

Re-Scripting Walt Whitman

Additional praise for *Re-Scripting Walt Whitman*

"Whitman is America's ever-fluid text. Thorough, concise, and engagingly written, *Re-scripting Walt Whitman* illuminates the life and works – the poet's sexuality, politics, and ceaseless growth – with an important new emphasis on manuscripts, revision, and the innovative online *Walt Whitman Archive* that will startle general readers and literary scholars alike."

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"A splendid primer to the complexities of Whitman's prose and verse. Folsom and Price expertly trace the evolution of Whitman's career and the gradual growth of *Leaves of Grass*. Scholars no less than novices will be inspired to read Whitman with fresh insight."

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"*Re-Scripting Walt Whitman* accomplishes two significant tasks at once. It ties Whitman's poetry to his life in a clear, down-to-earth narrative of biographical detail and literary accomplishment, and it breaks new ground in its portrayal of Whitman as a *working* poet, one who knew his way around a print shop and based his radical innovations on an intimate knowledge of type, print, ink, and bookmaking. Drawing on their own experience in constructing a new electronic Whitman archive, Ed Folsom and Kenneth M. Price provide unique lessons in reading the actual materiality of Whitman's poems as the first step toward grasping their meanings."

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Re-Scripting Walt Whitman

An Introduction to His Life and Work

Ed Folsom and Kenneth M. Price



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BLACKWELL PUBLISHING

350 Main Street, Malden, MA 02148-5020, USA
9600 Garsington Road, Oxford OX4 2DQ, UK
550 Swanston Street, Carlton, Victoria 3053, Australia

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First published 2005 by Blackwell Publishing Ltd

1 2005

Library of Congress Cataloging-in-Publication Data

Folsom, Ed, 1947–

Re-scripting Walt Whitman : an introduction to his life and work / Ed Folsom and Kenneth M. Price.

p. cm.—(Blackwell introductions to literature)

Includes bibliographical references and index.

ISBN-13: 978-1-4051-1806-4 (hard cover : alk. paper)

ISBN-13: 978-1-4051-1818-7 (pbk. : alk. paper)

ISBN-10: 1-4051-1806-7 (hard cover : alk. paper)

ISBN-10: 1-4051-1818-0 (pbk. : alk. paper)

1. Whitman, Walt, 1819–1892. 2. Poets, American—19th century—Biography. I. Price, Kenneth M. II. Title. III. Series.

PS3231.F65 2005

811'.3—dc22

2004029160

A catalogue record for this title is available from the British Library.

Set in 10/13pt Meridien

by Graphicraft Limited, Hong Kong

Printed and bound in the United Kingdom

by TJ International Ltd, Padstow, Cornwall

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Acknowledgments

Our collaboration on this book began in 1996 when we worked together on a searchable electronic scholarly resource called *Major Authors on CD-ROM: Walt Whitman* (Primary Source Media, 1997). At that time, we began tracking and writing about the evolution of *Leaves of Grass* from manuscript to print and from edition to edition. Later, we co-authored the Whitman biography for the *Dictionary of Literary Biography: Antebellum Writers in New York* (Brucoli Clark Layman, Gale Group, 2002) and adapted it for the online biography on the *Walt Whitman Archive* (www.whitmanarchive.org). That work stands behind and informs this work.

Part of chapter 2 appeared in another form as Ed Folsom, “‘Many MS. Doings and Undoings’: Walt Whitman’s Writing of the 1855 *Leaves of Grass*,” in Anthony Mortimer, ed., *From Wordsworth to Stevens* (Peter Lang, 2005), and part of chapter 6 appeared in another form as Ed Folsom, “Trying to Do Fair: Walt Whitman and the Good Life,” *Speak-easy* (March/April 2004).

The authors want to thank the ever-growing staff of the *Whitman Archive* for their dedication, good work, and friendship. So much of what we have learned about Whitman and his work derives from the extraordinary work our colleagues and graduate students are doing every day on the *Archive*.

