-mandeb,\textsuperscript{85}

\textsuperscript{75}Ibid., sec. 11, p. 121. \hfill \textsuperscript{76}Ibid.
\textsuperscript{77}"Song of the Exposition," sec. 2, p. 166. \hfill \textsuperscript{78}Ibid.
\textsuperscript{79}"Passage to India," sec. 6, p. 347.
\textsuperscript{80}"Salut au Monde," sec. 4, p. 116. \hfill \textsuperscript{81}Ibid.
\textsuperscript{82}Ibid. \hfill \textsuperscript{83}Ibid., sec. 7, p. 119.
\textsuperscript{84}Ibid., sec. 4, p. 116. \hfill \textsuperscript{85}Ibid., sec. 11, p. 121.
between the Red Sea and the Indian Ocean; Cape Guardafui, on the east coast of Africa south of the strait; the Straits of Sunda, between Java and Sumatra; Cape Lopatka, situated on a Russian peninsula north of China; Land's End, on Prince Patrick's Island in the Arctic circle above Canada; Mt. Hecla, in Iceland. Besides these places, the journey includes oceans of the world, waters of Hindustan, China seas, Gulf of Guinea, the "Japan waters, the beautiful bay of Nagasaki, land lock'd in its mountains," "spread of the Baltic, Caspian, Bothnia, the British shores, the Bay of Biscay, "clear sunn'd Mediterranean, and from one to another of its islands," the White Sea and the "sea around Greenland." We pass the sites of the old empires of Assyria, Persia, and India, the remote northern "places of the sagas" among "the granite bowlders and cliffs," "pine-trees and fir-trees," "green meadows and lakes." Continuing, Whitman becomes part of the "steppes of Asia," "tumuli of Mongolia," and "table-lands notch'd with ravines," as well as "jungles and deserts." Or he is of the "highlands of Abyssinia," "the Bolivian ascending Mt. Sorata," of the "regions of snow and ice" in Finland

---

86 Ibid., sec. 4, p. 116. 87 Ibid., p. 117.
88 Ibid., p. 116. 89 Ibid.
90 Ibid., sec. 6, p. 117. 91 Ibid., sec. 7, p. 118.
92 Ibid., p. 119.
or Siberia, or of the "cliffs, glaciers, torrents, valleys of Switzerland."\footnote{93} Other far-flung places with which he becomes identified are Lybian, Arabian, and Asiatic deserts, the Arctic and Antarctic icebergs, Gibraltar, and the Dardanelles.\footnote{94}

Whitman is a trader going to every port for trade or adventure and then he is

Burring in the modern crowd as eager and fickle as any of the earth.\footnote{95}

He incorporates all men and women of the earth wherever he goes,\footnote{96} taking his part in every activity of life\footnote{97} with youth or with age, concluding:

To merge all in the travel they tend to and the days and nights they tend to . . . \footnote{98}

He travels on, sailing "pathless wild seas"\footnote{99} to become one who lives "at random" in various cities over the world.\footnote{100}

As he was one with the present and past of his country, so Whitman becomes identical with the past and present of all that pertains to the earth:

We touch all laws and tally all antecedents,
We are the skald, the oracle, the monk and the knight, we easily include them and more,

\footnotesize

\footnote{93}{\textit{Ibid.}, secs. 8–9, p. 119.}
\footnote{94}{\textit{Ibid.}, sec. 4, pp. 116–117.}
\footnote{95}{"Song of Myself," sec. 33, p. 54.}
\footnote{96}{"Song of the Open Road," secs. 1–2, pp. 124–125.}
\footnote{97}{\textit{Ibid.}, sec. 12, p. 130.}
\footnote{98}{\textit{Ibid.}, sec. 13, p. 130.}
\footnote{99}{\textit{Ibid.}, sec. 10, p. 129.}
\footnote{100}{"Salut au Monde," secs. 8–9, p. 119.}
We stand amid time beginningless and endless, we stand amid evil and good, All swings around us...

When, as a man, he experiences deep sorrow and anguish of spirit, Whitman again becomes the boy he had been. After assuming "measureless shame and humiliation" of his race and "wrongs of all ages," he identifies himself with the Christ. In one place he makes this conclusion:

My spirit has pass'd in compassion and determination around the whole earth,
I have look'd for equals and lovers and found them ready for me in all lands,
I think some divine rapport has equalized me with them.

He identifies himself with all objects, animate and inanimate. When he returns to Paumanok after failures and disappointment, Whitman calls himself a sea-drift and a corpse:

I too Paumanok,
I too have... been wash'd on your shores,
I too am but a trail of drift and debris,
I too leave little wrecks upon you, you fish-shaped island.

See from my dead lips the ooze exuding...

Of himself as part of all nature, he declares:

I am an acme of things accomplish'd, and I am encloser of things to be...

---

101"With Antecedents," sec. 1, p. 204.
103"Song of the Answerer," sec. 7, p. 391.
104"Song of Myself," sec. 33, p. 54.
106"As I Ebb'd with the Ocean of Life," sec. 3, p. 217.
107Ibid., sec. 4, p. 218.
Afar down I see the huge first Nothing, I know I was

even there,
I waited unseen and always, and slept through the

lethargic mist,
And took my time, and took no hurt from the fetid

carbon. 108

In another instance Whitman mentions himself as being a

part of every form of physical life. 109 Through sexual

love he also becomes one with nature. 110 In "There Was a

Child Went Forth" he becomes one with all animals and plants

that he sees, in one day or in a life-time. 111 He is one

with the sea:

Howler and scooper of storms, capricious and dainty

sea,
I am integral with you . . . 112

Whitman's identity with things includes even the "flaggd

walks of cities," curbs, ferries, posts, rows of houses,
windows, facades, roofs, doors, steps, arches, and the

"gray stone of interminable pavements," concerning which he

states:

From all that has touch'd you I believe you have

imparted to yourselves, and now would impart
the same secretly to me . . . 113

In "Song of Myself" he is identical with the "vapor and the
dusk," the air, the dirt, and the grass. In his own words,

109 Ibid., sec. 31, p. 50.
110 "We Two, How Long We Were Fool'd," pp. 91-92.
113 "Song of the Open Road," sec. 3, p. 125.
he expresses the thought:

I depart as air . . .
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.114

In some cases, Whitman goes beyond the earth, becoming part of the universe as a whole in his identity:

Speeding through space, . . . heaven and the stars,
Speeding amid the seven satellites and the broad ring, . . .
Speeding with tail'd meteors, . . .115

Of such identity, he speaks further:

From this hour I ord, in myself loos'd of limits and imaginary lines,
. . . . . . . . . . . . . . . . . . . . . . . . . . . .
I inhale great draughts of space,
The east and the west are mine, the north and the south are mine.

I am larger, better than I thought,
I did not know I held so much goodness.116

In the poem "To Him That Was Crucified," he also sums his identities:

We, enclosers of all continents, all castes, allowers of all theologies,
. . . . . . . . . . . . . . . . . . . . . . . . . . . .
We walk silent . . .
. . . . . . . . . . . . . . . . . . . . . . . . . . . .
Till we saturate time and eras, that the men and women of races, ages to come, may prove brethren and lovers as we are.117

114"Song of Myself," sec. 52, p. 76.
115"Ibid., sec. 35, p. 54.
116"Song of the Open Road," sec. 5, p. 126.
117"To Him That Was Crucified," p. 323.
Thus Whitman traces his identity with all that concerns his country and with the whole earth through "materials," topography, natural life and vegetation, industry, and peoples of the earth. In his identification through sympathetic understanding with all peoples he undergoes all of their experiences, their joys through all interests and activities; as well as the sorrows of their humiliations and sufferings. He finally feels, through taking upon himself the sufferings of his country and the earth, that he has become identified with Christ and so is

Walking the old hills of Judsea with the gentle beautiful God by my side . . .118

To the same thought he adds:

Yet we walk unheld, free, the whole earth over, journeying up and down till we make our inef-
faceable mark upon time and the diverse eras . . .119

118"Song of Myself," sec. 33, p. 54.
119"To Him That Was Crucified," p. 323.
CHAPTER IV

A CLASSIFICATION OF THE FORMS

Geographic facts in the preceding chapters have been grouped according to their use as patterns in Leaves of Grass. These same facts can be classified according to the forms of geography, however, in order to show their scientific bearing. Since it is necessary to make this classification of forms in determining the extent of geographic knowledge employed in Leaves of Grass, the aim of this chapter shall be to make such a classification. A determination of forms necessitates certain divisions, which can best be secured from an adequate definition of geography.

According to the definition in Webster's International Dictionary,

geography is the science of the earth and its life; especially description of the land, the sea, the air and the distribution of plant and animal life, including man and his industries, with reference to the mutual relations of these diverse elements.

Webster gives eight divisions of geographic science, all of which are employed in some manner in the geographic facts of Leaves of Grass. These divisions are: (1) "mathematical geography, which treats of figures and motions of the earth, its seasons, tides, etc., and of its measurement and representations on maps and charts by various methods of
projection; (2) physical geography, which treats of physical features and changes of the earth, in land, water, and air; (3) biological geography, or biogeography, which has to do with the relation of living things to their physical environment as evidenced in their distribution, habits, etc.; (4) phytogeography, that which relates to plants; (5) zoogeography, that relating to animals; (6) anthropogeography, that part which relates to man; (7) commercial geography, which treats of commodities, their places of origin, transportation, etc.; (8) political geography, that of human governments, which treats of boundaries and states and their subdivisions, situation of cities, etc." Thus, one sees that geography in all its implications is closely related to other sciences, in fact is part of them.

It is well known that Whitman brings facts of science into many of his poems and that he remained interested in scientific subjects as long as he lived. Papers have been written on his knowledge of various sciences and the effects such knowledge had upon him; among others are "Whitman's Knowledge of Astronomy," by Clarence Dugdale,1 and "Whitman's Indebtedness to the Scientific Thought of His Day," by Mrs. Alice L. Cooke.2 Having lived when he did and "having seeing eyes and a receptive mind," in a time "when the movement . . . of widest interest and most revolutionary effect upon life and thought was the advance of science,"3

1University of Texas Studies in English, XVI (July, 1936), pp. 124-137.
2Ibid., XIV (July 8, 1934), 89-115. 3Ibid., p. 89.
Whitman naturally would have been affected by it. Maurice Budge\(^4\) mentions his interest in science, and John Burroughs, the great naturalist and his good friend, spoke of his making "poetry of the demonstrable fact,"\(^5\) and of his thorough assimilation of modern sciences.\(^6\) As has already been noted, Burroughs also considered *Leaves of Grass* as "the first serious and large attempt at expression in poetry of the earth as one of the orbs and of man as a microcosm of the whole."\(^7\)

While Whitman does not, as a poet, attempt exact calculations and chart making from the mathematician's point of view, he makes use of their effects and employs many types of map images to impress his ideas. A study of the map and chart images of *Leaves of Grass* is recorded in Chapter II of this paper. A total of seventy-three representations of geographic phases of the United States and of the world are indicated as a fair sampling from *Leaves of Grass*. Another phase of mathematical geography, that concerning the earth's relation to the universe and astronomy, is touched upon in *Leaves of Grass*, however. As Clarence Dugdale states, Whitman was interested in astronomy more

---


\(^7\)Ibid., p. 216.
from the point of view of a poet "whose imagination demanded the whole universe for operation" than from the point of view of "an exact scientist." Dugdale says that Whitman's allusions to astronomy or astronomical bodies are "no less than two hundred in *Leaves of Grass.*" Whitman, Dugdale states, knew the nebular theory of the origin of the universe and the Newtonian law of gravitation, which keeps the spheres moving in harmony. He believed in a great number of solar systems, all of them connected in a unified "system with orbital motion." He thought that there were effete stars already in existence and that others eventually would become cold and dark. He believed, also, as do some astronomers, that suns with their systems of planets sometimes disappear entirely in their violent eruptions, and that new ones are developing gradually from nebular chaos. He knew that what are called fixed stars are really moving, and that some stars are associated in groups, with certain ones revolving around a common center. He knew that the Milky Way has at least two branches, and he believed that spheres other than the earth likely have some forms of life.

Whitman mentions the telescope, spectroscope, and various charts and diagrams, to which Dugdale calls our

---

8Dugdale, op. cit., p. 136. 9Ibid., p. 125.
10Ibid., p. 137.
attention, as well as to the fact that he uses the word "meridian" correctly and shows a knowledge of the terms "centripetal" and "centrifugal" as applied to the forces of circular motion. Dugdale also states that Whitman writes of the force of gravitation and the force of attraction between any two units of matter. He notices the conjunction of Saturn and Mars and is able, the same author observes, to identify the planets, principal stars, and constellations when they were visible in the sky.

As Mrs. Cooke has pointed out, "the poet more than once brings out the principle of a well-ordered universe by the simple statement that the earth is an 'orb of many orbs,'" as in "To Thee Old Cause." The same idea, with the suggestion of time, is in "Song of the Exposition":

Long and long has the grass been growing,
Long and long has the rain been falling,
Long and long has the earth been rolling round.

The same order and exactitude are expressed in this passage from "Who Learns My Lesson Complete":

It is no small matter, this . . . globe moving so exactly in its orbit for ever and for ever, without one jolt or the untruth of a second . . .

In "Song of the Rolling Earth" the poet affirms that day

---


14"We Two How Long We Were Fool'd," p. 92.


16Leaves of Grass, p. 4.

19Ibid., sec. 1, p. 166. 20Ibid., p. 329.
and night do not fail; he mentions the twenty-four (hours) that appear in public every day and the three hundred and sixty-five (days) proceeding around the sun.\textsuperscript{21} He speaks, also, of the "exactness, vitality, impartiality, and rectitude of the earth."\textsuperscript{22} In "The Calming Thought of All" he mentions that the earth's "silent, vital laws, facts, and modes continue."\textsuperscript{23} He often refers to continuity of time and space, as in "Continuities":

\begin{quote}
Ample here time and space . . .
The sun now low in the west rises for morns and for noons continual,
To frozen clods the spring's invisible law returns with grass and flowers and summer fruits and corn.\textsuperscript{24}
\end{quote}

"Song of the Rolling Earth" affirms:

\begin{quote}
The earth neither lags nor hastens, It has all attributes, growths, effects.\textsuperscript{25}
\end{quote}

"Crossing Brooklyn Ferry" emphasizes time and space also:

\begin{quote}
... ever so many hundred years hence, others will see them
... sunset, pouring in of the flood-tide, falling back of the sea at ebb-tide.\textsuperscript{26}
\end{quote}

It is also true, as Mrs. Cooke has indicated in her article, that the poet believed in the theory of gradual change through the ages as explaining the creation of the earth. He uses the idea many times in \textit{Leaves of Grass}. In "Thou Mother with Thy Equal Brood" he addresses the earth

\begin{quote}
\textsuperscript{21}\textit{Ibid.}, sec. 1, pp. 187-188. \hspace{1cm} \textsuperscript{22}\textit{Ibid.}, sec. 3, p. 189.
\textsuperscript{23}\textit{Ibid.}, p. 435. \hspace{1cm} \textsuperscript{24}\textit{Ibid.}, p. 432.
\textsuperscript{25}\textit{Ibid.}, sec. 1, p. 187. \hspace{1cm} \textsuperscript{26}\textit{Ibid.}, sec. 2, p. 135.
\end{quote}
as a globe

By many a throe of heat and cold convuls'd, (by these thyself solidifying,) ... 27

He makes use of the facts of physical geography in "O Star of France," "Eidólns," and "Who Learns My Lesson Complete."

