

# The Collected Writings of Walt Whitman



WALT WHITMAN

# Leaves of Grass

A TEXTUAL VARIORUM OF THE PRINTED POEMS

VOLUME I: Poems, 1855-1856

*Edited by*

**Sculley Bradley, Harold W. Blodgett,  
Arthur Golden, William White**



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# The Collected Writings of Walt Whitman

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The following illustrations are reproduced with the kind permission of the Oscar Lion-Walt Whitman Collection, Rare Book Division, The New York Public Library, Astor, Lenox and Tilden Foundations: 1855 Edition; *Passage to India*; *After all, Not to Create only*; 1871 Edition; *As a Strong Bird on Pinions Free*; 1876 impressions: 1. 'With Portraits and Intercalations'; 2. 'With Portraits from life'; *Two Rivulets*; *Centennial Songs* - - - 1876; 1882 (Camden, N.J.); *Complete Poems & Prose of Walt Whitman 1855 . . . 1888*.

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## Preface

The two editions of *Leaves of Grass* in *The Collected Writings of Walt Whitman*—the *Comprehensive Reader's Edition* (1965) and *A Textual Variorum* (1980)—are complementary volumes. Just as the preparation of the *Variorum* enabled the editors to verify the text of the *Reader's Edition*, so also the collated texts of the *Variorum* demonstrate for the first time the exact, step-by-step process which culminated in the book to which the poet had given a lifetime of creative effort. The final impression of the 1881 edition of *Leaves of Grass*, with minor alterations, dated Philadelphia, 1891-2, was issued with his statement under the copyright notice: 'As there are now several editions of L. of G., different texts and dates, I wish to say that I prefer and recommend this present one, complete, for future printings, if there should be any; a copy and fac-simile, indeed, of the text of these 438 pages'. The *Comprehensive Reader's Edition* honors the poet's preference; the *Textual Variorum* makes explicit the poet's indefatigable struggle to achieve that preference.

This *Textual Variorum* is *Leaves of Grass* as the serious student has long wanted to have it. It presents the chronological perspective of first appearance and emendation. This ingathering is not an advantage in which Whitman was himself interested; in fact, he made no such effort—by dating separate poems or by noting changes in titles or groupings—to preserve the complicated record of his manipulations. Basically, he thought of *Leaves of Grass*—the entire aggregate of separate poems—as a single process, a single culmination.

It is the function of the *Textual Variorum* to furnish for the first time a record of how *Leaves of Grass* developed over the separate editions and impressions spanning thirty-seven years. We do not use the word 'Variorum' in its earlier general sense of *variorum notae*—an edition with critical commentary and interpretation of variant readings of a text, such as the Furness *New Variorum Shakespeare*. In the strict sense, as our title indicates, the edition eliminates the compilation of criticism. This *Variorum* presents only the full authorized texts of *all the editions, supplements (annexes), and impressions of Leaves of Grass*, the variant readings of these texts, and—when the additional volumes of manuscript readings are published—the entire poetic output from which the text emerged.

The need for such an edition has long been acknowledged. The earliest recognition of responsibility for preserving what would otherwise have been lost was that of Horace Traubel, who a year before Whitman died, jotted down 'An Executor's Diary Note, 1891', detailing his conversation with the poet on the problem of what to do with all that he had dropped 'by the roadside'. The consequence of this memo-

randum was the 1897 addition to *Leaves of Grass* of thirteen poems, 'Old Age Echoes'.<sup>1</sup> Three years later Whitman's publisher, David McKay, issued the 1900 printing of *Leaves of Grass*, in which for the first time an attempt was made to record variant readings. 'Each poem', he announced in the Preface, 'has been carefully compared with that appearing in all previous editions, and the changes have been inserted in footnotes'.<sup>2</sup> Under the heading 'Gathered Leaves', McKay printed 'such poems as have been dropped by the way, some of which appeared in only one, and others in several editions'.