List of Abbreviations of Whitman's Works

- AP* *An American Primer*, ed. Horace Traubel (Stevens Point, WI: Holy Cow! Press, 1987).
- Corr.* *The Correspondence*, 6 vols., ed. Edwin Haviland Miller (New York: New York University Press, 1961–77); vol. 7, ed. Ted Genoways (Iowa City: University of Iowa Press, 2004).
- DBN* *Daybooks and Notebooks*, 3 vols., ed. William White (New York: New York University Press, 1978).
- D-T* *Drum-Taps* (New York: 1865) and *Sequel to Drum-Taps* (Washington: 1865–6). Available in facsimile as *Walt Whitman's Drum-Taps (1865) and Sequel to Drum-Taps (1865–6)*, ed. F. DeWolfe Miller (Gainesville, FL: Scholars' Facsimiles, 1959).
- EPF* *Early Poems and Fiction*, ed. Thomas Brasher (New York: New York University Press, 1963).
- Journ.* *The Journalism*, 2 vols., ed. Herbert Bergman, Douglas A. Noverr, and Edward J. Recchia (New York: Peter Lang, 1998–2003).
- LG* *Leaves of Grass*, Comprehensive Reader's Edition, ed. Harold W. Boldgett and Sculley Bradley (New York: New York University Press, 1965).
- LG 1855* *Leaves of Grass* (Brooklyn: 1855). Available in facsimile as *Leaves of Grass: A Facsimile of the First Edition* (San Francisco: Chandler, 1968).
- LG 1860* *Leaves of Grass* (Boston: Thayer and Eldridge, 1860–1). Available in facsimile as *Leaves of Grass: Facsimile Edition of*

- the 1860 Text* (Ithaca, NY: Cornell University Press, 1961).
- LG Var.* *Leaves of Grass: A Textual Variorum of the Printed Poems*, 3 vols., ed. Sculley Bradley, Harold W. Blodgett, Arthur Golden, and William White (New York: New York University Press, 1980).
- NUPM* *Notebooks and Unpublished Prose Manuscripts*, 6 vols., ed. Edward F. Grier (New York: New York University Press, 1984).
- PW* *Prose Works 1892*, 2 vols., ed. Floyd Stovall (New York: New York University Press, 1963–4).
- WWC* *With Walt Whitman in Camden*, by Horace Traubel, 9 vols. (various publishers, 1906–96).

Introduction

No American writer has been more influential, nationally and internationally, than Walt Whitman. Poets from his time to our own, in the United States and around the world, have talked back to Whitman, carrying on the conversation that he initiated over 150 years ago – a dialogue about democracy, poetry, love, death, and the endless permutations of life that he believed would define America and eventually produce a republic equal to its ideals.

It is difficult to become a poet in the United States without at some point coming to grips with Whitman, answering the challenge that he issued to future generations, to the “Poets to come”: “I myself but write one or two indicative words for the future,” he said, “Expecting the main things from you” (*LG*, 14). This continual deferral of the ideal was Whitman’s style; he set in process a history and a literature that would struggle toward democracy, even if they would never fully attain it. His poetry was written to initiate response, revision, process, and his own compositional techniques emphasized his refusal to reach conclusion. Whitman was the ultimate reviser, continually reopening his poems and books to endless shuffling, retitling, editing, and reconceptualizing. *Leaves of Grass* was Whitman’s title for a process more than a product: every change in his life and in his nation made him reopen his book to revision.