In "O Star of France" he calls the earth a

Product of deathly fire and turbulent chaos
... from its spasms of fury and ... poisons
issuing at last in perfect beauty. 28

"Eidólns" mentions a later development:

Strata of mountains, soils, rocks, giant trees,
Far-born, far-dying, living long ... 29

"Who Learns My Lesson Complete" sets forth more fully the
geologist's theory of the creation of the earth. He states:

I do not think it was made in six days, nor in ten thousand years, nor in ten billions of years,
Nor planned and built one thing after another as an architect plans and builds a house. 30

Whitman speaks of his belief in the scientist's theory of the creation of man in several passages of "Song of Myself." As Mrs. Cooke states in her article, he traces his own origin back to the first Nothing, 31 thereby identifying himself with all creation, by the scientific doctrine of unity of nature. He says:

All forces have been steadily employ'd to complete and delight me,
Now on this spot I stand with my robust soul ... 32

27 Ibid., sec. 6, p. 383. 28 Ibid., p. 332.
29 Ibid., p. 5. 30 Ibid., p. 330.
31 Ibid., sec. 44, p. 68. 32 Ibid., pp. 68-69.
Whitman's theory of evolution is logical, rather than being wholly based upon the physical, as that of Darwin. Like Hegel, Whitman believes the physical to be only an image of absolute mind, and that there is no development except logically because evolution is predetermined by mind. 33 Much of what Whitman has to say can be classed as biogeography. He states, in speaking of the slave's body in "I Sing the Body Electric":

For it the globe lay preparing quintillions of years without one animal or plant,
For it the revolving cycles truly and steadily roll'd. 34

Whitman often mentions various parts or functions of the human body as being wonderful and divine. 35 He emphasizes the physical in "I Sing the Body Electric" in order to attribute to it the dignity which he thought it had been denied. 36 Although Whitman recognizes unity in nature, he sees different levels of development. Here it is in "To Be at All":

To be at all -- what is better than that?
I think if there were nothing more developed, the clam in its callous shell in the sand were august enough.
I am not in any callous shell.
I am cased with supple conductors all over,
They take every object by hand and lead it within me;
They are thousands, each one with his entry to himself. 37

33 Floyd Stovall, Class Notes on Whitman, 1941.
34 Leaves of Grass, sec. 7, p. 84.
36 Ibid., pp. 79-86.
37 "To Be at All," p. 462.
Of the time required for man's development to his present place and of the direction in which he is going, he states:

My feet strike an apex of the spices of the stairs, On every step bunches of ages, and larger bunches between the steps, All below duly travel'd, and still I mount and mount.\textsuperscript{38}

His purpose is to present material which shows "Evolution -- the cumulative -- growths and generations."\textsuperscript{39} Progress and endless growth are characteristics of life to Whitman:

Did you guess anything lived only its moment? The world does not so exist. No consummation exists without being from some long previous consummation and that from some other, Without the farthest conceivable one coming a bit nearer the beginning than any.\textsuperscript{40}

In "This Compost" Whitman takes up bio-chemistry; he speaks of the earth as turning everything decomposed within it to "such sweet things," distilling "exquisite winds out of such infused fetor," producing only clean water and delicious fruits.\textsuperscript{41} In "Germs" he states a law of origins in nature:

\begin{quote}
Forms, qualities, lives, humanity . . . .
\end{quote}

\begin{quote}
Stand provided for in a handful of space which I . . . half enclose with my hand,
That containing the start of each and all, the virtue, the germs of all.\textsuperscript{42}
\end{quote}

"Unseen Buds" varies the illustration:

\begin{quote}
\textsuperscript{38}"Song of Myself," sec. 44, p. 68.
\textsuperscript{40}"Song of Prudence," p. 315.
\textsuperscript{41}"This Compost," p. 310.
\textsuperscript{42}"Germs," p. 230.
Under the snow and the ice, under the darkness, in
every square inch or cubic inch,
Germinal, exquisite, in delicate lace, microscopic,
unborn,
.
Billions and billions, and trillions and trillions
of them waiting,
(On earth and in the sea -- the universe -- the
stars there in the heavens,)
Urging . . . forward . . . endless . . . 43

In "This Compost" the poet is represented as studying the
composition of compost that he holds in his hand. Although
it may have been the parts of sick bodies, it has been
transformed so that new life emerges from it; some of the
forms mentioned are the bean, the onion, apple buds, potato,
maize, "the resurrection of the wheat . . . with pale visage
out of its graves," new growth showing the "tinge over the
willow and the mulberry . . ." The animals and man that
live on the grass and the fruits of the earth also depend
upon this wonderful chemistry.44 In "Song of Myself" he
speaks of white roses and grass as coming from the dead.45
In the poem "Starting from Paumanok" he exclaims upon con-
templating such miracles that he will make poems of ma-
terials because he thinks they are the most spiritual
poems.46 Whitman often expresses his belief that every-
ting is perfect and, in its manner, divine, as in "Start-
ing from Paumanok":

46Ibid., sec. 6, p. 14.
And I will thread a thread through my poems . . .
... that all the things of the universe are perfect miracles, each as profound as any!47

He also believed that poems should represent nature and man in their entirety, that they should "tally nature." Thus he says:

I will not make poems with reference to parts,
But I will make poems, songs, thoughts, with reference to ensemble . . . 48

In many instances Whitman mentions plants and animals in their relation to the earth, in relation to each other, and in relation to man. He always thought of them as being interdependent, having gained their present places in the world scheme by growth and evolution, and as each having a divine purpose. Watching the wood-drake and the wood-duck circling, he has this to say:

I believe in those wing'd purposes,
And acknowledge red, yellow, white, playing within me,
And consider the green and violet and the tufted crown intentional . . . 49

He finds in himself and in the creatures of nature the "same old law."50 He says that, like the earth,

... Nature is rude and incomprehensible at first,
Be not discouraged, keep on, there are divine things well envelop'd,
... more beautiful than words can tell.51
The cycle followed by all life and nature Whitman states in "Eidóloons":

Ever the growth, the rounding of the circle,
Ever the summit and the merge at last, (to surely
start again,) . . . 52

From the many illustrations of phytogeography and zoogeography in Leaves of Grass only a few can be taken. As has been stated, Whitman thought of all phases of these sciences in their relation to each other, in relation to the earth and in their relation to man. As he stated his plan, it was to make "poems with reference to ensemble."53 Like many other poets, he notices the constancy of the first dandelion's coming, never affected by the turmoils of man.54

Then there is his canary's ever joyous song, despite Whitman's despondent moods.55 He expressed the wish that people might be as contented with their lot and as faithful to their duties as animals.56 In "World Below the Brine" he describes plants and animals of the sea at different levels of development:

Forests at the bottom of the sea, . . .
Sea-lettuce, vast lichens, strange flowers and seeds, . . . thick tangle
. . . colors . . . play of light through water,
Dumb swimmers . . . coral, gluten, grass, rushes . . .
Sluggish existences grazing, . . . suspended, . . .

52"Eidóloons," p. 4.
56"Song of Myself," sec. 32, p. 50.
crawling close to the bottom,
The sperm-whale at the surface blowing air and
spray, . . .
The leaden-eyed shark, the walrus, the turtle, the
hairy sea-leopard, and the sting-ray,
Passions there, wars, pursuits, tribes, sight in
those ocean-depths, breathing that thick-breath-
ing air . . .
The change thence to the sight here, and to the
subtle air breathed by beings like us . . .
The change upward from ours to that of beings who
walk other spheres.57

In speaking of the future, Whitman states that he does not
know "what is untried and afterward," but that it cannot
fail anything in the scheme of existence, not even

. . . the sacs merely floating with open mouths for
food to slip in . . .58

In "To Think of Time" he exclaims:

How beautiful are the animals!
How perfect the earth, the minutest thing upon it!
. . . . . . . . . . . . . . . . . . .
The vegetables and minerals are perfect, and the
imponderable fluids are perfect . . .59

Whitman speaks of grass often:

This is the grass that grows wherever the land is
and water is.60

The descriptions of plant life and environment in Leaves of
Grass are rather exact, as far as they go, specific enough
to be realistic. This catalogue takes in quite a bit of
the vegetation in our own country:

57"World Below the Brine," p. 221.
58"Song of Myself," sec. 43, p. 67.
59"To Think of Time," sec. 8, p. 368.
60"Song of Myself," sec. 17, p. 38.
... yellow-flower'd cotton plant ... the rice in its low moist field,
... the western persimmon, ... the long-leav'd corn, ... the delicate blue-flower flax, ...
... the white and brown buckwheat, ...
... the dusky green of the rye ... 61

He mentions "citrons and cucumbers with silver-wired leaves." 62 Often Whitman refers to the lilac, "blooming perennial," with its "heart-shaped leaves of rich green." 63 There are the Spanish chestnut 64 or the "pine trees and fir trees torn by the northern blasts." 65 He beholds the giant redwood with "myriad leaves," its great trunk and limbs, "foot-thick bark," and lofty top. 66 Then there is the live-oak of Louisiana, hanging with moss and "uttering joyous leaves of dark green." 67 Vegetation in all places interests him, as the fig, tamarind, and date of Abyssinia. 68 Plants indigenous to most parts of the world he uses in such descriptions as those of battlefields of the earth, e. g., grass, blossoms, corn. 69

He mentions the locusts of Syria striking the "grain and grass with the shower of their terrible clouds." 70 He sees the brown ants in little wells and mossy scabs of the worm fence, as well as moth and fish eggs in place. 71

61 Ibid., sec. 33, p. 52.  
62 Ibid., p. 54.  
63 Ibid., secs. 1, 3, p. 276.  
65 Ibid., sec. 7, p. 118.  
66 "Song of the Redwood Tree," sec. 1, p. 175.  
69 Ibid., p. 118.  
70 Ibid., sec. 3, p. 115.  
71 "Song of Myself," secs. 5, 16, pp. 28, 38.
"The Noiseless Patient Spider" observes with what patience and persistence the spider launches filaments to make his web. Among many creatures named in all of the poems, a few will exemplify Whitman's range. He uses the most common domesticated animals as well as those of untamed nature. "Song of Myself" mentions in one passage the wood-duck and drake, tortoise, mare, jay, gander, moose, chicka-dee, turkey hen, and prairie dog, in each case giving a descriptive word or phrase as to habits or environment. The following quotations are good examples of the naturalness of Whitman's nature descriptions:

... the panther walks to and fro on a limb overhead, ... the buck turns furiously at the hunter,
... the rattlesnake suns his flabby length on a rock, ... the otter is feeding on fish,
... the alligator with his tough pimpls sleeps by the bayou,
... the black bear is searching for roots or honey, ... the beaver pats the mud with his paddle-shaped tail;
... cattle stand and shake away flies with the tremulous shuddering of their hides,
... the heat hatches pale-green eggs in the ... sand,
... the she-whale swims with her calf and never forsakes it ... .
Where the fin of the shark cuts like a black chip out of the water ... .
... herds of buffalo make a sprawling spread of the square miles far and near ... .

72 Leaves of Grass, p. 375. 73 Ibid., secs. 14-15, pp. 33-34.
74 Ibid., sec. 33, p. 52. 75 Ibid., p. 53.
He mentions the "early redstart twittering through the woods,"76 the bat that "flies in the Seventh-month eve,"77 as well as other birds:

```
... the mocking-bird sounds his delicious gurgles,
    ... the humming-bird shimmers,... the neck of
    the long-lived swan is curving and winding,
    ... the laughing-gull scoots by the shore, where
    she laughs her near-human laugh,
    ... the band-neck'd partridges roost in a ring on
    the ground with their heads cut
    ... the yellow-crown'd heron comes to the edge of
    the marsh at night and feeds upon small crabs...
```

Two birds which Whitman mentions often, as native and typical of various sections of our country are the mocking-bird, already noted, and the hermit thrush, a shy woodland bird.78 Native creatures of Asia which he calls attention to in one instance are the camel, wild horse, bustard, fat-tail'd sheep, antelope, and "the burrowing wolf."79

In handling man with reference to his environment, Whitman goes from the generic to the specific. From the common biological heritage of man and his development through evolution, he turns to such topics as progress indicated through the ages by the use of a tool like the axe, as in

76Ibid., sec. 19, p. 39.  77Ibid., sec. 33, p. 52.
78Ibid., p. 53.  79Ibid., sec. 4, p. 277.
80Ibid., sec. 7, p. 119.
"Song of the Broad-Axe," or to impressions made by Indians on our country, as noted in "Starting from Paumanok." To determine to what extent Whitman employs anthropology in *Leaves of Grass*, one must understand what the term includes. The first division, somatology, has to do with the physical, man as a living organism, relating to himself and to other animal forms; it includes anatomy, physiology, and psychology. Ethnology, the second division of anthropology, defines the races of mankind and studies their origin, variations, and distribution. Ethnography, the third phase, describes the different populations of mankind, giving a picture of the life and culture of each division of the human race. Culture history, the fourth division of anthropology, studies the development of culture from the lowest savagery to the highest civilization, based on facts of ethnography. To a certain extent Whitman employs practically all of the phases of anthropology, just as he does those of other sciences, in order to make his representations as authentic and vivid as possible. References have already been made to Whitman's use of facts of physiology. The physical structure and mechanisms of the human body, as well as those of animals, were a source of continual wonder and inspiration to him. Speaking of

---

81 *bid.*, pp. 156-165.  
such, he says:

And the narrowest hinge in my hand puts to scorn all machinery . . .
And the cow crunching with depress'd head surpasses any statue . . . 84

Or he asks the reader to

Examine these limbs, red, black, or white, they are cunning in tendon and nerve . . . 85

Notice, also, that he makes no difference in black or white, in rank or station, because he considers every person in his place as filling a particular niche, perfect as far as his development has gone. The body of the slave, mentioned above, is centuries in advance of lesser developed animals and is also infinite in its possibilities of growth and progress. 86 In several instances Whitman catalogues parts of the body as he does activities and occupations of man. 87 He affirms that he believes

. . . the likes of you are to stand or fall with the likes of the soul, (and that they are the soul,) 88

He further declares that the person who corrupts his body cannot conceal himself and that

. . . in man or woman a clean, strong, firm-fibred body, is more beautiful than the most beautiful face. 89

"A Hand Mirror" is one of the poems in which he describes

84 "Song of Myself," sec. 31, p. 50.
85 "I Sing the Body Electric," sec. 7, p. 84.
86 ibid.
87 ibid., sec. 9, pp. 85-86.
88 ibid., p. 85.
89 ibid., sec. 8, p. 85.
unhealthy or diseased human bodies and compares them with
the wholesome originals from which they degenerated. 90

Although Whitman does not name the earliest types of
man or go into details as to his origin, variation, and dis-
tribution, he suggests all this by such observations as:

I see the savage types, the bow and arrow, the
poison'd splint, the fetish, and the obi.

. . . . . . . . . . . . . . . . . . . . . . . . . . .
I see ranks, colors, barbarisms, civilizations . . . 91

"Unnamed Lands" refers to nations or races

. . . ten thousand years before these States, and
many times ten thousand years before these
States,
Garner'd clusters of ages that men and women like
us grew up and travel'd their course and
pass'd on . . . 92

There were people

Who were witty and wise, who beautiful and poetic,
who brutish and undevelop'd . . . 93

As to physical characteristics there were

Some with oval countenances, learn'd and calm,
Some naked and savage, some like huge collections
of insects . . . 94

They lived and were ruled in various ways,

Some in tents, herdsmen, patriarchs, tribes, horsemen,
Some prowling through woods, some living peaceably
on farms, laboring, reaping, filling barns,
Some traversing paved avenues, amid temples, palaces,
factories, libraries, shows, courts, theatres,
wonderful monuments. 95

91"Salut au Monde," sec. 10, p. 120.
92"Unnamed Lands," p. 312. 93Ibid.
94Ibid. 95Ibid., p. 313.
What vast-built cities, what orderly republics,  
what pastoral tribes and nomads ... 96

Here is a suggestion of their culture history:

What histories, rulers, heroes, ...  
What laws, customs, wealth, arts, traditions,  
What sort of marriage, what costumes, what physiology and phrenology,  
What liberty and slavery among them, what they  
thought of death and the soul ...  

. . . . . . . . . . . . . . . . . . . .