McKay's enterprise anticipated the appearance, two years later, of *The Complete Writings of Walt Whitman* (1902) in ten volumes. In the third volume, Professor Oscar Lovell Triggs of the University of Chicago published the 'Variorum Readings of "Leaves of Grass" together with the First Drafts of Certain Poems; Rejected Passages; and Poems Dropped by the Way'. McKay's title, *Complete Writings*, was a misnomer, but its apparent authority was respected for a considerable time. Twenty-two years later, both of Triggs's compilations—the 'Variorum Readings' of *Leaves of Grass* and the supplementary variorum readings, in footnotes, of the 'Rejected Readings'—were represented in the 'Inclusive Edition' of *Leaves of Grass*. The editor, Emory Holloway, reported in an Editorial Note: 'No attempt has been made to revise thoroughly or to complete these variorum readings, but where omissions or inaccuracies have been noted, corrections or additions have been made, usually in brackets'.

Triggs had performed an invaluable pioneering task, but his recording of printed variants was necessarily incomplete because he could not employ the techniques for full comparison of texts which editors can now draw upon. His manuscript materials were even more inadequate, depending almost wholly upon Part I—'Leaves of Grass—First Drafts' of Dr. R. M. Bucke's *Notes and Fragments* (1899), apparently without re-inspection of the manuscripts. Furthermore, such manuscripts as he was able to print were but a partial list, unidentified in source and description. (As we have indicated above, the present *Textual Variorum* does not concern itself with these manuscript variants, including Bucke's, but these will be recorded later in Part II of this edition, along with all periodical variant readings.) All of these limitations in Triggs's and Holloway's editions have, of course, demanded a complete re-examination of everything, including printed texts and known manuscripts. It happens, too, that a second major contribution made by Triggs to the *Complete Writings*, his extensive essay, 'The Growth of "Leaves of Grass"' (10:102-134), has also shown the necessity for such re-examination. Although this essay possesses great historical interest in setting forth an 'authorized' view of Whitman's admirers at the turn of the century, its influence has been, in one respect, unfortunate. As Gay Wilson Allen has

<sup>1</sup> See Appendix A, III 757-765.

<sup>2</sup> McKay's intentions were good, but for some reason he used as his copy-text the 1871 *Leaves of Grass*, not the 1891-2. The variant readings are for the 1855, 1856, 1860, and 1867 editions, with notes on additions to 1871; the variants are incomplete and contain errors.

observed, 'the initial assumption on which it is based prevented genuine critical analysis'. This assumption was that Whitman's structure for the completed *Leaves of Grass* (essentially the 1881 edition plus later annexes)<sup>3</sup> had been prefigured from the start, almost mystically so, a concept which the poet himself sometimes supported and sometimes frankly disavowed, and which his disciples illustrated by two rather contradictory metaphors, the organic one of the growing tree, and the architectural one of the precise design for a cathedral. We know now that the reality was otherwise. Quite simply, Whitman altered *Leaves of Grass* from edition to edition as his own views changed. According to this practice, beginning with the second (1856) edition, he revised poems already in print, added new poems to *Leaves of Grass*, which in turn invariably underwent subsequent revision until the poet settled on the final arrangement in his 1881 edition.

Simplistic assumptions about the growth of *Leaves of Grass* momentarily encouraged studies of its structure more distinguished by theorizing than by scrutiny of its actual editorial history. The general trend of Whitman scholarship in later years came increasingly to demand critical re-appraisal, notably instanced by such studies as those by Gay Wilson Allen, Roger Asselineau, Frederik Schyberg, Richard Chase, James E. Miller, Jr., and Edwin H. Miller, and by editions of certain uncollected writings and manuscripts which Emory Holloway, Clifton J. Furness, Clarence Gohdes, Rollo Silver, Fredson Bowers, Arthur Golden, and others made available. Another factor which urged such re-appraisal was the circumstance that ever since Whitman's executors had made their three-fold division of his literary effects immediately after his death, there had ensued, amid the vagaries of the collector's market, both a considerable dispersion and, in some instances, an invaluable assembling of manuscripts and editions. The need for concerted effort to deal adequately with the whole situation had become clearly apparent.