Whitman’s desire was for a democracy that celebrated the self yet sang the ensemble, a democracy that worshipped the individual *and* the communal, that indeed defined democratic individuality as the ability to imagine and empathize with the vast variety of other individualities that composed the nation: “One’s-Self I sing, a simple

separate person, / Yet utter the word Democratic, the word En-Masse" (*LG*, 1). Whitman's continual wrestling with the problems and challenges of the emerging American democracy and the developing American democratic art has had a surprisingly widespread impact on other countries as well, where his democratic ideas and radical poetics have taken root and emerged in new hybrids as his work mixes with other national literatures. There are now many different Walt Whitmans at work in various poetic traditions, influencing writers in distinctive ways – in some countries he is the poet of socialism, in others the poet of spiritualism, in others still the poet of radical sexuality. His work has been translated into all the major languages of the world, and in several languages there are multiple and competing translations of *Leaves of Grass*. Even in the United States, the variety of reactions to Whitman's poetry is staggering; American poets have as often rejected him as they have embraced him. The remarkable fact is that everyone, at some point, has to confront Whitman, wrestle with his structuring of poetry, the nation, democracy, and the self: "I am large," he said, "I contain multitudes" (*LG*, 88).

From Ezra Pound and William Carlos Williams to Lawrence Ferlinghetti and Allen Ginsberg; from Langston Hughes and Jean Toomer to June Jordan and Michael Harper; from Meridel LeSueur and Muriel Rukeyser to Patricia Hampl and Sharon Olds; from D. H. Lawrence and Virginia Woolf to Charles Tomlinson and Anthony Burgess; from José Martí to Pablo Neruda and Jorge Luis Borges; from Rubén Darío, Fernando Pessoa, and Federico García Lorca to Rudolfo Anaya, Garrett Hongo, Maxine Hong Kingston, and Yusef Komunyakaa – the intense urge on the part of writers to talk back to Whitman has cut across boundaries of race, ethnicity, nationality, and gender.

This monograph has a direct relationship to our editorial work with the *Walt Whitman Archive* (www.whitmanarchive.org). That project has convinced us that a new kind of introductory book on Whitman now needs to be written. In our ongoing efforts to re-edit Whitman's work on the web, we are motivated not so much by a desire to reproduce in electronic form the many things brilliantly accomplished by the monumental *Collected Writings of Walt Whitman* (22 volumes, New York University Press, 1961–84) as by a desire to address the dated scholarship, and the gaps, peculiar orderings, errors, incoherencies, and other inadequacies, that characterize that edition. Perhaps the oddest

choice made by the New York University Press editors was never to present, anywhere in the 22 volumes, a straightforward printing of the first edition of *Leaves of Grass*, a document of primary importance in literary history. In fact, with the exception of the final “deathbed” edition of *Leaves* (so called because copies were brought to Whitman during his final illness), one can only imaginatively construct the different editions from the textual notes and lists of variants in the Variorum Edition (*LG Var.*).

Another curiosity is the omission of Whitman’s poetry manuscripts, an especially strange choice because the New York University Press edition includes a hefty amount of material of minor importance, meticulously edited and annotated. The three-volume Variorum Edition of *Leaves of Grass* was originally slated to present all the manuscripts, periodical publications, and book publications of Whitman’s poems, but it ended up dealing only with the book publications, leaving the important manuscript origins and early periodical versions all but inaccessible. A projected second Variorum Edition, dealing with materials not accounted for in the first Variorum, has never materialized. Our electronic archive is steadily making available an increasing number of poetry manuscripts, a development that is revealing a previously unknown side of Whitman’s creative process.

We therefore call our book *Re-Scripting Walt Whitman: An Introduction to His Life and Work*. Every book about Whitman, of course, rewrites the script of Whitman’s life and work, altering the meaning of his work and emphasizing certain events in his life. Our book certainly re-scripts Whitman in that sense, but our title is further meant to suggest a recurring emphasis in the following pages: we are rethinking Whitman’s life in terms of his script, those thousands of manuscript pages that he left behind and which, to this day, have not been adequately studied. Whitman has always been thought of as the “poet of print,” the newspaperman who learned to set type and who often took his poetry manuscripts to print shops to have them set in type so that he could see immediately what they would look like on the printed page. Because of this, we often have viewed Whitman as a poet who begins and ends in print, when in fact he labored hard in script. From his early notebooks, where we can trace the first seeds of *Leaves of Grass*, through his final years, where he struggled against failing health to scribble out his last poems, Whitman’s most intense struggles were in script, in that tough, originating workshop where

words first meet paper. That's where the process began that resulted in Whitman's eventual identification of himself with his book.