Not a mark, not a record remains, yet all re-  
 mains ... 97

"Salut au Monde" touches upon culture histories of many  
parts of the world. There are the Scandinavian "places of  
the sagas," 98 Egyptian, 99 and Asiatic, 100 as well as that  
of unexplored Africa. 101 The four major divisions of man  
are represented in Whitman's address to peoples of the  
world in "Salut au Monde," as well as more than fifty races  
and nationalities. 102 He speaks of some of the lowest  
types of his time, among them the Hottentot, "with click-  
ing palate," the koboo, a native of the Ledrones, very bru-  
tish and with a "glimmering language and spirituality,"  
the Austral Negro, "groveling," seeking his food, the "be-  
nighted roamer of Amazonia," the Patagonian, a very tall  
South American Indian, and the "Fejee-man," all of whom  
will in time reach the place he occupies. 103 There are the

96 Ibid., p. 312.  97 Ibid.
98 "Salut au Monde," sec. 7, p.118.  99 Ibid., sec. 10, p. 120.  100 Ibid.
101 Ibid.  102 Ibid., secs. 11-12, pp. 120-122.
103 Ibid., sec. 12, p. 122.
dwarf'd Kamtschatkan, Greenlander and the Lapp. In a long catalogue of peoples Whitman mentions Mongolians, Caucasians, Negroes, and various racial divisions, suggesting manners and customs or occupations that give life-like pictures of world activity. In the passages quoted above, culture history is suggested from the lowest to the highest. "Starting from Paumanok" gives a list of Indian tribal names. "Our Old Feuillage" has a description of Indian manners and customs of war. The culture of Asia is more definitely noted in "A Broadway Pageant":

The countries there with their populations, the millions en-masse are curiously here, The swarming market-places, the temples with idols ranged along the sides or at the end, bronze, brahmin, and llama,

. . . . . . . . . . . . . . . . . . . . . . . . . . . .
Confucius himself, the greater poets and heroes, the warriors, the castes and all . . .

This description of culture in both Asia and Africa is given in "Passage to India":

Myths and fables of eld, Asia's Africa's fables,

. . . . . . . . . . . . . . . . . . . . . . . . . .
The daring plots of the poets, the elder religions;

. . . temples fairer than lilies . . .

. . . fables eluding the hold of the known, mounting to heaven.

As to distribution of population, Leaves of Grass has this to say:

104Ibid. 105Ibid., secs. 11, 12, pp. 120-122.
106"Starting from Paumanok," sec. 16, p. 22.
107"Our Old Feuillage," p. 146.
109"Passage to India," sec. 2, p. 343.
The old, most populous, wealthiest of earth's lands,
The streams of the Indus and the Ganges and their
many affluents. . . .110

There are several instances of summaries of man's culture
history, as well as many references to it in the poems.
"Song of the Broad-Axe" summarizes art in architecture, as
well as the building and mechanical trades, beginning with
those

. . . who time out of mind made on the granite walls
rough sketches of the sun, moon, stars, ships,
ocean waves. . . .111

The same idea of progress in building and architecture is
suggested in passages from "Song of the Exposition," where
temples, tombs, and memorials are mentioned, those famous
in Asia, Africa, and Europe.112 In the same poem these
wonders of the past are compared with those of the modern
world, its inventions and its progress in applied science,
as well as its marvelous feats of engineering.113 "Proud
Music of the Storm" traces or suggests music in its vari-
ous phases of growth, from the earliest religious dances
and chants to modern symphonic and operatic arrangements.
Among the instruments mentioned which have played important
parts in the history of music are the drum, cymbals, flute,
lyre, harp, organ, and violin. In the long procession of
musicians are the ancient religious dancers, harpists,

110 Ibid., sec. 6, p. 347.
112 "Song of the Exposition," secs. 5-6, pp. 169-170.
113 Ibid., sec. 6, pp. 170, 171, 172.
minnesingers, minstrels, gleemen, and troubadours of the mediaeval ages, as well as "vocalists of all ages" down to the great modern orchestra and opera. 114 Literary history of Asia and Africa, 115 and that of Asia Minor and Europe, 116 is recounted in two poems. A summary of the religions of the earth is given in two instances; 117 a suggestion of the philosophies of the world is made with an intimation of their relation to religion. 118 As Canby notes, there are descriptions of the flow of consciousness of the representative man 119 in "Song of Myself," and throughout the poems describing typical democratic "average" persons there is "the behaviorism of the democratic public." 120

Of the seventy-three map-images in Chapter III, illustrating Whitman's use of that phase of geography, there are about forty representing commercial or economic interests of the United States and the world. As has been indicated, these maps cover topography, kinds of soil and drainage, variation in temperature and vegetation, activities of the farmer, farm products growing and in the harvest, building trades, as well as all other types of industry with their activities and machinery, all kinds of manufactures,

115"Passage to India," sec. 2, p. 343.
117"Song of Myself," sec. 41, pp. 63-64.
118"Salut au Monde," sec. 6, p. 118.
120Ibid., p. 337.
labor saving inventions, communication, and transportation. Whitman states his purpose in bringing out all these economic facts as

To exalt the present and the real,
To teach the average man the glory of his daily walk and trade.\textsuperscript{121}

The common man is

. . . not to create only, or found only,
But to bring . . . from afar what is already founded,
To give it our own identity, average, limitless, free.\textsuperscript{122}

Canby states that "as sociology and behaviorism the Leaves has little value."\textsuperscript{123}

As has been noted in previous references, Whitman traces wanderings of the human race over the earth from the "cradles of civilization" in Asia, Africa, and Europe.\textsuperscript{124} He shows the steady trend of the migration westward. Since what he includes of political geography, and some of commercial geography, are very closely associated with this westward movement, it is practical to illustrate these phases as a unit.

The Euphrates River and the Caucasus Mountains, along with the Nile, the Indus, and the Ganges rivers,\textsuperscript{125} are mentioned as original homes of man. The suggested history of

\textsuperscript{121}"Song of the Exposition," sec. 7, p. 171.
\textsuperscript{122}\textit{Ibid.}, sec. 1, p. 166.
\textsuperscript{123}Canby, \textit{op. cit.}, p. 340.
\textsuperscript{125}\textit{Ibid.}
Asia, with an outline map of the great kingdoms, is this:

The tale of Alexander on his warlike marches sud-
denly dying,
On the one side China and on the other side Persia
and Arabia,
To the south the great seas and the bay of Bengal,
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
Central and southern empires and all their belong-
ings, possessors,
The wars of Tamerlane, the reign of Aurungzebe,
The traders, rulers, explorers, Moslems, Venetians,
Byzantium, the Arabs, Portuguese, . . . .126

There are the first navigators to attempt long journeys:

. . . Marco Polo, Batoua the Moor
Doubts to be solv'd, the map incognita, blanks to
be fill'd.127

"The Mystic Trumpeter" gives a colorful description of the
feudal ages and then the Crusades:

I see the Crusaders' tumultuous armies -- hark,
how the cymbals clang,
Lo, where the monks walk in advance, bearing the
cross on high.128

He sees, also, the world of Columbus:

The mediaeval navigators rise before me,
The world of 1492, with its awaken'd enterprise,
Something swelling in humanity now like the song
of the earth in spring,
The sunset splendor of chivalry declining.129

Many attempts are made to make a voyage from the West to the
East, and along with them new discoveries or inventions are
made. Here is the record in Leaves of Grass:

126Ibid., sec. 6, p. 347.
127Ibid.
129"Passage to India," sec. 6, p. 348.
The plans, the voyages again, the expeditions;
Again Vasco de Gama sails forth, . . .
Again the knowledge gain'd, the mariner's compass, . . . 130

Then of Columbus "the chief histrian," we read:

Dominating the rest I see the Admiral himself,
(History's type of courage, action, faith,)
Behold him sail from Fenis leading his little fleet,
. . . his return, his great fame,
His misfortunes, calumniators, . . . a prisoner,
chain'd,
. . . his dejection, poverty, death, . . . 131

There are "lands found" and "nations born," among them

America. 132 Whitman describes in the new world "vast track-
less spaces," where

Countless masses debouch . . .
They are now cover'd with the foremost people,
arts, institutions known. 133

There are accounts of settlements typical of New England,
of the interior, 134 and finally of the western coast. 135

Here, on this western coast, facing the East, is to be a
"new society," "proportionate to Nature," in America. It is a

Clearing ground for broad humanity, the true America,
heir of the past so grand,
To build a grander future. 136

The individual of this society in facing the original home,
however, asks himself this question:

130 Ibid., sec. 4, p. 345. 131 Ibid., sec. 7, p. 348.
132 Ibid., sec. 4, p. 345.
136 Ibid., sec. 3, p. 178.
round the earth having wander'd,
Now I face home again, very pleas'd and joyous,
(But where is what I started for so long ago?
And why is it yet unfound?) 137

One notices in all the stories of deeds, adventure, science, or history recounted in *Leaves of Grass*, that the emphasis is mainly upon the average person and his place in the world's growth, or upon the accomplishments of the race in general. The employment of occupations, trades, commerce, transportation and communication all tend to show the unity toward which mankind is moving. Whitman's interest in the sociological development and opportunities, or lack of them, of peoples over the earth indicates the American attitude of friendly feeling toward other nations or races to whom he speaks in "Salut au Monde." 138 He disregarded old themes and took

the broadest average of humanity and its identities in the now ripening Nineteenth Century, and especially in each of their countless examples and practical occupations in the United States today. 139

Of the government of America, Whitman states there are to be

. . . three peerless stars,
. . . Ensemble, Evolution, Freedom,
Set in the sky of Law. 140

He states further,

America . . . stands by its own at all hazards,
. . . initiates the true use of precedents,

137 "Facing West from California Shores," p. 94.
138 "Salut au Monde."
140 "Thou Mother with Thy Equal Brood," sec. 6, p. 383.
... moves in magnificent masses careless of particulars,
... crowds, equality, diversity. . . . 141

He refers to the democratic manner of government:

The separate States, the simple elastic scheme, the immigrants,

Congress convening every Twelfth-month . . . coming from the uttermost parts . . .
The superior marine, superior commerce . . . 142

As the poet of democracy, Whitman declares that he will
"balance ranks, complexions, creeds, and the sexes. . . ." 143
America, "as a Republic is ever constructive and keeps
vista." 144 He sees that America is "only you and me,"
"Fast, present, and future are only you and me." 145 He finally sees that

It is not the earth, it is not America who is so great,
It is I who am great, or to be great, it is you up there, or any one,
It is to walk rapidly through civilizations, govern-
ments, theories,
. . . to form individuals.

Underneath all is individuals,

The only government is that which makes minute of
individuals,
The whole theory of the universe is directed unerr-
ingly to one single individual -- namely to You. 146

141 "By Blue Ontario's Shore," sec. 5, p. 288.
142 Ibid., sec. 6, p. 289. 143 Ibid., sec. 17, p. 297.
144 Ibid., sec. 8, p. 291. 145 Ibid., sec. 17, p. 297.
146 Ibid., sec. 15, p. 296.
CHAPTER V

THEMES INDICATED BY GEOGRAPHIC SYMBOLS

Whitman has stated his purpose in *Leaves of Grass* rather definitely, yet he is not always as definite in conveying his themes to a reader. This is because his use of symbolism sometimes obscures the thought for those unfamiliar with his method of communicating in this manner, indirectly he calls it. As has been explained, "he was a mystic who believed that the deepest truths lie beyond the power of the understanding but are revealed dimly through intuition."¹ Such truths, not being definite and clear to the poet, can be conveyed only through suggestions, hints, or symbols.² Therefore, a study of the symbols employed in *Leaves of Grass* will reveal Whitman's themes. Since these symbols are derived from such sources as the world of man and of plant and animal life, as well as from inanimate nature, they represent geography in its widest sense. In order to indicate their geographic bearing, some of the most common symbols will be classified and discussed according to their employment in the eight phases of geography, e. g., (1) mathematical, (2) physical, (3) biological, (4) phytographical,

¹Floyd Stovall, *American Idealism*, p. 83. ²Ibid.
(5) zoological, (6) anthropological, (7) commercial, and (8) political geography.

Since it was necessary, as has been said, that Whitman have the universe, as well as all of the earth to project his themes in their proper scope, the use of geography in its most comprehensive meaning would naturally come into the plan. The added fact that Whitman considered the earth itself a poem and all objects and materials or conditions of the earth as parts or words of that poem, emphasizes even more that geography should play a significant part in Leaves of Grass. As has been noticed, the titles of the poem-groups suggest periods of a person's life from youth through old age and death, with a prophecy for immortality. The earth furnishes experiencing "materials" by which the individual is tried and developed in spirit for the last and completing link of life, eternity, into which he cannot go until freed from physical limitations by death. Death thus liberates the spirit and preserves continuity of life.

Whitman felt that the scientific and material changes of the nineteenth century necessitated the expression of a unity of life from the new viewpoint. To be effective he realized this unity should be expressed through the life of a typical person, for a democratic government, and for the individual soul.\(^3\) Whitman believed the time had come for

\(^3\)"A Backward Glance O'er Travel'd Roads," pp. 526-527.
poetic themes to be announced from the New World point of view by a person of the New World and illustrated by the "genius and ensemble of today." In order to accomplish this purpose, Whitman decided to set forth an individual personality and "to exploit that Personality, identified with place and date, in a far more comprehensive sense than any hitherto poem or book." He concluded that this personality could only be himself, and accordingly, he put himself on record as a representative person of the nineteenth century. Because America was the most advanced state from the democratic point of view and potentially the ideal of democracy, he would be her poet. Since few people realized the moral revolutions of the nineteenth century had been "profounder far than the material or inventive, or war-produced ones," he intended to proclaim them as well as the potential American, the "ideal type of Western character . . . which has not yet appear'd." Whitman realized there were great uncontrolled forces in the nineteenth century which needed directing, and he extended his spirit "into familiar human nature, where Emerson could not reach for lack of knowledge." According

\[4\text{Ibid.}, \text{p. 527.}\]  \[5\text{Ibid.}, \text{p. 524.}\]  \[6\text{Ibid.}, \text{p. 530.}\]  \[7\text{"By Blue Ontario's Shore," sec. 8, p. 291.}\]  \[8\text{"A Backward Glance O'er Travel'd Roads," p. 525.}\]  \[9\text{Ibid.}, \text{p. 532.}\]  \[10\text{Canby, op. cit., pp. 440, 441.}\]
to this same critic, Whitman's purpose was "to create patterns of human life in which a new age might find inspiration for history in the making."\textsuperscript{11} For that reason the "Leaves had to be psychology and sociology as well as poetry."\textsuperscript{12}

In order to explain Whitman's basic ideas adequately it will be necessary to refer to some astronomical symbols used in close relationship with the geographic phases of *Leaves of Grass.*\textsuperscript{13} Although Whitman did not attempt to formulate a philosophy, he used philosophy in a poet's manner, projecting it by various symbols. A favorite symbol for explaining his deepest and most abstract thought concerning life is that of the universe with its many systems of orbs, all revolving in unison. For instance, in "Song of Myself," he illustrates his idea of the progressive evolution of life, physically, mentally, and spiritually, through this symbol of the universe with its law of continuing, infinite, ever-outward progress. He observes the law in the physical universe:

I open my scuttle at night and see the far-sprinkled systems,
And all I can see multiplied as high as I can cipher edge but the rim of the farther systems.

Wider and wider they spread, expanding, always expanding,
Outward and outward and forever outward.\textsuperscript{14}

\textsuperscript{11}Tbid., p. 325. \textsuperscript{12}Tbid., p. 336.
\textsuperscript{13}"Song of Myself," sec. 46, p. 70.
\textsuperscript{14}Tbid., sec. 45, pp. 69-70.
The same law, applied to humanity, he explains thus:

My sun has his sun and round him obediently wheels,
He joins with his partners a group of superior circuit,
And greater sets follow, making specks of the greatest inside them. 15

Whitman believes, also, that evolution, as Hegel's philosophy taught, is logical, rather than purely physical, or by chance, as Darwin's theory affirms. According to Hegel, the same factors operating over the same period of time give the same results. Whitman states it:

There is no stoppage and never can be stoppage,
If I, you, and the worlds, and all beneath or upon their surfaces, were this moment reduced back to a pallid float, it would not avail in the long run,
We should surely bring up again where we now stand ... 16

The infinity of time and space in the progress of evolution is emphasized:

A few quadrillions of eras, a few octillions of cubic leagues, do not hazard the span or make it impatient,
They are but parts, anything is but a part. 17

As a poet, Whitman must sing the "ensemble," or whole, of life

Because having look'd at the objects of the universe, I find there is no one nor any particle ... but has reference to the soul. 18

This evolution is true for any age in life, old age as much as any other, for

15 Ibid.
16 Ibid., sec. 45, p. 70.
17 Ibid.
Every condition promulges not only itself, it promulges what grows after and out of itself, . . .