In undertaking two separate editions of *Leaves of Grass*, the editors made it their primary responsibility first of all to establish the authority of the text, now represented in the *Comprehensive Reader's Edition*. Groundwork for this edition began early in the 1940's, posing many problems. How carefully had Whitman ensured that the so-called 'Death-bed' text of 1891-2 was accurate enough to justify his authorization of it? And were Whitman's readers aware that the text of the 1902 *Leaves of Grass*, bearing the authority of the impressive ten-volume *Complete Writings*, differed in some respects from that of the poet's own authorized 1891-2 text? These questions pose but two of many problems whose complexity increased as investigation continued. Their solution warranted issuing the *Comprehensive Reader's Edition* in 1965.

The second and more extensive task, the editing of the *Textual Variorum*, was greatly encouraged by grants from the National Endowment for the Humanities, through the Center for Editions of American Authors, which supported *The Collected Writings of Walt Whitman*, though the project was half-finished before CEAA came

<sup>3</sup> See Introduction, I xx-xxv.

into being. One editor, Sculley Bradley, absorbed in the problem of establishing the text, supervised the assembling and then collating several copies of the editions and impressions of *Leaves of Grass* from 1855 to 1891-2, as well as the supplementary volumes: *Drum-Taps* and *Sequel to Drum-Taps*, *Songs Before Parting*, *Passage to India*, *After all, Not to Create only*, *As a Strong Bird on Pinions Free*, *Two Rivulets*, *November Boughs* ('Sands at Seventy'), and *Good-Bye my Fancy*. Another editor, Harold W. Blodgett, undertook the assembling of the periodical and manuscript variants, material which will be included in several separate volumes. Unfortunately, neither editor was able to complete the formidable tasks, and William White and Arthur Golden were called on to finish editing the *Textual Variorum* of the printed versions of *Leaves of Grass*; and Arthur Golden was asked to serve as co-editor and complete the manuscript section of the *Variorum*.

In pursuing their task over many years and in many places, the editors have always been sensible of the continuous sharing of evidence and investigation with fellow colleagues. Their indebtedness is immense, and their gratitude can only be partially expressed by formal acknowledgment. They have benefitted constantly from the cooperation of the editors and the advisory board of the *Collected Writings* in the uncovering of significant dates in Whitman notebooks, diaries, letters, prose pieces, and general miscellany.

To Charles E. Feinberg, whose generosity in making available the resources of his invaluable Whitman Collection is exceeded only by his unique mastery of Whitman lore, we owe more than can be expressed. Another great benefactor of our enterprise is Lessing Rosenwald, upon whose unrestricted loan of his Hinman Collator from the Rosenwald Museum in Philadelphia depended the accurate recording of the printed variants of *Leaves of Grass*.<sup>4</sup> We also wish to record here our acknowledgment and appreciation to the following institutions and custodians of manuscripts and rare editions, whose generous permissions made the issuing of the *Textual Variorum* possible:

Library of Congress, Duke University Library, University of Virginia's American Literature Collection from Clifton Waller Barrett, and its Alderman Library, Yale University Library, University of Texas and its Whitman Manuscripts from the late T. Edward Hanley, Henry E. Huntington Memorial Library, Pierpont Morgan Library, Boston Public Library, Rutgers University Library, Brown University's John Carter Brown Library, Houghton Library of Harvard University, William D. Bayley Collection of Ohio Wesleyan University, Syracuse University Library, Livezey Collection of the University of California at Berkeley, Mills College Library, Newberry Library, Rollins College Library, Huntington (New York) Public Library, Library of St. John's Seminary (Camarillo, California), British Museum, Musée de Blérancourt (Blérancourt, France), Long Island University Library.

Further, the editors are particularly aware of their assistance of their own institutions and collaborative agencies in responding to the needs of their enterprise. We

<sup>4</sup> Additional use of the Hinman Collator was made at the New York Public Library.