Our book pursues the metonymic relation that Whitman famously employed between himself and his work ("this is no book, / Who touches this touches a man" [*LG*, 505]). We weave together an account of Whitman's life and an account of his works, especially his evolving masterpiece *Leaves of Grass*. In a sense, we follow Justin Kaplan's notion that "the irreducible reality of literary lives" is not the "naked self" but the "sum of a writer's public verbal acts and ecstasies with language" (Kaplan 1979, 55). Once we begin to think about Whitman through the lens provided by digital resources, new questions become accessible and new problems emerge. Certainly some of the inadequacy of older models of criticism becomes clear. Many of us still talk about "Song of Myself" as if it were a single, stable entity. Yet this poem took various forms and had various titles in the six different editions of *Leaves of Grass* from 1855 to 1881, and it had a complex pre-history in manuscripts and early notebooks. Our discussion highlights Whitman's evolving work – including the material production of the books themselves – in the context of his life. Many aspects of books that Whitman typically controlled – including typeface, margins, ornamentation, and the like – communicate in subtle but powerful ways to readers, and in ways that have been for the most part ignored.

We are looking, in other words, at Whitman's life as a writer – his *writing life*. In doing so, we emphasize his "scripted life," the manuscript origins of his work that tell us some remarkable things about his motivations, ideas, and thinking processes. We also investigate his "life in press," the ways that his training and experience as a printer and typesetter affected his evolving belief that he could literally transfer his identity to the printed page, embody himself in books. Our narrative attempts to illuminate both Whitman's life and his work by focusing on those places where they most thoroughly meld.

We begin with a consideration of what it meant to grow up in the age of accelerating print. Whitman's childhood took place in and around New York City, which at the time was experiencing an explosion in print technology and printed products. From his schooling through his newspaper apprenticeships, Whitman was formed in key ways by the technological developments that made cheap paper and cheap printing accessible to the quickly expanding population of the

US. As a young teenager, Whitman was already publishing professional written work. He was surrounded by a vibrant and chaotic newspaper- and book-publishing world, where the very nature of a genre like “poetry” was morphing before his eyes. He was an aspiring fiction writer, journalist, and poet. As a schoolteacher, he was fascinated by the new development of school textbooks, and he had much to say about the kinds of books America should be having its young people read. There are ways, in fact, to see the first edition of *Leaves of Grass* (which begins with a poem about a child asking a deceptively simple question – “What is the grass?” – and features a poem about the education of a child who went forth into the world) as a kind of poetic textbook.

Our second chapter, “‘Many Manuscript Doings and Undoings,’” looks at the mystery years leading up to the first edition of *Leaves of Grass* and explores the little-known manuscript sources of that book. We examine in detail some of his notebooks and manuscript jottings in which *Leaves* was born, and we explore how those manuscripts teach us a great deal about Whitman’s poetry – its forms, its compositional process, its meanings.

Our third chapter treats Whitman’s first two editions of *Leaves* (1855, 1856). These were possibly Whitman’s most radical editions, at once challenging publishing conventions and creating new conventions. Examining these editions in their material, aesthetic, and ideological aspects opens a window into Whitman’s thinking as a thirty-something newspaper man who was groping for a new genre to express his radical notions of democracy, reading, writing, and absorptive American identity.

“Intimate Script and the New American Bible,” our fourth chapter, examines the years from 1856 to the publication of Whitman’s 1860 edition of *Leaves*. These years, too, are still something of a mystery, involving the haunting and intimate manuscript cycle of male–male love poems that he never published but instead reworked into a much more public statement of camaraderie that became a centerpiece of the edition of *Leaves* that he construed to be an “American Bible.” The wild swings between private and public, personal love and public love, script and print, that mark this era of his life are indicative of a fermenting imagination that was seeking a way to fuse the personal and public, to make the act of reading at once the most public act in America (everyone reading the same thing) and the most intimate

(each reader penetrated by the words of the author whose book was held in hand).