Aspiration of the human spirit is also symbolized by universal development:

And I said to my spirit, "When we become the enfolders of those orbs and the pleasure and knowledge of everything in them, shall we be fill'd and satisfied then?"

And my spirit said, "No, we but level that lift to pass and continue beyond." 20

The universe also symbolizes the "perpetual journey" of life, or progress of the soul. 21 Like other mystics, Whitman concludes that each "soul must find its own way." 22

In this respect he states:

Not I, not any one else can travel that road for you,
You must travel it for yourself. 23

Not even death stops this going onward and outward of life.

In answer to the question as to what becomes of those who die, Whitman affirms:

They are alive and well somewhere,
. . . there is really no death,
And if ever there was it led forward life, and does not wait at the end to arrest it,
. . . . . . . . . . . . . . . . . . . . .

All goes onward and outward, nothing collapses,
And to die is different from what any one supposed, . . . 24

---

19"Song of Myself," sec. 45, p. 69.
20 Ibid., sec. 46, p. 71.  
21 Ibid., p. 70.
22 Canby, op. cit., p. 92.
23"Song of Myself," sec. 46, p. 70.
24 Ibid., sec. 6, p. 29.
The nebular theory of astronomy affords a symbol which Whitman employs to represent origins in heavenly bodies, in nature, or in thought. Sometimes it is suggested in such nebular characteristics as "ceaseless flame," or "swelling" and "collapsing." Or it is an orb to which the nebula coheres. Below are three examples:

The mystery of mysteries, the crude and hurried ceaseless flame, spontaneous, bearing on itself. The bubble and the huge, round, concrete orb! A breath of Deity, as thence the bulging universe unfolding!

The era of the soul incepting in an hour, Haply the widest, farthest evolutions of the world and man.

Only a silent thought, yet toppling down of more than walls of brass or stone. (A flutter at the darkness' edge as if old Time's and Space's secret near revealing.) A thought! a definite thought works out in shape.

Another example is:

(The stars, the terrible perturbations of the suns, Swelling, collapsing, ending, serving their longer, shorter use,)

The third example is in "Song of Myself":

For it the nebula cohered to an orb, The long slow strata piled to rest it on,

---


26"Song of Myself," sec. 44, p. 69.


28"Ibid.


30"Song of Myself," sec. 44, p. 69.
The same symbol is used to illustrate the evolution of democracy in "Thou Mother with Thy Equal Brood":

While thou, Time's spirals rounding, out of thyself, thyself still extricating, fusing, Equable, natural, mystical Union thou, (the mortal and immortal blent,)
Shalt soar toward the fulfilment of the future, the spirit of the body and the mind,
The soul, its destinies.31

Thus Whitman illustrates growth in all things, animate and inanimate, physical and mental, and he states that size is only development in any realm.32 The heavenly bodies, as well as life in all nature, are in all stages of development and always have been, Whitman thinks. He speaks of the "orchards of the spheres." Concerning them he says:

I visit the orchards of the spheres and look at the product,
And I look at quintillions ripen'd and look at quintillions green.33

Just as "ring" is a symbol of the whole, or unity, so orb symbolizes completeness, or unity. Thus in "A Broadway Pageant," upon the occasion of the meeting of eastern and western races and cultures, Whitman states:

The sign is reversing, the orb is enclosed,
The ring is circled, the journey is done.34

In this conference of eastern and western diplomats, with the understanding that accompanied it, Whitman saw the

31Ibid., sec. 21, p. 41.
32"Thou Mother with Thy Equal Brood," sec. 6, p. 383.
33"Song of Myself," sec. 33, p. 55.
eventual unity of the characteristics of the East and West in a "new society," "child of the real and the ideal" to build a greater future. The same idea of completeness or unity is symbolized in other poems by words like "vast Rondure," or "vast terraqueous globe," as well as "globe," and "great round wonder," the "earth," and "monde." In every case the symbol of the sphere, whatever the word used, indicates the physical as a reflection of the spiritual. In some of the earlier poems the symbol represents the physical and egoistic more than the spiritual, as in "Song of Myself":

Smile o voluptuous cool-breath'd earth!
. . . . . . . . . . . . . . . . . . . . . . .
Fer-swooping elbow'd earth -- rich apple-blossom'd earth!
Smile, for your lover comes.

"Salut au Monde" gives more of aggregate man and democracy:

My spirit has pass'd in compassion and determination around the whole earth,
I have look'd for equals and lovers and found them ready for me in all lands,
. . . . . . . . . . . . . . . . . . . . . . .
Toward you all, in America's name,
I raise high the perpendicular hand...

America is a "beautiful world of new superber birth," having

36 "Passage to India," secs. 5-6, pp. 345, 347.
the heritage of the past, "masses of composite precious materials," to construct a "freer, vast, electric world."\textsuperscript{41} It is therefore "World of the real," "World of the soul,"\textsuperscript{42} a "globe of globes,"\textsuperscript{43} as it contains all that is transmitted from the past to unite with its own contributions of a freely expanding future, "the world of orbic science, morals, literatures," "the true New World."\textsuperscript{44} Thus, "world" and "globe" symbolize the unity that is, or will be, America. Just as the "New World" represents the most recently developed part of our earth and that which is most advanced in certain respects, as well as the world of the future, so the "Old World" symbolizes the earliest inhabited sections and the development of the past.\textsuperscript{45} Yet in "Passage to India" the "vast Rondure"\textsuperscript{46} symbolizes both the old and the new worlds, a union and therefore a unity. The same symbol represents the fusion of the real and the ideal in a unity.

Motion and reflection represent truths of the earth, e. g., "exactness, vitality, impartiality, and rectitude," in the poem "Song of the Rolling Earth."\textsuperscript{47} Just as the

\begin{itemize}
\item \textsuperscript{41}"Thou Mother with Thy Equal Brood," sec. 5, p. 381.
\item \textsuperscript{42}Ibid.
\item \textsuperscript{43}Ibid., sec. 6, p. 383.
\item \textsuperscript{44}Ibid., sec. 5, p. 381.
\item \textsuperscript{45}"Passage to India," pp. 343-351.
\item \textsuperscript{46}Ibid., sec. 5, p. 345.
\item \textsuperscript{47}"A Song of the Rolling Earth," sec. 3, p. 189.
\end{itemize}
earth has these attributes so man as a microcosm, or a min-
iverse reflection of the earth, has the same potential at-
tributes. Just as the earth, symbol of the body of man, is
"real," so are this body and its soul, which the body re-
flects. Earth really is as much spiritual as physical be-
cause both spirit and matter are units of the same whole
and one aids in the growth toward the ideal as much as the
other.48

There are many symbols in Leaves of Grass representing
physical geography. Twilight and ebb-tide are used to rep-
resent waning hope or low spirits, as well as physical de-
pression. From the poem "And Yet not You Alone" one ga-
thers that Whitman considers twilight and the "burying ebb"
of the tide synonymous with "lost designs" and "failures,"
which are "deceitful," only "seeming" what they are:

Duly by you ... duly the hinges turning,
Duly the needed discord-parts offsetting, blend-
ing, ... 49

Yet these symbols have a deeper meaning also, as represented
in the last lines:

Weaving from you, from Sleep, Night, Death itself,
The rhythmus of Birth eternal.50

Thus "the continuity of life through burial and death is
figured in the cyclic flow of the tides, with their

48 Ibid., sec. 48, p. 73.
50 Ibid.
alternating ebb and flood."\(^{51}\) This poem illustrates Whitman's practical idealism; it gives, one might say, a short and a long range application of his philosophy. "Last of Ebb, and Daylight Waning" brings out the same ideas with emphasis on the tide's absorbing the grief and failures of the world.\(^{52}\) The sea, as Whitman uses it, generally symbolizes the soul, or infinity. In his early poems of egoism and delight in the senses he represents the sea as defiant in storms or giving, mostly, adventure or joy and happiness in calm hours.\(^{53}\) After disillusion and disappointments, however, he comes to see in it a power, a mystery, and a symbol of eternity which man seeks for the fulfillment of his life.\(^{54}\) In "Out of the Cradle Endlessly Rocking" the sea is symbolized as giving the "claw" or keyword to the lover who asks why the loved one must be lost to him. The sea whispers the word "death" by which the seeker perceives that love is intensified and purified or made "complete and immortal" through death.\(^{55}\) The poet's response to the message of eternity or the soul is symbolized by the "thousand echoes ... within" him, or his songs and the sublimation of his love. In the same poem

\(51^{5}\) Floyd Stovall, Walt Whitman: Representative Selections, p. 468.

\(52^{5}\) "Last of Ebb and Daylight Waning," pp. 425-426.

\(53^{5}\) "Song of Myself," sec. 22, p. 42.

\(54^{5}\) "As I Ebb'd with the Ocean of Life," pp. 216-218.

\(55^{5}\) Floyd Stovall, "Main Drifts in Whitman's Poetry," American Literature, IV (March, 1932), 10.
darkness symbolizes uncertainty and despair. The moon symbolizes grief, and the coming dawn and the shining stars indicate returning hope of the poet. One of Whitman's most symbolic poems is "As I Ebb'd with the Ocean of Life." It represents the poet as coming through disillusionment to look upon death and to realize that he had never before understood either his real self or its work. Another discussion gives a better explanation of the symbolism of this poem than a restatement could do:

The shore is the symbol of death, the border line of spirit (ocean) and matter (land). He now (stanza 2) understands that his real (spiritual) self is as far superior to his physical self and its work as the vast ocean to the line of drift where it meets the land... Henceforth (stanza 3) he will seek to understand and make poems of the spiritual as well as the material world: since the spiritual is mostly inaccessible, he hopes to learn from the material world the secret of the other world, of which it affords types. The contradictory storms and calms of the sea are typical (stanza 4) of the contradictory moods by which he has been drawn to the mystic shores where these truths are revealed to him, and where he lies as drift at the feet of the Absolute, which is his own real soul in its infinitude.56

"On the Beach at Night" represents clouds as death and the "light of the stars" as eternal life.57 "As the clouds obscure the eternal light of the stars for an interval only, so death obscures the eternal life of the soul for an interval only."58 The flood-tide is represented as coming up

---

56 Stovall, Walt Whitman, p. 461.

57 Leaves of Grass, pp. 220-221.

58 Stovall, Walt Whitman, p. 461.
into the river in "Crossing Brooklyn Ferry." Perhaps the tide here symbolizes infinity affecting, or contacting eternal life as it goes (grows) from shore (death) to shore (death) in successive stages of experience. In this poem are many symbols, among others the water of the river representing eternity in its reflection of the sky, or limiting space and time in imagination. Thus the observer, freed of time and space, can look into the future and what it portends. There is a similar representation of atmosphere as the universal soul with which Whitman identifies himself in "Song of Myself." The poet states that he must go into the atmosphere, or the universal, away from the particular. Another reference to the sea as infinity should be noted in "Or from That Sea of Time." From the sea (infinity) come the poet's songs as drifts and waifs. A further reference to the symbolism of earth and sky should be noted in the reference to the union of earth (the physical) and sky (the mental) to produce Aurora (beauty). So in man the physical and mental attributes unite to create beauty, the arts.

The section title, "From Noon to Starry Night," indicates the time span from middle age to eternity, according

59 Leaves of Grass, pp. 134-139.
60 Ibid., sec. 2, p. 24. 61 Ibid., sec. 1, p. 486.
62 Ibid., sec. 24, p. 46.
to indications of these symbols in poems already noted. In the symbol "morning" Whitman represents youth or early maturity in such poems as "Wandering at Morn" and "As Adam Early in the Morning." 63 Midnight frees the poet's soul from cares of the day (life) as it goes into the wordless (immortality). 64 Whitman is saying that every part or time of life has its time and place in completing the final cycle of life, in forwarding its continuity, as in "Youth, Day, Old Age and Night." 65 As youth is coupled more with day (life), so old age is paired with night (eternity).

Various seasons or phenomena representing seasons signify life in different stages and can be applied to either the physical or the spiritual life. Spring, or "Winter's Foil" as it is called in one place, stands for early youth and its activities, or for the physical and spiritual resurrection, or continuity of life. "There I Singing in Spring" represents the poet in his youth giving his readers and friends tokens of his regard in the form of perennial shrubs and plants. Thus in youth friends and influences, as well as associations, are made to last through the years. "Soon Shall Winter's Foil Be Here" represents the rebirth of spring, or the fact that there is really no

63 *Leaves of Grass*, pp. 94, 334.
65 *Leaves of Grass*, p. 191.
In "Sounds of the Winter" one sees that even in winter (old age) there is still sunshine (influence of the spirit) continuing, and that there are "crops, garner'd" symbolizing the fruits or accomplishments of age as a recompense for loss of youth.

The shadow in "That Shadow My Likeness" represents the physical body. The poet wonders if the shadow going "to and fro seeking a livelihood, chattering, chaffering" is "really me," but he immediately answers his own question:

... among my lovers and caroling these songs,
I never doubt whether that is really me.

In "Song of Myself," just as the poet's shadow lengthens and merges with the shadows of the earth, so in death the body merges with the elements and "perhaps with the general soul."

From the realm of inanimate nature Whitman uses many symbols. A few will suffice to show his employment of them. The rivulets in "Two Rivulets," flowing side by side to the ocean (death and eternity) represent the real and the ideal.

In "Quicksand Years" one sees the elusiveness of all things of the world amid which "One's-Self" must stand sure. "Sands at Seventy" suggests age's nearness to the shore

---

66 Ibid., pp. 99-100.  
67 Ibid., p. 436.  
68 Leaves of Grass, p. 112.  
69 Stovall, Walt Whitman, p. 458.  
70 Ibid., p. 485.
(death). 71 "Old Age's Lamented Peaks" offers the "loftiest look"; the heights to which one climbs offer a point of view unexcelled rising from triumphant experience. 72 In "Voice of the Rain" Whitman seems to be speaking of the "releasing power of the ideal." One infers that he may see in the rain a symbol of his own songs. Just as the rain, "Poem of the Earth," after rising from the land and sea upward and then descending to release all potential life into growth, returns to its source, so "song ... after fulfillment, ... duly with love returns." 73

The science of biochemistry as related to geography comes under the head of biogeography. Whitman makes use of the science in a number of instances, as has been noted. He speaks of white roses 74 and grass as coming from the dead. 75 "This Compost" symbolizes the earth as being the only thing that is pure. Whitman marvels at the chemistry of the earth that

... distils such exquisite winds out of such infused feter ... 76

This is the cycle of birth, death, and life in the physical realm. The same law is applicable to the mental and spiritual world also. Upon the passing of old ideas which have served their turn, new thought appears and grows:

---

Ever the summit and the merge at last, (to surely
surely start again,) . . .

Another symbol, "formula," comes from bio-chemistry. Whit-
man states in "One Song, America, before I Go" the formula
for America:

Belief I sing and Preparation --
As Life and Nature are not great with reference
to the Present only,
But greater still from what is to come . . .

Just as the earth, or compost, turns everything dead or
decomposing into "such sweet things," so man, as symbolized
by the earth may turn anything which happens to him into
"beautiful results." Since Whitman believed that inani-
mate nature represents the universal soul in the realm of
the unconscious, he takes any object as a starting point
to preach to the world:

You will see me showing the scarlet tomato and a
white pebble from the beach.