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The editors realize that no mere listing can give a full accounting of the support and encouragement constantly received from friends, colleagues, and lovers of poetry both within and without the professional world. It has been more than adequate; it has sustained and inspired our enterprise, and it is an instance of the greatness of spirit on which Whitman himself relied.

SCULLEY BRADLEY  
HAROLD W. BLODGETT  
ARTHUR GOLDEN  
WILLIAM WHITE



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## Introduction

### 1

The 1891-2 *Leaves of Grass* was approved by Whitman 'for future printings, if there should be any', and represented the culmination of his effort, begun in 1855, to construct a unified 'poem', *Leaves of Grass*.<sup>1</sup> Though it is by no means certain that Whitman always thought of each successive edition of his poems as part of a single poem, the arrangement and appearance of the first edition (1855) may have been intended to carry this implication. The poet originally printed his twelve poetic compositions as separate poems, yet he did not give them separate titles but used the running title 'Leaves of Grass' throughout the book. The following year he added twenty new poems to the twelve of the first edition. In this second edition (1856) he gave all his poems titles. So far *Leaves of Grass* was simply growing by accumulation.

However, the third edition (Boston: Thayer and Eldridge, 1860) containing 146 new poems, shows the poet's new inclination to ignore the chronological sequence of his poems in favor of the groupings of poems related in those meaningful associations which he himself called 'Clusters'. Twenty years later, in another Boston edition (James R. Osgood and Company, 1881), Whitman finally determined the sequence of poems within each cluster, and the final cluster titles, after two decades of experimentation.

It is unlikely that Whitman foresaw from the beginning the design of the book as a whole, even though from an early period he had declared that his work was intended to constitute 'a single poem'; he injected a symbolic meaning into such favorite words as 'ensemble' and 'en-masse'; and before 1860 he had embodied the idea in such major poems as 'Song of Myself', 'The Sleepers', 'Crossing Brooklyn Ferry', and others. He reflected this purpose in the final design of the 'canon' of 1881, in which the clusters of poems, considered consecutively, broadly recapitulate the pattern of his first poem, 'Song of Myself'—the course of the human adventure from conception and birth to death and rebirth. Whitman's imaginative vision of the unity of *Leaves of Grass* was a lofty ideal, but it caused him to cancel various homogeneous passages in longer poems, or to exclude whole poems.

<sup>1</sup> For a discussion of the textual problems relating to the 1891-2 *Leaves of Grass*, see Introduction, below, xxii-xxv.

Consequently, when Whitman in 1881 completed the selection of poems intended to provide the 'canon' of *Leaves of Grass*, he discarded thirty-nine whole poems and many more poem-like sections of longer poems which had appeared in *Leaves of Grass* and its supplements. However, the exclusion of whole poems from *Leaves of Grass* before 1881 was certainly not entirely the weeding out of mediocrity, for otherwise we would not find among them such characteristic and impressive poems as 'Think of the Soul', 'Who Is Now Reading This?', 'Hours Continuing Long', 'Visages', 'O Sun of Real Peace', 'Two Rivulets', and others of charm and power. Presumably, they did not contribute to the poet's archetypal plan.

Such poems as these enlarge our conception of the poet's sensible world and the panorama of his creativity. It is such evidence as this which a variorum edition is intended to bring to light; and the editors were encouraged to return to their initial project of compiling a textual variorum of all poems or elements of poems that at various times appeared in an authorized *Leaves of Grass* edition or were finally excluded from it, together with other poems of Whitman associated with these in their composition or sensibility. However, the semantic study of *Leaves of Grass* editions—namely the steady evolution of the poet's program of ideas in successive editions—is not represented here for several reasons. It is different in kind from textual analysis; it refers to the drift of ideas in the work as a whole; it therefore remains for the expository techniques of critical analysis and cannot be represented in the same pattern with the analysis of verbal change in the individual poem. Part I—Vols. I–III, of the present variorum edition, therefore, is confined to the text in books—the text of all the poems ever included in *Leaves of Grass*. Such a work should provide, poem by poem in the successive editions, an historical perspective of the poet's accomplishment and his craftsmanship. Part II of the Variorum, to be published later, will be concerned with variant readings in the manuscripts and periodical publications.