The Civil War changed everything for Whitman, including the nature and purpose of writing, as we attempt to show in chapter 5, "Blood-Stained Memoranda." His never-published manuscript notebooks written during the war are some of the most astonishing Civil War documents extant. Whitman did not think of himself primarily as a poet, but rather as a writer, and his work always probes the borders between prose and poetry, fiction and nonfiction, realism and romanticism. His work is at its most radical when he finds the conduits and seepages that allow him to explore ideas and events in genre-breaking ways. The Civil War notebooks, out of which grow his poems *Drum-Taps* and his prose *Memoranda During the War*, are the workshop where we can see the poems when they were still prose, can trace the prose becoming poems, and can experience his life among the wounded soldiers in hospitals becoming words, occasionally literally stained by the blood of the young men he was nursing.

In the American Reconstruction period, Whitman engaged in his own process of "Reconstructing *Leaves of Grass*," the subject of our sixth chapter. As the nation was reconstructing itself politically and healing from the war, Whitman undertook the complete reordering and rebuilding of *Leaves of Grass*. The 1867 edition literally sewed in his Civil War poems, and by 1870 he had made *Leaves* almost unrecognizably different from its pre-war state. His prose work during this time, notably *Democratic Vistas*, serves as a companion to this rebuilding project.

"Dying into *Leaves*" treats the last decade of Whitman's life, a period often ignored by critics and biographers. This is in fact an illuminating and active period for Whitman, as he once again enters into a series of experiments in merging prose and poetry. He publishes two books that run the genres together, and he oversees the production of a single volume that gathers his prose and poetry. He incorporates *Memoranda During the War* into a wildly suggestive new kind of autobiographical prose that he names *Specimen Days*, capturing his sense of identity as a series of indicative and often contradictory moments instead of a clear unity.

Whitman's life created a chaos of words, printed and unprinted, finished and barely begun. In an appendix, called "What Whitman Left Us," we examine the history of how his work has been categorized

and printed and taught, and we look at how that history suggests the various purposes to which Whitman has been put over the last century. From the 1902 Camden edition of his *Complete Writings* to the New York University Press 22-volume scholarly edition of his *Collected Writings* to the new *Whitman Archive* on the Internet, the story of how we gather and sort and label and categorize this massive life-in-words tells us a great deal about how we have read Whitman's significance, and it indicates the new ways we may read him in the future.

Growing Up in the Age of Accelerating Print: Whitman as Printer, Journalist, Teacher, and Fiction Writer

Walt Whitman, arguably America's most influential and innovative poet, was born into a working-class family in West Hills, New York, a village near Hempstead, Long Island, on May 31, 1819, just 30 years after George Washington was inaugurated as the first president of the newly formed United States. When Whitman was born, the new country was still very much in formation. Only five years before the poet's birth, the United States Capitol Building, the White House, the Library of Congress, and other key governmental buildings in Washington had been burned by the British in the War of 1812, a war that most Americans did not want to fight, and the purposes of which seemed as amorphous to many citizens then as they do to students of American history today. Andrew Jackson, however, emerged as a wildly popular figure after he led American troops to victory in the battle of New Orleans that ended the war. Jackson would soon turn his attention to conquering Spanish Florida – and the Seminole Indians and escaped black slaves who fought with Spain – and claiming it for the US.

As Whitman entered the world, the US Congress was just beginning to meet again in the reconstructed Capitol Building. But Congress, like the nation, was already torn in fierce debate over the issue of

slavery, and within the first year of Whitman's life, the Missouri Compromise was enacted, part of the tormented balancing act between slave and free states that would define so much of the nation's history while Whitman was growing up, a tension that would culminate in the Civil War. Virtually all of the political issues that would occupy Whitman during his lifetime, and that would inspire and inform his poetry, were gestating at the time of his birth.