In the poem "Germs" and in "Unseen Buds" the symbols
germs and buds represent the law of origins in all nature:
"(On earth and in the sea -- the universe -- the stars) . . ."

These symbols also have mental and spiritual significance,
as do the earth, the sea, and the stars. In "Song of the
Universal" the symbol "seed" represents the latent perfection

77"Eidólons," p. 4.
78"One Song, America, before I Go," p. 485.
79"Starting from Paumanok," sec. 12, p. 18.
80"Debris," p. 482.
in the earth and all other objects or things, which in turn point to the soul. Seed also symbolizes thought:

From my last years, last thoughts I here bequeath, Scatter'd and dropt, in seeds, and wafted to the West, . . .

Whitman was impressed not only by the beauty of plant life, but he saw in it, as in other forms of nature, symbols of the spiritual. The most common symbol from this phase of life probably is "grass." The title Leaves of Grass represents the common experiences in the life of a typical person. Grass is a symbol of eternity because it is perennial, or deathless, and "it grows wherever the land is and the water is, . . ." Grass is also, he says, the "flag of my disposition out of hopeful green stuff woven," or "the handkerchief" and "remembrancer" of the Lord dropped for the purpose of revealing the owner by the "name someway in the corners." It is a "child of vegetation," a "uniform hieroglyphic" sprouting in "broad zones and narrow zones," and like the immortality which it symbolizes, grass grows among "black folks as among white." Grass is also the "beautiful uncut hair of graves," or "so many uttering tongues," having come "from the roofs of mouths" in graves

---

83 "Song of the Universal," sec. 1, p. 192.
84 "From My Last Years," p. 487.
85 "By Broad Potomac's Shore," p. 400.
86 "Song of Myself," sec. 17, p. 38.
87 Ibid., sec. 6, p. 28.
88 Ibid.
to speak to us of immortality. The poet speaks of prairie grass as symbolic of "the most copious and close companion-ship of men" of inland America; it represents "words, acts, beings" of the "open atmosphere, coarse, sunlit, fresh, nutritious." Like immortality, this grass represents the nourishment of the spirit, promoting growth of whatever participates of it, both directly and indirectly. One particular grass, the calamus, is a symbol of intimate friendship. This plant is given by the poet to his closest friends only, to those who understand and return his love. Calamus, "generally known as the sweet-flag," is described by one critic:

it is found in vast masses in marshy ground, growing in fascicles of three, four, or five blades, which cling together for support. . . . the delicate pink-tinged roots exhaling a faint fragrance, not only when freshly gathered, but often after having been kept many years. (Kennedy, Reminiscences of Walt Whitman, p. 134.)

"The calamus," according to the same author, is a three-fold symbol:

The leaves or blades represent the transient forms of life; the clustering growth of the leaves suggests the adhesive love or friendship which gives consistency to human life; and the perennial root suggests the immortal life-principle from which new life-forms (the leaves of the plant) successively emerge. In these poems and frequently elsewhere

89Ibid., sec. 6, p. 29.
91"These I Singing in Spring," pp. 99-100.
92Stovall, Walt Whitman, p. 460. 93Ibid.
Whitman uses the word "death" as though it were a synonym of immortality. The spiritual love of man for man has its fulfilment only in death and spiritual immortality, whereas the sexual love of man for woman is satisfied in the physical immortality of successive births.94

The lilac represents enduring friendship, though not the intimate kind symbolized by calamus. This friendship is a "kind of benevolence" that Whitman gave to all.95 Whitman knew Lincoln only by sight, but as Lincoln's character made him typical of the average man of the people and the loved President, the lilac typified their relationship.96 Whitman also gives other perennial shrubs and plants as symbolic of friendship, e.g., pine, moss, live-oak, laurel, etc.97 The lilac's "heart-shaped leaf of dark green," as well as the frequency with which Whitman mentions it in his poems, gives it a special significance not indicated by the other plants mentioned. Canby thinks the lilac symbolizes Whitman's youth.98

The live-oak in the poem "In Louisiana I Saw A Live-Oak Growing" symbolizes a type of manly love, "uttering joyous leaves all its life without a friend or lover near."99 The past is symbolized by the giant redwood-tree, which, as it falls, prophesies a greater race for the future to take

---

94Ibid.
95Stovall, "Main Drifts in Whitman's Poetry," loc. cit., p. 11.
96"When Lilacs Last in the Dooryard Bloom'd," pp. 276-283.
its place.\textsuperscript{100} The race mentioned, Whitman believed, was to develop in California as the western limit of man's progress from the East.\textsuperscript{101} Canby sees in the redwood-tree an autobiography of Whitman's year by year growth as a poet and his prophecy of a greater race of bards to take his place.\textsuperscript{102} There is a possible application of either interpretation, but Whitman doubtless intended the first theme to be more significant because the race to which he frequently refers embodies his ideas of democracy, one of his most vital messages.

Whitman makes use of a few symbols from zoo-geography. Aside from creatures mentioned to illustrate laws of nature, noted in a previous chapter, he uses only a few typical birds as symbols. The mocking-bird and the hermit thrush represent the poet's soul in deep emotion. The songs of these birds, being eloquent of emotion, are fitting symbols of a soul pouring out its grief. The mocking-bird, symbol in "Out of the Cradle Endlessly Rocking," being more self-assertive and singing in full view, is a better representation of individual and unrestrained emotion.\textsuperscript{103} The thrush, a shy bird singing in seclusion, is a proper symbol of grief of a more mature or impersonal type.\textsuperscript{104} Change in

\textsuperscript{100}Tbid., p. 175. \textsuperscript{101}Stovall, \textit{Walt Whitman}, p. 466.

\textsuperscript{102}Canby, \textit{op. cit.}, p. 286.


\textsuperscript{104}Tbid., pp. 276-283.
the poet's soul is seen as being from the "life that exhibits itself" to the "life that does not exhibit itself."\(^{105}\) His change from a person dominated by egoism and sensuousness to one who acknowledged the democratic feeling he calls "en-masse" was the result of the change in his view of life and nature. In this change

The self receded and the community loomed larger. He perceived that the individual cannot escape the law of the group and 'all must have reference to the ensemble of the world.' ("Laws for Creations.")\(^{106}\)

Since he realized the "inadequacy of love and the imperfection of life without the fulfilment of death," the thrush represents the poet's soul in the "broadening of his love from the personal to the national."\(^{107}\) "Thou Mother with Thy Equal Brood" represents the Union as the mother bird with her brood (states). The growth and flight of the mother and her brood are so great that the present cannot contain them.\(^{108}\) One other symbol from the world of nature which should be noted is the spider in "A Noiseless Patient Spider."\(^{109}\) The spider represents the soul's seeking an ideal to which it can tie in order to build a bridge from the real. The filaments which the spider launches forward patiently one after another represent faith or hope which

\(^{105}\)Ibid., p. 95.

\(^{106}\)Stovall, Walt Whitman, pp. 10-11.

\(^{107}\)Ibid., p. 14.

\(^{108}\)Leaves of Grass, pp. 379-384.

\(^{109}\)Ibid., p. 375.
the soul must have to reach and hold an ideal for use in its building or growth.

The characteristics noted in all other life are represented in the phase of anthropology. Whitman symbolizes those characteristics in generic man as well as in the typical individual man. The cycle of life, death, birth, for instance, represented in many forms, with evolutionary force showing from the lowest "kaboo" to the highest type of man of Whitman's day, occurs in many forms. All of the lower orders, he declares, will come up in time to where he stands. This growth is also mental and spiritual as well as physical. Such growth is indicated in the change in "World below the Erine," being great as that from "sluggish existences"

. . . breathing that thick breathing air . . .
The change thence to the sight here, and to the subtle air breathed by beings like us who walk this sphere,
The change onward from ours to that of beings who walk other spheres.

The indication seems to be that man, like the "existences" described above, is at the bottom of an ocean of possible development which will take him as far above what he now is as evolution already has taken him above the creatures of the ocean depths. He affirms:

Births have brought us richness and variety,
And other births will bring us richness and variety. 112

110"Song of Myself," sec. 12, p. 122.
111Leaves of Grass, p. 221.
112"Song of Myself," sec. 44, p. 68.
Youth and age are frequent symbols of potential and actual growth accomplished by man. The father and the child represent experience and inexperience in such poems as "On the Beach at Night." In "Song of the Banner at Daybreak" the father symbolizes experience speaking in terms of materialism, attempting to smother the hopes of idealism, the poet, and influence inexperience. In "Out of the Cradle Endlessly Rocking" the child symbolizes the immaturity of the early Leaves. Paumanok is a symbol of the father in "As I Ebb'd with the Ocean of Life." The island of Paumanok as the place where Whitman was born could be symbolized very well as a parent. Many forces or things are symbols of "mother" in Leaves of Grass. On various occasions mother is represented by the sea, the East, America, or death. The sea, being immortality, is symbolic of the mother and source of all. The East is the "all-mother" from whom all peoples and cultures are descended. The mother representing the United States, or America, is the mother of the separate states and of democracy. The mother delivering all souls from griefs of

the world is death; to the "sure enfolding arms of cool-en-
winding death" the body gratefully nestles close.  

Sisters are death and night that "wash again this 
soil'd world" as well as wash away the cares of the individ-
ual.  

The earth is represented as one of seven sisters 
(planes) dancing around the sun in "Song of the Rolling 
Earth." 

A "deliveress" of the soul from difficulties 
of the "fathomless universe is death." In "Whispers 
of Heavenly Death" the symbol for death is a "solemn immor-
tal birth."  

In "Children of Adam" Whitman represents physical man 
as another section of anthropogeography. Since he consid-
ered the physical body basic in the soul's development and 
expected to encourage a healthful attitude toward the body, 
he includes a detailed consideration of it in "I Sing the 
Body Electric." He says regarding this, 

... these are not the parts and poems of the body 
only, but of the soul, ...  

He represents himself as generic man in Adam resurrected 
for the purpose of restoring the natural and primitive sta-
tus of sex. As has been explained, Whitman's purpose in 
emphasizing sex has been frequently misunderstood. Since

---

121 "When Lilacs Last in the Door-Yard Bloom'd," sec. 14, 
pp. 281-282.  

122 "Reconciliation," p. 271.  

123 *Leaves of Grass*, sec. 1, p. 188.  


125 *Leaves of Grass*, p. 370.  

126 Ibid., p. 86.
he considered the procreative impulse as associated with the spiritual creative force of the universe, it was to him divine.\textsuperscript{127} He stated the purpose of these poems in "A Backward Glance O'er Travel'd Roads."\textsuperscript{128} In identifying himself with all classes and conditions of people in "Children of Adam," he has all types speaking through the poems. It was through sense impressions that Whitman received many ideas which he translated into spiritual meanings. Especially through the sense of touch and an unusual magnetism he felt sympathy and kinship with people and was strongly drawn toward certain individuals.\textsuperscript{129} Because of this fact he identified himself with people and entered into that relationship with love to such an extent that he could say of his book, "Who touches this touches a man."\textsuperscript{130} Canby states that Whitman was "not afraid to be gross where democracy was gross, passionate where hearty men and women were passionate and egoistic where only a dilated ego could contain the composite and confused attributes of the 'en-masse.'\textsuperscript{131} The reader will also remember that the poet is attempting to set forth a typical personality and exploit it in a much more thorough manner than had ever been

\textsuperscript{127}Stovall, Walt Whitman, p. 459.
\textsuperscript{128}Leaves of Grass, p. 533.
\textsuperscript{129}"To a Stranger," p. 106.
\textsuperscript{130}Canby, op. cit., p. 125.  \textsuperscript{131}Ibid.
done before. As the poet, typical of the creator, Whitman represents in himself the father of Democracy's brood of the future (offspring, perhaps, of the nineteenth century view). 132 "Ma femme" is Democracy, in this case. In a similar manner Whitman is symbolic of the father of stronger and healthier sons and daughters ("more arrogant republics"), 133 suggesting anyone who accepts his ideas or ideals as the feminine counterpart furthering the cause (the great idea of democracy). The feminine element of America symbolizes "beauty, health, completion." 134 A purely symbolic representation of ideas, such passages have often been misinterpreted.

One notices, as Whitman suggests, that Leaves of Grass represents a different relative attitude toward God and the objective universe, as well as a different attitude of the ego toward himself and his fellow-humanity. 135 For instance, there is the representation of the Elder brother in "Song of the Answerer." The Elder brother is God, but the poet, by his interpretative and creative faculty, is also the Elder brother speaking for God. The poem presents the situation of a young man, who, having received a message from his Elder brother, comes to the poet to learn the

132 "Starting from Paumanok," sec. 12, p. 18.
134 "With All Thy Gifts," p. 335.
135 Leaves of Grass, p. 524.
meaning. "In him," the Elder brother, Whitman states, "all perceive themselves." According to Whitman's idea of nature, as has been explained, the universal being is incorporated in the realm of the unconscious as inanimate nature, in the realm of the conscious as animal nature, and in the realm of the self-conscious as man. In accordance with the Hegelian plan of evolution in which Whitman believed, since God is the Elder brother, man and nature are the Younger brother on their way to being the Elder brother. Man, the self-conscious, is more advanced than animals, the conscious, as animals are more advanced than plants and inanimate nature, the unconscious. Their goal is cosmic consciousness, awareness of all at once, as illustrated in God, the source and the end of evolution.

In order to understand Leaves of Grass it is necessary, also, to make a distinction in the three "I's" which Whitman employs to designate the individual "separate self." One "I" symbolizes the physical body, the second "I" is the self or soul as it is in its present state of development, while the third "I" is the ideal self which in time the second "I" will become. The comrade is one especially loved, as in the friendship of men, surpassing the love of women. The "great Camerado" (God) is the ideal that all

---

136 Ibid., p. 140.
137 Class Notes. See also, "Song of Myself," secs. 4-5, pp. 26-27.
comrades hope to attain. It is through this comradeship that the spiritual is developed, just as through cooperation and industry the material is developed. As all civilization and progress of man in learning or science has for its purpose the furthering of the soul, so the poet as a leader (answerer) of souls must bridge the way from life to death not only for his own, but for all peoples (nations). The poet learns this from a message in the music of all nations which he hears in a dream. The trumpeter in "The Mystic Trumpeter" symbolizes the poet changing his themes through the ages from chivalry, war, and romantic love to freedom and hope for the oppressed and songs of joy "to the universal God from the universal man." Words or units of the language of man, symbolize men and women. They are a part of the language of the universal soul, one might say. Another word of the universal, or a word of the ages is "En-masse," symbolizing the democratic average group or body.

Physical features of the human body under the phase of anthropogeography are also found as symbols in Leaves of

139"Song of Myself," sec. 45, p. 70.
144"Song of Myself," sec. 23, p. 43.
Grass. "With Haughty Husky Lips 0 Sea" represents the poet listening to the lips of the sea (voice of the soul) speaking. Its face (appearance) reflects "happiness" in smiling (calm waters) or a "scowl" and "wilfulness" (hurricanes). Its many tears (drops) represent lack of "content." Only "The greatest struggles, wrongs, defeats, could make thee greatest," just as struggles and defeats make greater the human soul. There seems to be a "vast heart . . . chain'd and chafing" as there is restlessness in the soul. Faces in the poem by the same title represent souls also; among others there is the "spiritual prescient face," the "common benevolent face," the artist's and the idiot's faces. Of the last Whitman declares:

I knew the agents that emptied and broke my brother,
The same wait to clear the rubbish . . .
. . . in a score or two of ages,
. . . I shall meet the real landlord perfect and unharm'd, every inch as good as myself.  

All imperfections, he believed, would eventually be cleared away, as noted previously. "Brain of the New World" is America with the task of making the modern world. Yet this brain is not wholly new, having come from the Old World brain, where it remained like an unborn child for so long. This is only another symbol of the close connection between the present and the past and an example of their interdependence.