We have therefore restored each poem to its first chronological position: under the date of the edition of *Leaves of Grass* or the supplement in which it initially appeared, and in its original position among the new poems in that edition. The text of the poem in that position is not that of its original, first text—unless, as seldom occurred, the poem was never revised. Although the poem is entered in the chronological order of its first appearance, the text is the poem's latest form in an edition—presumably Whitman's final choice—with which earlier forms of the text have been collated. These successive variants enable the reader to reconstruct the poem as it appeared in any specified earlier edition. The editors have verified these texts by the same process of reconstruction.

## 2

Since 1891–2 it has been customary to identify nine major editions of *Leaves of Grass* from 1855 to 1891–2, the authorized final 'edition'. If a modern definition of

*edition* is to prevail, however, there are only six—not nine—of *Leaves of Grass*: 1855, 1856, 1860, 1867, 1871, and 1881. (For discussion, see Introduction, sect. 4, below; also, 'Summary of Editions, Annexes, and Impressions of *Leaves of Grass*', I liii–lv.) During this period Whitman also published six supplementary collections, variously titled. (Two supplements appear after 1881.) The first supplement, *Drum-Taps*, printed hastily in 1865, was intended to commemorate the experience of both the poet and the nation during the Civil War; and after President Lincoln's assassination, Whitman added the *Sequel*, containing the great elegy 'When Lilacs Last in the Dooryard Bloom'd'. *Drum-Taps* and *Sequel* were, therefore, not written as integral parts of *Leaves of Grass*, but Whitman attempted to make them such by annexing them (with their original pagination) to his 1867 *Leaves of Grass*. The 1867 *Leaves of Grass*, with six new poems, also contained still another supplement called *Songs Before Parting*, which Whitman had had set up and printed as a pamphlet, then bound in with the 1867 *Leaves of Grass* without, again, changing the page numbers. None of the thirteen poems was new; now revised, they had appeared initially in 1856 and 1860. The history of the contents of these supplements and, for that matter, of other special groupings of poems under separate rubrics or 'Clusters', *within* an edition, beginning with the 1860 and continuing thereafter, now becomes so complicated that only an index such as we have provided in 'Cluster Arrangements in *Leaves of Grass*' (I lvii–lxxv) can show the origins and relations of the poems in them.

At this point a distinction needs to be made between a 'supplement' and a 'cluster'. A 'supplement' is a separate publication of a group of poems in pamphlet (or small book) form, with its own title page and copyright notice. A 'cluster' is a collection of poems which Whitman had grouped together for theme or idea, such as 'Enfans d'Adam' (later 'Children of Adam'), 'Calamus', and 'Chants Democratic' in the 1860 edition. The latter cluster Whitman broke up in his 1867 edition of *Leaves of Grass* and distributed the poems. 'Children of Adam' and 'Calamus' he retained in all subsequent editions but continued to shift a few poems into and out of these clusters until 1881. In 1871 and 1881 Whitman used the title 'Songs of Parting' for the final cluster in *Leaves of Grass*.

In 1871 Whitman published the 120-page supplement *Passage to India*, which contained seventy-four poems, twenty-four of them new, including the title poem. A number of these poems were contained within cluster arrangements. *Passage to India* becomes especially important in Whitman studies not only because of its title poem, but because the evidence strongly suggests that initially Whitman probably intended it as a 'Supplementary Volume' to *Leaves of Grass*, that is, a collection of 'Poems bridging the way from Life to Death'. These ideas he discussed in the Preface to the 1872 supplement *As a Strong Bird on Pinions Free*. He opens the Preface by saying that his 'New World songs, and an epic of Democracy, having already had their published expression, as well as I can expect to give it, in LEAVES OF GRASS, the present and any future pieces from me are really but the surplusage forming after that Volume, or the wake eddying behind it'. Gay Wilson Allen in *The New Walt Whitman Handbook* (New York: New York University Press, 1975), p. 139, notes

that 'The suspicion that the *Passage to India* supplement was intended to start a new book is here confirmed'.