Walt Whitman was named after his father, a carpenter and farmer who was 34 years old when Whitman was born. Walter Sr had been born just after the end of the American Revolution; always a liberal thinker, he knew and admired Thomas Paine. Trained as a carpenter but struggling to find work, Walter Sr had taken up farming by the time Walt was born, but when Walt was just about to turn four, Walter Sr moved the family to the growing city of Brooklyn, across from New York City, or "Mannahatta" as Whitman would come to call it in his celebratory writings about the city that was just then emerging as the nation's major urban center. One of Walt's favorite stories about his childhood concerned the time General Lafayette visited New York and, selecting the 6-year-old Walt from a crowd in Brooklyn, lifted him up and carried him. Whitman later came to view this event as a kind of laying on of hands, the French hero of the American Revolution anointing the future poet of democracy in the energetic city of immigrants, where the new nation was being invented day by day.

Walt Whitman is thus of the first generation of Americans who were born in the newly formed United States and grew up assuming the existence of a unified new country. Despite the nation's many problems, pride in the United States was rampant, and Walter Sr – after giving his first son Jesse (1818–70) his own father's name, his second son his own name, his daughter Mary (1822–99) the name of Walt's maternal great-grandmother, and his daughter Hannah (1823–08) the name of his own mother – turned to the heroes of the Revolution and the War of 1812 for the names of his other three sons: Andrew Jackson Whitman (1827–63), George Washington Whitman (1829–1901), and Thomas Jefferson Whitman (1833–90). Only the youngest son, Edward (1835–1902), who was mentally and physically handicapped, carried a name that tied him to neither the family's nor the country's history.

Walter Whitman Sr was of English stock, and his marriage in 1816 to Louisa Van Velsor, of Dutch and Welsh stock, led to what Walt

always considered a fertile tension in the Whitman children between a more smoldering, brooding Puritanical temperament and a sunnier, more outgoing Dutch disposition. Whitman's father was a stern and sometimes hot-tempered man, maybe an alcoholic, whom Whitman respected but for whom he never felt a great deal of affection. His mother, on the other hand, served throughout his life as his emotional touchstone. There was a special affectional bond between Whitman and his mother, and the long correspondence between them records a kind of partnership in attempting to deal with the family crises that mounted over the years, as Jesse became mentally unstable and violent and eventually had to be institutionalized, as Hannah entered a disastrous marriage with an abusive husband, as Andrew became an alcoholic and married a prostitute before dying of ill health in his thirties, and as Edward required increasingly dedicated care.

During Walt's childhood, the Whitman family moved around Brooklyn a great deal as Walter Sr tried, mostly unsuccessfully, to cash in on the city's quick growth by speculating in real estate – buying an empty lot, building a house, moving his family in, then trying to sell it at a profit to start the whole process over again. Walt loved living close to the East River, where as a child he rode the ferries back and forth to New York City, imbibing an experience that would remain significant for him his whole life: he loved ferries and the people who worked on them, and his 1856 poem eventually entitled "Crossing Brooklyn Ferry" explored the full resonance of the experience. The act of crossing became, for Whitman, one of the most evocative events in his life – at once practical, enjoyable, and mystical. The daily commute suggested the passage from life to death to life again and suggested too the passage from poet to reader to poet via the vehicle of the poem. By crossing Brooklyn ferry, Whitman first discovered the magical commutations that he would eventually accomplish in his poetry.