---

Of the many symbols from the phase of commercial or economic geography, only a few can be noted. Tools, machines, occupations, or anything involving industry and commerce represent the economic advance of man. Symbols from the above-mentioned phases of commercial geography thus represent progress of the race and its gradual evolution. The axe in "Song of the Broad-Axe,"\textsuperscript{148} for instance, symbolizes all early tools or machines and their products from which developed modern machinery and its products, illustrated in such symbols as the locomotive\textsuperscript{149} and the exposition.\textsuperscript{150} "A Song for Occupations" symbolizes industries and workmen of all kinds.\textsuperscript{151} The restless spirit which urges man on to accomplishment in all fields is the result of the same procreative impulses which lead him to seek the source or origin of life.\textsuperscript{152} Industry, as long as taken for its worth, is all right, Whitman thinks, but never an end of life in itself. Taken as an end in itself industry leads to materialism, which Whitman fought all of his life. In "Song of the Banner at Daybreak" there is an example of materialism in the "solid-wall'd houses" which the father attempts to convince the child (inexperience) mean more than the flag (the Union or idealism).\textsuperscript{153} The important

\textsuperscript{148}Leaves of Grass, pp. 156-165. \textsuperscript{149}Ibid., p. 392. 
\textsuperscript{150}Ibid., pp. 166-174. \textsuperscript{151}Ibid., pp. 179-185. 
\textsuperscript{152}"A Persian Lesson," p. 454. 
\textsuperscript{153}Leaves of Grass, p. 241.
consideration is that through the building of industry the Union or the soul grows. Of this Whitman makes a statement:

\[
\text{While we release our measureless wealth, it is for thee, dear Mother,}
\]

\[
\text{. . . . . . . . . . . . . . . . . . . . . . . . . .}
\]

Our farms, inventions, crops, we own in thee, electric, spiritual.\textsuperscript{154}

"By Blue Ontario's Shore" states that builders (mental and spiritual as well as physical forces) of America bring their own styles for use on the "accumulating undirected materials" of ages and precedents.\textsuperscript{155} In another instance he implies that in such the country is building its eidólons:

\[
\text{We seemig solid wealth, strength, beauty build,}
\]

But really build eidólons.\textsuperscript{156}

Architects, engineers, and builders are building through the ages toward the spiritual also:

\[
\text{Work on, age after age, nothing is to be lost,}
\]

\[
\text{. . . . . . . . . . . . . . . . . . . . . . . . . .}
\]

When the materials are all prepared and ready, the architects will appear.\textsuperscript{157}

The word "base" symbolizes foundation for building spiritually as well as materially in "The Base of All Metaphysics." The base underneath all philosophy, all religion, is "love of man for his comrade."\textsuperscript{158} Stone-cutters represent builders

\textsuperscript{154}"Song of the Exposition," sec. 9, p. 174.

\textsuperscript{155}"By Blue Ontario's Shore," sec. 5, p. 288.

\textsuperscript{156}"Eidólons," p. 5.

\textsuperscript{157}"Song of the Rolling Earth," sec. 4, p. 191.

\textsuperscript{158}"The Base of All Metaphysics," p. 102.
of every type in every realm to be led by the poet to plan
"with decision and science for the Republic." Products
of the builder represent phases of life and accomplishment
in such articles as the cradle, the roof covering a family,
and the coffin. The "cradle" in one instance is the sea
(earth, eternity), from which new souls or ideas come constantly.
An entrance or door symbolizes science in this statement:

Your facts are useful and yet they are not my
dwelling,
I but enter by them to an area of my dwelling.

Another symbol of the poet's leadership is in the gates
(passage) from the garden. As he passes the gates (exit)
from the garden (material world) going toward the pond-
side (immaterial world) he thinks he is alone but soon
sees a troop (readers) gathering around and following him
as comrades in his explorations. As a poet (leader) also,
he seeks to make the path to the house (democracy), "But
leave to those to come the house itself." A frequent
symbol in Leaves of Grass is house. On various occasions
it represents the body, the personality, the soul, one's
employment, or the nation. The house in "To Think of Time"
is the physical body, and being "housed" represents being

158 "By Blue Ontario's Shore," sec. 8, p. 291.
162 "Song of Myself," sec. 23, p. 43.
164 Ibid.
In "Song of Myself" the house symbolizes the personality. The "powerful fortress'd house" of the body has walls whose strong hold is loosened by death. The house being constructed for all time is that of the soul. One must also leave his house (occupation or business, or perhaps the body itself) to join in the journey of life or the soul. Houses, roofs, and buildings are also accomplishments of the nation or democracy, in some varied, vast, perpetual edifice.

Ship is another symbol used much in the same manner as house. The ship in "O Captain! My Captain!" represents the Union which "has weathered every rack" of war. Ship of Democracy represents the United States with its freight (heritage of the Past and Present) embarking upon a voyage. All nations are symbolized as ships and all individuals as sailors in "Song for All Seas, All Ships." The yacht is the soul in its last voyage. The "divine ship" sailing "the divine sea" is the earth (soul). Captain symbolizes Lincoln as bringing the ship (Union) through every disaster, as the good pilot does even at the

---

169 "Song of the Open Road," sec. 13, p. 131.
170 "The United States to Old World Critics," p. 434.
171 *Leaves of Grass*, p. 284.
175 *Ibid.*, sec. 1, p. 188.
cost of his life.\textsuperscript{176} Economic progress and commerce are represented by Vasco da Gama in his discovery of an eastern water route to India.\textsuperscript{177}

The man sharpening knives\textsuperscript{178} and the ox-tamer\textsuperscript{179} as well as the ploughman come in this phase of economic geography also. They represent the average man "at his daily walk and trade."\textsuperscript{180} The ploughman also is the "tillage of life" for the harvest (death).\textsuperscript{181}

In two instances the mirror symbolizes nature reflecting one's self. This symbol is used in "Song of the Rolling Earth" and in "A Hand-Mirror." One sees, in whatever he looks upon, a reflection of himself or herself. In the first poem, the earth represents the person or the soul looking in a mirror (nature), which reflects the one looking:

\begin{quote}
\begin{align*}
&\ldots the earth shall surely be complete to him or her who shall be complete, \\
&The earth remains jagged and broken to him or her who remains jagged and broken.\textsuperscript{182}
\end{align*}
\end{quote}

The public road symbolizes the highway of life or the soul, and every object along the way is there to aid the soul's

\begin{itemize}
\item\textsuperscript{176} Ibid., p. 284.
\item\textsuperscript{177} "Passage to India," sec. 4, p. 345.
\item\textsuperscript{178} "Sparkles from the Wheel," p. 326.
\item\textsuperscript{179} "The Ox-Tamer," p. 332.
\item\textsuperscript{180} "Song of the Exposition," sec. 17, p. 171.
\item\textsuperscript{181} "As I Watched the Ploughman Ploughing," p. 378.
\item\textsuperscript{182} "Song of the Rolling Earth," sec. 3, p. 189.
\end{itemize}
progress. It expresses freedom, health, and the struggle that develops individuals. It is not only symbolic of the strenuous life, but of brotherhood and the association of great companions, bringing through its various activities an old age "calm . . . with the delicious near-by freedom of death."\textsuperscript{183} This road also represents the endless and the beginningless nature of the soul's travel (progress).\textsuperscript{184} Although Whitman voices the expansionist movement in the United States, he opposed the materialism connected with it and, as Henry Seidel Canby states, in "Song of the Open Road" proclaims the good life and sounds a summons to a future America.\textsuperscript{185}

There is symbolism in specific place-names employed in \textit{Leaves of Grass}, according to Canby, in such names as Manhattan Island, Brooklyn, Brooklyn Ferry, Washington, and New Orleans.\textsuperscript{186} In this critic's opinion Manhattan Island is the port of entry to the West, as distinguished from the East. Paumanok represents the land of youth and happiness which is connected with reality (industrialism) and the world of Manhahatta (the metropolis)\textsuperscript{187} by Brooklyn Ferry. Brooklyn, with its "beautiful hills,"\textsuperscript{188} a place of

\textsuperscript{183}"Song of the Open Road," sec. 12, p. 130.
\textsuperscript{184}\textit{Ibid.}, sec. 13.
\textsuperscript{188}"Crossing Brooklyn Ferry," p. 206.
happiness, is linked with New Orleans and Washington as one of Whitman's three cities of romance.\textsuperscript{189} Broadway, a great avenue of the world which Whitman believed would rank with the greatest, symbolizes cosmopolitanism and industry in such poems as "A Broadway Pageant"\textsuperscript{190} and "Broadway."\textsuperscript{191} In the poem "Virginia -- the West" Virginia symbolizes the sire of Presidents and states as attacking to destroy the Mother of All (Union) whom the noble son (Western states) comes to rescue.\textsuperscript{192}

"Drum-Taps" is a symbol of the Civil War\textsuperscript{193} and some poems of the section also represent battles of life. As the wound-dresser the poet typifies the fatherly spirit toward all soldier-patients. He sees that "their priceless blood reddens the ground,"\textsuperscript{194} which becomes the "leaven'd soil" to grow a greater America.\textsuperscript{195} In this case "ground" may also refer to the collective soul of America, which, inspired by sacrifices and heroism of the war, will develop into a nobler state.

From the typical man described in "I Sit and Look Out" the poet becomes a militant citizen, happy to be able to do

\textsuperscript{188}Canby, Walt Whitman, pp. 20-21. \\
\textsuperscript{190}Leaves of Grass, pp. 206-209. \textsuperscript{191}Ibid., p. 430. \\
\textsuperscript{192}"Virginia -- the West," p. 249. \\
\textsuperscript{193}"Drum-Taps," p. 237. \\
\textsuperscript{194}"The Wound-Dresser," sec. 2, p. 262. \\
\textsuperscript{195}"To the Leaven'd Soil They Trod," p. 275.
something about the shame and oppression he has felt in the world.  He is the militant citizen represented in "Eighteen Sixty-One," "the arm'd year." He sees the Mother of All (Union) rebuking the Rebellious One (Virginia).

Characteristic scenes symbolic of events of the war are: "Cavalry Crossing a Ford," "Bivouac on a Mountain Side," "An Army Corps on the March," "I Saw Old General at Bay," As the average citizen Whitman represents himself as a member of the army in several poems. A dead young soldier symbolizes Christ, for like Christ he has given his life for others. Looking upon a dead enemy, Whitman realizes "a man divine as myself is dead." From being a lover of comrades the typical man has become a lover of man. In Lincoln, symbolic of the democratic average man, Whitman represents all that is best in leaders of a democracy, "the sweetest wisest soul of all my days and lands . . ." At the end of the war the individual comes from his symbolic tent with battles ahead for "this

197 "Eighteen Sixty-One," p. 239.
198 "Virginia -- the West," p. 249.
199 *Leaves of Grass*, p. 254.
205 "Reconciliation," p. 271.
206 "When Lilacs Last in the Dooryard Bloom'd," sec. 16, p. 283.
207 "To the Leaven'd Soil They Trod," p. 275.
contentious soul."208 Thus one round is completed only to start another. The last stronghold and tower of the soul in this life is death, so the struggle continues until that tower is reached.209

In America Whitman sees resurrection of the ideals which peoples of other countries thought lost. Thus "Old Ireland"210 represents that nation being comforted by the thought that a young Ireland is living (resurrected from the grave by which she kneels). The poem, "a parable on immortality," means that "through migration and new settlement a new Ireland is born in America from the decay of the old."211 Ethiopia symbolizes inarticulate gratitude of the slave to her liberator (the Union as represented by the flag).212 "Thick-Sprinkled Bunting" represents not only the flag of the United States; as the "flag of man" it is the flag of all, opposing the "flag of kings."213 The banner in "Song of the Banner at Daybreak" symbolizes the idealism of America as the poet sees it in contrast to materialism of solid walled houses.214 "Libertad" represents the

208"Adieu to a Soldier," p. 274.
209"In Former Songs," p. 487.
210Leaves of Grass, p. 307.
211Stovall, Walt Whitman, p. 462.
212"Ethiopia Saluting the Colors," p. 269.
213Leaves of Grass, p. 402.
214Ibid., pp. 241-246.
United States as a young democracy, and "En-Masse" the people collectively. The "Old Cause" is that of "Love and Democracy, and ... Religion." Pioneers symbolize the people blazing the way for democracy, or the old cause. The real conquerors are the common men in their daily work who survive the struggles of life, rather than the few leaders who ordinarily are credited as conquerors. Columbus as the "chief histrion" symbolizes conquering thought and struggle. Through the new point of view (scientific and progressive) Columbus discovered a new world which grew to unimagined significance. In the same manner the individual or the nation can grow or develop in thought and spirit. Columbus is also representative of Whitman and his viewpoint, according to which he rearranged old ideas for the benefit of the western world. Whitman employs political geography in *Leaves of Grass* to illustrate the political history of man and to give American democracy a background.

217"To Thee Old Cause," p. 3.
218"Starting from Paumanok," sec. 10, p. 17.
221"Passage to India," sec. 6, p. 348.
223 Ibid.
Several poems which illustrate Whitman's theory of democratic
government contain symbols representing his ideas. According

to an explanation in *American Idealism*, Santa
Spirita, the soul, is the life of all, the state as well as
the universe, the earth, man, and the living cell. Therefore cosmic man is, as seen from the poem "Kosmos," one who

out of the theory of the earth and of his or her body understands by subtle analogies all other theories,
The theory of a city, a poem, and the large politics of these states.

International as well as national interests are themes in *Leaves of Grass*. Whitman recognized and encouraged peoples in various parts of the world in their struggles for freedom against despotic governments. In one poem Brazil symbolizes a democratic brother. France is democracy in its infancy in the poem by the same name. Spain is symbolic of "Freedom's features." The Paris Exposition symbolizes an institution of the benefactors of our country to be applauded and encouraged by our good-will. Europe is a symbol of the struggles between men and kings. The martyred youth of Europe symbolizes the growth of Liberty's cause. Defeat and dismay in Liberty's cause signify a later uprising (rebirth) through the endless cycle of growth:

---

What we believe in waits latent forever through all
the continents,
Waiting patiently, waiting its time. 232

However, the greatest tribute to internationalism in *Leaves of Grass* is "Passage to India," symbol of the physical, mental, and spiritual union of the lands and races of the earth. Upon the completion of the laying of the Atlantic cable (1866) and the Suez Canal and the Union Pacific Railroad (1869) the physical union of the world was complete. 233

In the people of the American continent Whitman believed would arise a nation combining the "physical and intellectual vigor of the West with the profound wisdom and spirituality of the East." 234 He also believed that here in the West would appear the true poet, symbolic of the "equable man," the "arbiter" and "equalizer" who is to lead the nation in war and peace, who "judges . . . as the sun falling round a helpless thing." 235 He it is who bears the "war-like flag of the great Idea" 236 (democracy), asking the people if they are capable of the trials of peace, a "livid cancer." 237 It is also the poet "through whom is to be restored the divine trinity of God (the universal), Nature (the particular), and Man (the individual)." 238

---

232 "To a Poil'd European Revolutionaire," p. 311.
233 "Passage to India," pp. 343-351.
237 "Thou Mother with Thy Equal Brood," sec. 6, p. 383.
This spiritual completion is the 'more than India' to which the soul is to have passage. If man here be understood as the community of human souls, Whitman's trinity becomes identical with Hegel's divine trinity of Father (abstract idea), Son (Nature), and Holy Ghost (the Church).  

Scully Bradley sums Whitman's ideas on internationalism:

His magnificent axiom that the 'Kelson of creation is love' had four progressive corollaries, which we are today defending with brain and blood: (1) the sacredness of the individual; (2) the fostering of the democratic personality; (3) the evolution of the state; (4) the establishment of a democratic world-order.

He foresaw that

wherever the liberty of the individual is endangered, anywhere in the world -- wherever mercy, justice and love are denied -- there is our own country diminished and attacked.

It seems, as Bradley suggests, that Whitman might have had our present world situation in mind when he said of America:

Brain of the New World, what a task is thine,
To formulate the modern...