In any event, the supplement *Passage to India* was bound into some copies of *Leaves of Grass* 1871. The 1871 plates were used for the 1872 and 1876 impressions of *Leaves of Grass*. Whitman annexed *Passage to India* to *Leaves of Grass* 1872 but bypassed annexing *Passage to India* to *Leaves of Grass* 1876 in favor of its companion volume *Two Rivulets* 1876, a collection of poetry and prose, where *Passage to India* as a separate entity makes its final appearance. By 1881 Whitman had abandoned his earlier plan for *Passage to India*, and he distributed these poems in this final edition of *Leaves of Grass*.

The 1871 single-poem supplement *After all, Not to Create only* (final title, 'Song of the Exposition') was reset for inclusion in the four-poem supplement *Centennial Songs - - - 1876* (copyright 1875) that was annexed to *Two Rivulets*. The 1872 supplement *As a Strong Bird on Pinions Free*, containing the Preface and seven poems was also annexed to *Two Rivulets*. The poems in both supplements were distributed in 1881, where the title-poem of the latter becomes 'Thou Mother with Thy Equal Brood'.

The 1888 *November Boughs* contains a collection of poems titled 'Sands at Seventy'; these poems were added to the 1888 impression of *Leaves of Grass* as a separate 'Annex to preceding pages' (the page numbering was altered to follow *Leaves of Grass* in continuous pagination). However, for the 1888 *Complete Poems & Prose*, Whitman included *November Boughs*, with 'Sands at Seventy' again appearing within this prose collection. But in the 1889 impression of *Leaves of Grass*, 'Sands at Seventy' appears as in *Leaves of Grass* 1888, as an annex, with continuous pagination; in 1891-2 'Sands at Seventy' becomes the '1st annex'. The final supplement *Good-Bye my Fancy*, 1891, becomes in *Leaves of Grass* 1891-2 (with continuous pagination) the '2d annex'.

### 3

Until *Leaves of Grass* 1871 and *Two Rivulets* 1876, change was the unchanging characteristic of Whitman's editing of his poems. The 1881 edition finally conformed to his conception of his book as 'a single poem'. That Whitman's 'poem' (meaning *Leaves of Grass*) was more successful from the beginning than he realized is attested by the present-day admiration of critics for the early editions. Malcolm Cowley in his Introduction to a reprint of the 1855 edition (New York: Viking Press, 1959) called it 'Whitman at his best', and Roy Harvey Pearce in his Introduction to a facsimile edition of the 1860 *Leaves of Grass* (Ithaca: Cornell University Press, 1961) called that edition 'an articulated whole', which no later edition, in his estimation, achieved. But if no such unity was attained in later editions before 1881, they were enriched by the lyrics of *Drum-Taps* and its *Sequel*, the *Passage to India* supplement, and by the

steady enlargement of the poet's social involvement and spiritual sensibility. He was dedicated to the adventure of 'My Book and I', as he phrased it in an 1889 essay—the steady unfolding of a sentient life and intelligence.

It was in the 1856 (second) edition that Whitman began his life-long practice of revising poems already in print, while he added new poems to *Leaves of Grass*, which in turn underwent subsequent revision. Over the years his revisions ranged from a continual probing for the exact word or phrase, to the alteration or deletion of entire lines, stanzas, and even poems, to the salvaging of lines from a rejected poem to form a new poem, to the conflation of two separate poems to form a single poem. Ultimately, the poet's authority for this method of revision was inherent, he thought, in nature. Nature became his acknowledged mentor in 'A Backward Glance o'er travel'd Roads' (1888), which became the concluding afterword for his poems. He asserted that the natural growth of a poem resembles the phylogenetic stages of growth and change in the evolving forms of nature.