While in Brooklyn, Whitman attended the newly founded Brooklyn public schools for six years, sharing his classes with students of a variety of ages and backgrounds, though most were poor, since children from wealthier families generally attended private schools. In Whitman's school, all the students were in the same room, except African Americans, who had to attend a separate class on the top floor. Whitman had little to say about his rudimentary formal schooling, except that he hated corporal punishment, a common practice in schools and one

that he would attack in later years in both his journalism and his fiction. But most of Whitman's meaningful education came outside of school, when he visited museums, went to libraries, and attended lectures. He always recalled the first great lecture he heard, when he was 10 years old, given by the radical Quaker leader Elias Hicks, an acquaintance of Whitman's father and a close friend of Whitman's grandfather Jesse. While Whitman's parents were not members of any religious denomination, Quaker thought always played a major role in Whitman's life, in part because of the early influence of Hicks, and in part because his mother Louisa's family had a Quaker background. Whitman's grandmother Amy Williams Van Velsor was especially committed to her Quaker beliefs, and her death – the same year Whitman first heard Hicks – hit young Walt hard, since he had spent many happy days at the farm of his grandmother and colorful grandfather, Major Cornelius Van Velsor.

Visiting his grandparents on Long Island was one of Whitman's favorite boyhood activities, and during those visits he developed his lifelong love of the Long Island shore, sensing the mystery of that territory where water meets land, fluid melds with solid. One of Whitman's greatest poems, "Out of the Cradle Endlessly Rocking," is on one level a reminiscence of his boyhood on the Long Island shore and of how his desire to be a poet arose in that landscape. The idyllic Long Island countryside formed a sharp contrast to the crowded energy of the quickly growing Brooklyn–New York City urban center. Whitman's experiences as a young man alternated between the city and the Long Island countryside, and he was attracted to both ways of life. This dual allegiance can be traced in his poetry, which is often marked by shifts between rural and urban settings.

By the age of 11, Whitman was done with his formal education (by this time he had far more schooling than either of his parents had received), and he began his life as a laborer, working first as an office boy for some prominent Brooklyn lawyers, who gave him a subscription to a circulating library, where his self-education began. Always an autodidact, Whitman absorbed an eclectic but wide-ranging education through his visits to museums, his nonstop reading, and his penchant for engaging everyone he met in conversation and debate. While most other major writers of his time enjoyed highly structured, classical educations at private institutions, Whitman forged his own rough and informal curriculum of literature, theater, history,

geography, music, and archeology out of the developing public resources of America's fastest-growing city.

In 1831, Whitman became an apprentice on the Long Island *Patriot*, a liberal, working-class newspaper, where he learned the printing trade and was first exposed to the excitement of putting words into print, observing how thought and event could be quickly transformed into language and immediately communicated to thousands of readers. At the age of 12, young Walt was already contributing to the newspaper and experiencing the exhilaration of getting his own words published. Whitman's first signed article, in the fashionable New York *Mirror* in 1834, expressed his amazement at how there were still people alive who could remember "the present great metropolitan city as a little *dorp* or village; all fresh and green as it was, from its beginning," and he wrote of a slave, "Negro Harry," who had died in 1758 at age 120 and who could remember New York "when there were but three houses in it" (*Journ.*, 1:3). Here, at age 15, Whitman was already exploring subjects – his city's and his nation's remarkable growth and heterogeneous population – that would continue to fascinate him throughout his career as a writer. Even late in his life, he could still recall the excitement of seeing this first article in print: "How it made my heart double-beat to see *my piece* on the pretty white paper, in nice type" (*PW*, 1:287). For his entire life, he would maintain this fascination with the materiality of printed objects, with the way his voice and identity could be embodied in type and paper.

Living away from home – the rest of his family moved back to the West Hills area in 1833, leaving 14-year-old Walt alone in the city – and learning how to set type under the *Patriot's* foreman printer William Hartshorne, Whitman was gaining skills and experiencing an independence that would mark his whole career: he would always retain a typesetter's concern for how his words looked on a page, what typeface they were dressed in, what effects various spatial arrangements had, and he would always retain his stubborn independence, remaining a bachelor and living alone for most of his life. These early years on his own in Brooklyn and New York remained a formative influence on his writing, for it was during this time that he developed the habit of close observation of the ever-shifting panorama of the city, and a great deal of his future poetry and prose came to focus on catalogs of urban life and the history of New York City, Brooklyn, and Long Island.