Even more completely the poet understands the significance of the situation when he speaks of America as a ship carrying a precious cargo:

With thee Time voyages in trust, the antecedent nations sink or swim with thee,

Steer then with strong hand and wary eye, O helmsman,
Venerable priestly Asia sails this day with thee,
And royal feudal Europe sails with thee.

---

239 Ibid.
240 Sculley Bradley, "Walt Whitman and the Postwar World," South Atlantic Quarterly, XLII (July, 1943), 221.
241 Ibid., p. 224.
242 Ibid.
243 Ibid.
From such a study as this, one comes to a partial understanding of Whitman's employment of the phases of geography to illustrate his ideas of endless growth in all things. Through the symbols noted runs the theme of latent perfection, as a reflection of the universal soul, to be worked toward in endless progression through life in all branches of endeavor. Democracy as a way of government embodies all that is best, Whitman thought, and through it he hoped to see his philosophy demonstrated and justified. The opinion of Whitman that "he has no core in which experience is assimilated" hardly seems consistent with a serious study of his work. On the contrary, Whitman assimilated the deepest thought of the science, government, and philosophy of several generations and adapted it to a philosophy of his own, which he not only kept throughout life but deepened and spiritualized by experience, as his later poetry shows.

\[244\text{Canby, Walt Whitman, p. 353.}\]
CHAPTER VI

CONCLUSION

The use that Whitman made of geographic facts is unique. What to most people are the most prosaic facts of life he made into poetry. Wholesale catalogues of commercial and political geography to him were great pageants, because to him anything concerning man was of significance. All things, all activities, represented spiritual realities which gave them spiritual meaning. He employs geographic facts in patterns representing scientific or spiritual truths. He impresses upon one "the average man" and "the glory of his daily walk and trade."¹ It would be difficult for a reader to deny the importance of the commonplace as Whitman gives it:

The commonplace I sing;
How cheap is health! how cheap nobility!
... .................. ..................
The common day and night -- the common earth and waters,
Your farm -- your work, trade, occupation,
The democratic wisdom underneath, like solid ground for all.²

As has been said, the four most common uses Whitman

¹"Song of the Exposition," sec. 7, p. 171.
makes of geography are: (1) titles naming places, or using geographic terms; (2) the naming of places, peoples, occasions, birds, animals, etc., by their geographic, rather than by their specific names; (3) the collection in one poem of facts from widely scattered parts of the world and employing them, in most cases, as map-images in descriptions of the earth; and (4) the identification of himself with various phases of geography.

It has been noted that more than half of the four hundred-odd titles of Leaves of Grass concern some phase of geography. Forty titles contain such specific place-names as "A Broadway Pageant." Thirty-four general geographic names suggest exact place-names in such titles as "City of Ships," rather than City of New York. Fifty-eight titles make use of such general geographic terms as "day," "night," "sea," "sands," or various seasons indicative of time, or of other geographic conditions. "The Ox-Tamer" is suggestive of fifty-two titles which name or indicate occupations of men. Science and art as related to geography, are suggested by seventy-three titles, of which "Song of the Broad-Axe" is typical. History of the United States or of other countries, as related to geography, is suggested by twenty-nine titles, one of them being "Passage to India."

As a title for the entire book, Leaves of Grass is fitting because it is a symbol of both individual and universal life. Each poem represents a leaf or an experience
and, like leaves or blades of grass, experiences all resemble one another in some manner, though no two are exactly alike. The poems are arranged in blocks or sections to show the development of the individual and typical man through the experiences or "materials" of life. Each section has a title derived from some phase of geography describing the general experience or phase of life represented by the section, such as "By the Roadside" or "Sea-Drift."

The earth as man's habitat furnishes "materials" for his experiencing journey through life and in an endless journey Whitman reveals man in contact with all nature past and present as well as with everything concerning the earth and its present and past states. Since a journey of such magnitude requires "materials" of the same range, Leaves of Grass necessarily makes wide use of geography.

Whitman's use of the geographic rather than the specific names of places, peoples, occasions, birds, animals, etc., is for the purpose of making the poetry more directly communicative and suggestive of nature. Perhaps Whitman hoped, also, in this manner to make a more direct appeal to the common man, with whom he desired especially to communicate and whom he intended to dignify as he had never been dignified previously. When he speaks of "ancestor-continents" rather than continents of the eastern hemisphere, or "Eastern and Western seas" for Atlantic and Pacific oceans, he impresses one as a primitive person.
As has been noted, the four parts of *Leaves of Grass* can be clearly defined. The beginning includes "Inscriptions" and "Starting from Paumanok," which give the purpose and plan of the book and suggest the themes of individualism, religion, and love.\(^3\) The beginning of "Song of Myself" introduces the typical individual man beholding himself in all that he sees in "his native America"\(^4\) and everywhere. As part of the self-love of youth and health, Whitman represents here egoism and sensuousness in the life "that exhibits itself" and delights in the glories of the physical world. This theme continues through "Children of Adam" with emphasis on sexual love. In "Calamus," symbol of spiritual love of comrades, the life "that exhibits itself" recedes and becomes the life "that does not exhibit itself."\(^5\) The divisions "Birds of Passage," "Sea-Drift," and "By the Roadside" represent forms of nature or the work of man which show progressive stages leading to the climax of life. The eleven songs representing the "developing and crystallising experience of man"\(^6\) in this section also show man's evolution and progress through the "materials" of the earth. In "Drum-Taps" Whitman gives experiences of the Civil War and of life maturing into a love for universal


\(^4\)Ibid.

\(^5\)"In Paths Untrodden," p. 95.

man. Thus the individual man has progressed from self-love through sexual love and comradely love to include in his affections all mankind. The later section-titles indicate later life and preparation for death, as indicated by "Autumn Rivulets," "Whispers of Heavenly Death," and "From Noon to Starry Night."

Seventy-three map and chart images as a sampling of the map material of Leaves of Grass represent facts of topography, area and size, inhabitants, variation in temperature and vegetation, waterways and drainage, agricultural lands, products, manufactures and other industries, commerce, and transportation of the United States and the world. The fact that Whitman seldom devotes a whole stanza, or even a few lines, to any nation or country other than the United States suggests the purpose of linking all countries and places of the world to show their common interests and purposes. He seems to be giving the United States a central place in world geography because he thought "The United States themselves are . . . the greatest poem."7

Whitman identifies himself with the topography, natural life, industry, and people of the United States and of every section of the earth past, present, and future. In thus identifying himself with all phases as well as with

all peoples of the earth, and of the United States in particular, Whitman feels free to speak for the typical, individual man. Having become one with humanity by taking upon himself its sorrows, sufferings, and humiliations as well as its joys, he feels that he has become identified with Christ and can speak for any individual or for humanity "en-masse."

Thus Whitman brings all facts concerning life, past, present, or future, to bear upon the individual man as affecting him in some evolutionary manner. This individual man, typical of the "en-masse," is representative especially of such people as those in the United States. The eight phases of geography simply illustrate man's progress and evolution and indicate the potential progress of the future. All is directed toward the average individual:

It is to walk rapidly through civilizations, governments, themes, . . . to form individuals. 8

Through symbols representing the eight phases of geography Whitman expresses many themes of his poetry. The tendency in physical nature to form orbs, as in drops of water, furnishes a symbol for unity or completeness. The circular, ever-outward motion of the earth Whitman represents as a spiral illustrating the evolutionary forces of life and nature and his philosophy of endless growth continuing through both mental and spiritual life. This same

8"Eyre Blue Ontario's Shore," sec. 15, p. 296.
theme of endless growth toward perfection is represented by many symbols through the eight phases of geography. In the last analysis, all symbols indicate the average man and the individual as the agent for accomplishing soul development, the final aim of all life. To phrase it in Whitman's words:

The whole theory of the universe is directed unerringly to one single individual -- namely to You.⁹

⁹Ibid.
### APPENDIX A

**EXACT PLACE-NAME TITLES IN LEAVES OF GRASS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Hear America Singing</td>
<td>10</td>
</tr>
<tr>
<td>Starting from Paumanok</td>
<td>12</td>
</tr>
<tr>
<td>Facing West from California's Shores</td>
<td>94</td>
</tr>
<tr>
<td>I Saw in Louisiana a Live-Oak Growing</td>
<td>106</td>
</tr>
<tr>
<td>A Promise to California</td>
<td>108</td>
</tr>
<tr>
<td>Crossing Brooklyn Ferry</td>
<td>134</td>
</tr>
<tr>
<td>France, the Eighteenth Year of These States</td>
<td>200</td>
</tr>
<tr>
<td>A Broadway Pageant</td>
<td>206</td>
</tr>
<tr>
<td>Patrolling Barnegat</td>
<td>223</td>
</tr>
<tr>
<td>A Boston Ballad -- 1854</td>
<td>225</td>
</tr>
<tr>
<td>Europe</td>
<td>227</td>
</tr>
<tr>
<td>From Paumanok Starting I Fly Like a Bird</td>
<td>240</td>
</tr>
<tr>
<td>Virginia -- the West</td>
<td>248</td>
</tr>
<tr>
<td>As Toilsome I Wander'd Virginia's Woods</td>
<td>260</td>
</tr>
<tr>
<td>Long, too Long America</td>
<td>263</td>
</tr>
<tr>
<td>Ethiopia Saluting the Colors</td>
<td>289</td>
</tr>
<tr>
<td>By Blue Ontario's Shore</td>
<td>286</td>
</tr>
<tr>
<td>Old Ireland</td>
<td>307</td>
</tr>
<tr>
<td>To a Foil'd European Revolutionaire</td>
<td>310</td>
</tr>
<tr>
<td>0 Star of France</td>
<td>331</td>
</tr>
<tr>
<td>Passage to India</td>
<td>343</td>
</tr>
<tr>
<td>A Paumanok Picture</td>
<td>354</td>
</tr>
<tr>
<td>Spain, 1873-74</td>
<td>400</td>
</tr>
<tr>
<td>Mannahatta</td>
<td>324</td>
</tr>
<tr>
<td>By Broad Potomac's Shore</td>
<td>400</td>
</tr>
<tr>
<td>From Far Dakota's Canons</td>
<td>401</td>
</tr>
<tr>
<td>Mannahatta</td>
<td>420</td>
</tr>
<tr>
<td>Paumanok</td>
<td>420</td>
</tr>
<tr>
<td>From Montauk Point</td>
<td>420</td>
</tr>
<tr>
<td>America</td>
<td>423</td>
</tr>
<tr>
<td>Fancies at Navesink</td>
<td>424</td>
</tr>
<tr>
<td>Broadway</td>
<td>430</td>
</tr>
<tr>
<td>The United States to Old World Critics</td>
<td>434</td>
</tr>
<tr>
<td>As the Greek's Signal Flame</td>
<td>440</td>
</tr>
<tr>
<td>Orange Buds by Mail from Florida</td>
<td>438</td>
</tr>
<tr>
<td>Bravo, Paris Exposition</td>
<td>447</td>
</tr>
<tr>
<td>A Persian Lesson</td>
<td>454</td>
</tr>
<tr>
<td>One Song, America, Before I Go</td>
<td>454</td>
</tr>
<tr>
<td>Death's Valley</td>
<td>462</td>
</tr>
<tr>
<td>Italian Music in Dakota</td>
<td>334</td>
</tr>
</tbody>
</table>
# APPENDIX B

**GENERAL NAMES SUGGESTING SPECIFIC GEOGRAPHIC PLACE-NAMES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>To Foreign Lands.</td>
<td>3</td>
</tr>
<tr>
<td>To the States.</td>
<td>8</td>
</tr>
<tr>
<td>On Journeys through the States.</td>
<td>8</td>
</tr>
<tr>
<td>In Cabin'd Ships at Sea.</td>
<td>2</td>
</tr>
<tr>
<td>To the Garden the World.</td>
<td>77</td>
</tr>
<tr>
<td>Out of the Rolling Ocean the Crowd.</td>
<td>91</td>
</tr>
<tr>
<td>Once I Pass'd through a Populous City</td>
<td>98</td>
</tr>
<tr>
<td>City of Orgies.</td>
<td>105</td>
</tr>
<tr>
<td>Earth My Likeness.</td>
<td>110</td>
</tr>
<tr>
<td>To the East and to the West.</td>
<td>111</td>
</tr>
<tr>
<td>Salut au Monde!.</td>
<td>114</td>
</tr>
<tr>
<td>A Song of the Rolling Earth.</td>
<td>186</td>
</tr>
<tr>
<td>Sea-Drift.</td>
<td>216</td>
</tr>
<tr>
<td>As I Ebb'd with the Ocean of Life.</td>
<td>216</td>
</tr>
<tr>
<td>On the Beach at Night.</td>
<td>220</td>
</tr>
<tr>
<td>The World Below the Brine.</td>
<td>221</td>
</tr>
<tr>
<td>On the Beach at Night Alone.</td>
<td>221</td>
</tr>
<tr>
<td>Song for All Seas and All Ships.</td>
<td>223</td>
</tr>
<tr>
<td>To the States to Identify the 16th, 17th, and 18th Presidented</td>
<td>236</td>
</tr>
<tr>
<td>City of Ships.</td>
<td>249</td>
</tr>
<tr>
<td>World Take Good Notice.</td>
<td>270</td>
</tr>
<tr>
<td>Unnamed Lands.</td>
<td>312</td>
</tr>
<tr>
<td>The Prairie States.</td>
<td>336</td>
</tr>
<tr>
<td>What Ship Puzzled at Sea.</td>
<td>375</td>
</tr>
<tr>
<td>Night on the Prairies.</td>
<td>376</td>
</tr>
<tr>
<td>O Magnet-South.</td>
<td>393</td>
</tr>
<tr>
<td>Now Finale to the Shore.</td>
<td>416</td>
</tr>
<tr>
<td>Old Age's Lambent Peaks.</td>
<td>441</td>
</tr>
<tr>
<td>Solid, Ironical, Rolling Orb.</td>
<td>483</td>
</tr>
<tr>
<td>Two Rivulets.</td>
<td>485</td>
</tr>
<tr>
<td>Or from That Sea of Time.</td>
<td>486</td>
</tr>
<tr>
<td>States!</td>
<td>476</td>
</tr>
<tr>
<td>Poem for Remembrance for a Girl and a Boy of These States.</td>
<td>467</td>
</tr>
<tr>
<td>If I Should Need to Name, O Western World.</td>
<td>427</td>
</tr>
</tbody>
</table>
### APPENDIX C