In 'A Backward Glance', the poet declared that his poems 'began to be in the spirit of the morning', and like other living organisms, they followed 'the clue and purpose of Nature'. From this purpose perhaps arose the larger structure of *Leaves of Grass*: the gradual association of poems in groups with respect to idea and function. This structure began to be evident in 1860. As finally consummated in 1881, the 'clusters' of poems again echoed 'the clue of nature' by resembling the phylum of symbiotic natural species.

To Whitman many poems seemed to possess an almost biological fecundity. To take but one example, in the first *Leaves of Grass* (1855) there were only twelve poems, all untitled. In subsequent editions one of the poems, later titled 'Great are the Myths', was revised, lengthened, shortened, then excluded in 1881, except for the poem entitled 'Youth, Day, Old Age and Night', which survived in 1881. Examples of conflation are fewer, but the total is still impressive. Most noteworthy was Whitman's introduction of lines, almost verbatim, from the prose 1855 'Preface' into the texts of numerous poems, but especially in 'By Blue Ontario's Shore', 'Song of Prudence', and 'Song of the Answerer'. Quite differently, 'Thou Mother with Thy Equal Brood' represents the conflation of the volume-title poem *As a Strong Bird on Pinions Free*, with another poem in that volume, 'One Song, America, Before I Go'. 'Song of the Answerer', mentioned above, was created by the conflation in 1881 of 'Now List to my Morning's Romanza' with 'The Indications'.

In this *Variorum* all poems are given chronologically, from the 1855 to the final 1881 edition. In this manner, the reader can follow the growth of *Leaves of Grass* from edition to edition. The text of each poem is that of the final 1881 edition (or, if a poem is dropped along the way, the text is that of its final appearance in *Leaves*), with textual variants given in strict chronological order from the earliest edition to

the last. Those collections of poems annexed to the 1881 edition, e.g. 'Sands at Seventy' and 'Good-Bye my Fancy' are given following the 1881 poems. The conflation of two or more poems follows the same pattern; however, after the date of its separation from the original poem, the derived poem is printed below the text of the original poem. If more than one poem is derived from the same poem, they are shown following the original poem in the same sequence with 'A' and 'B' added to the number; see, for example, No. 30, 'Respondez!' and 30A, 30B.

*Leaves of Grass* first assumed its permanent form after twenty-five years of revision and distribution in the edition published by James E. Osgood in Boston, dated 1881-82. This represented the final selection and grouping by clusters of the poems that we call the 'canon'. The moderate alteration of successive impressions of *Leaves of Grass* after 1881—manufactured continuously from the same electrotyped plates—did not require the extension (or spill-over) of a single line of the text.

#### 4

Here it becomes necessary to make a clear distinction in *Leaves of Grass* between 'edition' and 'impression', a distinction that has been blurred since Whitman placed on the verso of the 1891-2 title-page what he regarded as the nine 'editions', listing them by dates and copyrights: 1855, 1856, 1860, 1867, 1871, 1876, 1881, 1888 and 1891. (The posthumous 1897 *Leaves of Grass*, which included the annex 'Old Age Echoes', has come to be designated as the tenth edition, but in this *Textual Variorum* we are concerned only with those *editions* published during Whitman's lifetime, relegating the 'Old Age Echoes' poems to Appendix A III 757-765.)

Whitman was using the word 'edition' in a loose sense. Ronald B. McKerrow's definition of an 'edition'—*An Introduction to Bibliography for Literary Students* (Oxford: Clarendon Press, 1927), p. 175, as 'the whole number of copies of a book printed at any time or times from one setting-up of type (including copies printed from the stereotype or electrotype plates made from that setting-up of type)' is generally accepted. Fredson Bowers, more recently in his *Principles of Bibliographical Description* (Princeton: Princeton University Press, 1949), says essentially the same thing, and adds: 'a new major edition is not created except by a complete resetting of the type. . . . All the copies of any single edition are not necessarily printed at any one time but may accumulate from a series of separate *impressions* removed from each other in date; that is, the original type-pages or their equivalents may be placed on the press at any time and fresh copies of the book printed as demand warrants. . . . Copies of each impression compose a part of an edition; therefore, the tenth impression of a book (the tenth time the type or plates have been imposed and printed from as a separate and complete *total* operation) is as much a part of the first edition of a book as is the original first impression' (p. 379). 'An impression is a separate and complete run of the sheets through the press using the edition typesetting. Some impression sheets are identical with preceding impressions; others are differentiated