**GEOGRAPHIC TERMS SUCH AS "DAY," "NIGHT," ETC.**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recorders Ages Hence.</td>
<td>102</td>
</tr>
<tr>
<td>Ages and Ages Returning at Intervals</td>
<td>91</td>
</tr>
<tr>
<td>As Adam Early in the Morning.</td>
<td>94</td>
</tr>
<tr>
<td>Scented Herbage of My Breast.</td>
<td>95</td>
</tr>
<tr>
<td>These I Singing in Spring.</td>
<td>99</td>
</tr>
<tr>
<td>When I Heard at the Close of the Day.</td>
<td>102</td>
</tr>
<tr>
<td>Youth, Day, Old Age, and Night.</td>
<td>191</td>
</tr>
<tr>
<td>Year of Meteors.</td>
<td>202</td>
</tr>
<tr>
<td>Rise 0 Days from Your Fathomless Deeps</td>
<td>247</td>
</tr>
<tr>
<td>Look Down, Fair Moon.</td>
<td>270</td>
</tr>
<tr>
<td>Lo, Victress on the Peaks.</td>
<td>273</td>
</tr>
<tr>
<td>To the Leaven'd Soil They Trod.</td>
<td>275</td>
</tr>
<tr>
<td>Wandering at Morn.</td>
<td>334</td>
</tr>
<tr>
<td>Night on the Prairies.</td>
<td>376</td>
</tr>
<tr>
<td>From Noon to Starry Night.</td>
<td>385</td>
</tr>
<tr>
<td>Thou Orb Aloft Full Dazzling.</td>
<td>385</td>
</tr>
<tr>
<td>As I Walk These Broad Majestic Days</td>
<td>403</td>
</tr>
<tr>
<td>A Clear Midnight.</td>
<td>404</td>
</tr>
<tr>
<td>As the Time Draws Nigh.</td>
<td>405</td>
</tr>
<tr>
<td>Years of the Modern</td>
<td>405</td>
</tr>
<tr>
<td>Song at Sunset.</td>
<td>410</td>
</tr>
<tr>
<td>Sands at Seventy.</td>
<td>420</td>
</tr>
<tr>
<td>After the Dazzle of Day</td>
<td>423</td>
</tr>
<tr>
<td>Halcyon Days.</td>
<td>424</td>
</tr>
<tr>
<td>The Voice of the Rain.</td>
<td>436</td>
</tr>
<tr>
<td>Old Age's Lambert Peaks</td>
<td>441</td>
</tr>
<tr>
<td>A Prairie Sunset.</td>
<td>438</td>
</tr>
<tr>
<td>Soon Shall Winter's Foil Be Here</td>
<td>436</td>
</tr>
<tr>
<td>An Evening Lull.</td>
<td>441</td>
</tr>
<tr>
<td>An Ended Day.</td>
<td>446</td>
</tr>
<tr>
<td>To the Pending Year.</td>
<td>447</td>
</tr>
<tr>
<td>To the Sunset Breeze</td>
<td>449</td>
</tr>
<tr>
<td>Sounds of the Winter.</td>
<td>450</td>
</tr>
<tr>
<td>A Twilight Song.</td>
<td>451</td>
</tr>
<tr>
<td>O Sun of Real Peace.</td>
<td>475</td>
</tr>
<tr>
<td>Or from That Sea of Time</td>
<td>486</td>
</tr>
<tr>
<td>From My Last Years.</td>
<td>487</td>
</tr>
<tr>
<td>To Think of Time</td>
<td>563</td>
</tr>
<tr>
<td>The Prairie-Grass Dividing.</td>
<td>107</td>
</tr>
<tr>
<td>Title</td>
<td>Page Number</td>
</tr>
<tr>
<td>------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>On the Beach at Night</td>
<td>220</td>
</tr>
<tr>
<td>On the Beach at Night Alone</td>
<td>221</td>
</tr>
<tr>
<td>To Old Age</td>
<td>235</td>
</tr>
<tr>
<td>Year That Trembled and Reel'd Beneath Me</td>
<td>260</td>
</tr>
<tr>
<td>Autumn Rivulets</td>
<td>300</td>
</tr>
<tr>
<td>To a Locomotive in Winter</td>
<td>392</td>
</tr>
</tbody>
</table>
## APPENDIX D

### TITLES SUGGESTING OCCUPATIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>To a Historian</td>
<td>3</td>
</tr>
<tr>
<td>Savantism</td>
<td>9</td>
</tr>
<tr>
<td>What Place Is Besieged?</td>
<td>10</td>
</tr>
<tr>
<td>Poets to Come</td>
<td>11</td>
</tr>
<tr>
<td>Recorders Ages Hence</td>
<td>102</td>
</tr>
<tr>
<td>Crossing Brooklyn Ferry</td>
<td>154</td>
</tr>
<tr>
<td>Song of the Answerer</td>
<td>140</td>
</tr>
<tr>
<td>Song of the Broad-Axe</td>
<td>156</td>
</tr>
<tr>
<td>Song of the Exposition</td>
<td>166</td>
</tr>
<tr>
<td>A Song for Occupations</td>
<td>179</td>
</tr>
<tr>
<td>No Labor-Saving Machine</td>
<td>109</td>
</tr>
<tr>
<td>Pioneers! O Pioneers!</td>
<td>194</td>
</tr>
<tr>
<td>When I Heard the Learn'd Astronomer</td>
<td>230</td>
</tr>
<tr>
<td>A Farm Picture</td>
<td>235</td>
</tr>
<tr>
<td>Beat! Beat! Drums!</td>
<td>240</td>
</tr>
<tr>
<td>Song of the Banner at Daybreak</td>
<td>241</td>
</tr>
<tr>
<td>Cavalry Crossing a Ford</td>
<td>253</td>
</tr>
<tr>
<td>Bivouac on the Mountain Side</td>
<td>254</td>
</tr>
<tr>
<td>An Army Corps on the March</td>
<td>255</td>
</tr>
<tr>
<td>A Sight in Camp at Daybreak</td>
<td>259</td>
</tr>
<tr>
<td>Not the Pilot</td>
<td>260</td>
</tr>
<tr>
<td>The Wound-Dresser</td>
<td>261</td>
</tr>
<tr>
<td>By the Bivouac's Fitful Flame</td>
<td>255</td>
</tr>
<tr>
<td>Vigil Strange I Kept</td>
<td>257</td>
</tr>
<tr>
<td>A March in Ranks Hard Prest</td>
<td>258</td>
</tr>
<tr>
<td>Dirge for Two Veterans</td>
<td>265</td>
</tr>
<tr>
<td>I Saw Old General at Bay</td>
<td>267</td>
</tr>
<tr>
<td>The Artilleryman's Vision</td>
<td>268</td>
</tr>
<tr>
<td>Ethiopia Saluting the Colors</td>
<td>269</td>
</tr>
<tr>
<td>Race of Veterans</td>
<td>270</td>
</tr>
<tr>
<td>Adieu to a Soldier</td>
<td>274</td>
</tr>
<tr>
<td>O Captain! My Captain!</td>
<td>284</td>
</tr>
<tr>
<td>Passage to India</td>
<td>343</td>
</tr>
<tr>
<td>The City Dead House</td>
<td>308</td>
</tr>
<tr>
<td>The Singer in the Prison</td>
<td>315</td>
</tr>
<tr>
<td>You Felons on Trial in Courts</td>
<td>323</td>
</tr>
<tr>
<td>Sparkles from the Wheel</td>
<td>326</td>
</tr>
<tr>
<td>To a Pupil</td>
<td>327</td>
</tr>
<tr>
<td>Title</td>
<td>Page Number</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>The Ox-Tamer</td>
<td>332</td>
</tr>
<tr>
<td>As I Watched the Ploughman Ploughing</td>
<td>378</td>
</tr>
<tr>
<td>The Mystic Trumpeter</td>
<td>389</td>
</tr>
<tr>
<td>To a Locomotive in Winter</td>
<td>392</td>
</tr>
<tr>
<td>Joy, Shipmate, Joy!</td>
<td>415</td>
</tr>
<tr>
<td>The Bravest Soldier</td>
<td>421</td>
</tr>
<tr>
<td>A Font of Type</td>
<td>421</td>
</tr>
<tr>
<td>Old Salt Kossabone</td>
<td>431</td>
</tr>
<tr>
<td>The Dead Tenor</td>
<td>431</td>
</tr>
<tr>
<td>True Conquerors</td>
<td>434</td>
</tr>
<tr>
<td>Sail Out for Good Eidolon Yacht</td>
<td>443</td>
</tr>
</tbody>
</table>
# APPENDIX E

## TITLES INDICATING SCIENCE AND ART

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>One's Self I Sing.</td>
<td>1</td>
</tr>
<tr>
<td>Eddiction</td>
<td>3</td>
</tr>
<tr>
<td>Beginning My Studies</td>
<td>7</td>
</tr>
<tr>
<td>Beginners</td>
<td>7</td>
</tr>
<tr>
<td>Song of Myself.</td>
<td>24</td>
</tr>
<tr>
<td>I Sing the Body Electric</td>
<td>79</td>
</tr>
<tr>
<td>Calamus</td>
<td>95</td>
</tr>
<tr>
<td>Scented Herbage of My Breast.</td>
<td>95</td>
</tr>
<tr>
<td>Roots and Themselves Alone.</td>
<td>103</td>
</tr>
<tr>
<td>Not Heed Flames Up and Consumes.</td>
<td>104</td>
</tr>
<tr>
<td>Behold This Swarthy Face.</td>
<td>105</td>
</tr>
<tr>
<td>Here the Frailest Leaves of Me.</td>
<td>109</td>
</tr>
<tr>
<td>A Leaf for Hand in Hand.</td>
<td>110</td>
</tr>
<tr>
<td>Song of the Open Road.</td>
<td>124</td>
</tr>
<tr>
<td>Song of the Broad-Axe</td>
<td>156</td>
</tr>
<tr>
<td>Song of the Exposition</td>
<td>166</td>
</tr>
<tr>
<td>Song of the Redwood-Tree</td>
<td>175</td>
</tr>
<tr>
<td>Song for Occupations</td>
<td>179</td>
</tr>
<tr>
<td>Song of the Rolling Earth</td>
<td>186</td>
</tr>
<tr>
<td>Birds of Passage</td>
<td>192</td>
</tr>
<tr>
<td>Year of Meteors</td>
<td>202</td>
</tr>
<tr>
<td>Sea-Drift</td>
<td>210</td>
</tr>
<tr>
<td>As I Ebb'd with the Ocean of Life</td>
<td>216</td>
</tr>
<tr>
<td>To the Man-of-War-Bird</td>
<td>219</td>
</tr>
<tr>
<td>The World Below the Brine</td>
<td>221</td>
</tr>
<tr>
<td>By the Roadside</td>
<td>225</td>
</tr>
<tr>
<td>A Hand Mirror</td>
<td>226</td>
</tr>
<tr>
<td>Germs</td>
<td>230</td>
</tr>
<tr>
<td>When I Heard 'th' the Learn'd Astronomer</td>
<td>230</td>
</tr>
<tr>
<td>The Dalliance of Eagles</td>
<td>232</td>
</tr>
<tr>
<td>The Runner</td>
<td>233</td>
</tr>
<tr>
<td>Autumn Rivulets</td>
<td>300</td>
</tr>
<tr>
<td>This Compost</td>
<td>309</td>
</tr>
<tr>
<td>Laws for Creations</td>
<td>324</td>
</tr>
<tr>
<td>Vocalisms</td>
<td>321</td>
</tr>
<tr>
<td>Unfolded out of the Folds</td>
<td>327</td>
</tr>
<tr>
<td>Kosmos</td>
<td>328</td>
</tr>
<tr>
<td>Italian Music in Dakota</td>
<td>334</td>
</tr>
<tr>
<td>My Picture-Gallery</td>
<td>335</td>
</tr>
<tr>
<td>Proud Music of the Storm</td>
<td>337</td>
</tr>
<tr>
<td>Title</td>
<td>Page Number</td>
</tr>
<tr>
<td>-------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>Passage to India</td>
<td>343</td>
</tr>
<tr>
<td>To Think of Time</td>
<td>365</td>
</tr>
<tr>
<td>A Noiseless Patient Spider</td>
<td>375</td>
</tr>
<tr>
<td>From Noon to Starry Night</td>
<td>385</td>
</tr>
<tr>
<td>Thou Orb Aloft</td>
<td>385</td>
</tr>
<tr>
<td>Faces</td>
<td>386</td>
</tr>
<tr>
<td>Mediums</td>
<td>399</td>
</tr>
<tr>
<td>Sands at Seventy</td>
<td>420</td>
</tr>
<tr>
<td>My Canary Bird</td>
<td>422</td>
</tr>
<tr>
<td>Death's Valley</td>
<td>462</td>
</tr>
<tr>
<td>On the Same Picture</td>
<td>463</td>
</tr>
<tr>
<td>Great Are the Myths</td>
<td>465</td>
</tr>
<tr>
<td>Of the Visages of Things</td>
<td>480</td>
</tr>
<tr>
<td>Debris</td>
<td>481</td>
</tr>
<tr>
<td>Lessons</td>
<td>484</td>
</tr>
<tr>
<td>The Beauty of the Ship</td>
<td>485</td>
</tr>
<tr>
<td>Inscriptions</td>
<td>1</td>
</tr>
<tr>
<td>Song of the Broad-Axe</td>
<td>156</td>
</tr>
<tr>
<td>Song of the Exposition</td>
<td>166</td>
</tr>
<tr>
<td>A Song for Occupations</td>
<td>179</td>
</tr>
<tr>
<td>No Labor-Saving Machine</td>
<td>109</td>
</tr>
<tr>
<td>To a Locomotive in Winter</td>
<td>392</td>
</tr>
<tr>
<td>A Font of Type</td>
<td>421</td>
</tr>
<tr>
<td>A Broadway Pageant</td>
<td>206</td>
</tr>
<tr>
<td>A Farm Picture</td>
<td>340</td>
</tr>
<tr>
<td>A Sight in Camp at Daybreak</td>
<td>259</td>
</tr>
<tr>
<td>Proud Music of the Storm</td>
<td>337</td>
</tr>
<tr>
<td>The Dead Tenor</td>
<td>431</td>
</tr>
<tr>
<td>Chanting the Square Deific</td>
<td>370</td>
</tr>
</tbody>
</table>
### APPENDIX F

**TITLES SUGGESTING HISTORY OF U. S. OR OF OTHER COUNTRIES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Page Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>To a Historian</td>
<td>3</td>
</tr>
<tr>
<td>Song of the Broad-Axe</td>
<td>156</td>
</tr>
<tr>
<td>Song of the Exposition</td>
<td>166</td>
</tr>
<tr>
<td>Pioneers! O Pioneers!</td>
<td>194</td>
</tr>
<tr>
<td>France, the 18th Year of these States.</td>
<td>200</td>
</tr>
<tr>
<td>Year of Meteors -- 1854</td>
<td>203</td>
</tr>
<tr>
<td>With Antecedents</td>
<td>203</td>
</tr>
<tr>
<td>A Broadway Pageant</td>
<td>206</td>
</tr>
<tr>
<td>Europe (the 72nd and 73rd Year of These States)</td>
<td>227</td>
</tr>
<tr>
<td>Memories of President Lincoln</td>
<td>276</td>
</tr>
<tr>
<td>Old Ireland</td>
<td>307</td>
</tr>
<tr>
<td>O Star of France</td>
<td>331</td>
</tr>
<tr>
<td>Passage to India</td>
<td>343</td>
</tr>
<tr>
<td>Prayer of Columbus</td>
<td>352</td>
</tr>
<tr>
<td>Spain, 1873-74</td>
<td>400</td>
</tr>
<tr>
<td>Years of the Modern</td>
<td>405</td>
</tr>
<tr>
<td>A Carol Closing '69</td>
<td>421</td>
</tr>
<tr>
<td>The Wallabout Martyrs</td>
<td>422</td>
</tr>
<tr>
<td>America</td>
<td>423</td>
</tr>
<tr>
<td>Abraham Lincoln, Born Feb. 12, 1809</td>
<td>424</td>
</tr>
<tr>
<td>Election Day, November 1864</td>
<td>427</td>
</tr>
<tr>
<td>Death of General Grant</td>
<td>428</td>
</tr>
<tr>
<td>Red Jacket (From Aloft) (An Old Iroquois Orator)</td>
<td>429</td>
</tr>
<tr>
<td>Washington Monument, Feb. 1885</td>
<td>429</td>
</tr>
<tr>
<td>Eighty Sixty-One</td>
<td>239</td>
</tr>
<tr>
<td>The Centenarian's Story</td>
<td>250</td>
</tr>
<tr>
<td>I Saw Old General at Bay</td>
<td>267</td>
</tr>
<tr>
<td>Ethiopia Saluting the Colors</td>
<td>269</td>
</tr>
<tr>
<td>Race of Veterans</td>
<td>270</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Primary Source


Secondary Sources

Works Cited


Burroughs, John, Birds and Poets and Other Papers, New York, Hurd and Houghton, 1877.

Burroughs, John, Indoor Studies, New York, Hurd and Houghton, 1889.


Cooke, Mrs. Alice L., "Whitman's Indebtedness to the Scientific Thought of His Day," The University of Texas Studies in English, XIV (July, 1934), 89-115.


Dugdale, Clarence, "Whitman's Knowledge of Astronomy," The University of Texas Studies in English, XVI (July, 1936), 124-137.


Works Read But Not Cited


Boatright, Emory C., "Whitman and Hegel," The University of Texas Studies in English, IX (July, 1929), 134-150.


Unpublished Material