only in the publisher's note which adds the fact of the new impression. However, various normal changes may take place. If an impression is made in a different year, the date on the title-page may be altered or a new plate made from a reset title. . . . In an impression 'Simple misprints such as wrong pagination, turned letters, and misspelled words could be corrected . . . by altering the plate. . . . Small authorial corrections or alterations not involving much expense to the publisher could be made. . . . All these matters must be regarded as normal between impressions and as insufficient to create a new edition. . . .' (p. 385-386).

Actually there are not nine editions of *Leaves of Grass*, but only six. With the first three editions, 1855, 1856, and 1860, there are no problems: each was printed from one setting-up of type, each contained new material, differently arranged, and the format of each book was wholly new. The fourth, 1867 (copyright 1866), was also a new edition, containing six new poems. Without a change on the title-page Whitman later added 1: *Drum-Taps*, then 2: with *Drum-Taps* added *Sequel to Drum-Taps* and finally 3: *Songs Before Parting* with *Drum-Taps* and *Sequel* added, each annex with its own title-page and its own pagination. The first part of the book, pp. 1-338, was printed from the 1867 *Leaves of Grass* plates.

The next *Leaves of Grass*, with 1871 on the title-page but copyright 1870, is a new edition, but became bibliographically more complicated. He later bound-in the supplement *Passage to India*, with its own title page, with the 1871 sheets. The next impression of *Leaves of Grass* 1871 bears the 1872 date on the title-page, with *Passage to India* again bound-in. With the 1872 title-page he later with *Passage to India* bound-in another annex, *After all, Not To Create only*, with its own title-page and pagination.<sup>2</sup> The copyright date on the verso of the *Leaves of Grass* title-page remained 1870; other title-pages are dated 1872 and 1876.

In 1876 Whitman, wishing to celebrate the country's 100th anniversary, published a 'Centennial Ed'n' of *Leaves*, so designated on the spine, with 1876 on both the title-page and the copyright page. However, it is not a new edition, because the plates from which it was printed are those of 1871; and the two previous annexes (the supplement *As a Strong Bird on Pinions Free* [1872] with several minor changes, was newly added, as was *Centennial Songs - - - 1876*), with some new poetry and prose, were collected in a companion volume, *Two Rivulets* (title-page, 1876; copyright, 1875).<sup>3</sup> The phrase, 'Author's Edition', appears on the title-page of both *Leaves of Grass* and *Two Rivulets*. The early impression of 1876

<sup>2</sup> Whitman made minor alterations in punctuation and capitalization in the plates of the 1872 annex, *Passage to India*, and additionally added the poem, missing in 1871, to the 1872 *Passage*, "To You (Let us twain)", p. 114, which he retained when *Passage to India* was annexed to 1876 *Two Rivulets*. The poem was excluded in 1881. For these and other changes, see Appendix B, III 767-769; for 71[PI]-72[PI], see also note following 72[PI]-76[PI], 'Key to Abbreviations and Symbols', I xxix.

<sup>3</sup> *Two Rivulets* contains fourteen poems, including the title-poem, and *Centennial Songs - - - 1876*, three of four that are new to book publication.

*Leaves*, the 'Centennial Ed'n --- 1876', has 'With Portraits and Intercalations' printed on the title-page, indicating that four (later six) short poems were printed on slips of paper and pasted on partially blank pages in the book, and a list of these poems was also printed on slips and pasted at the end of the tables of contents. These paste-on intercalations proved to be a preliminary step: Whitman later printed four of these poems, 'The Beauty of the Ship', 'As in a Swoon', 'When the Full-grown Poet Came', and 'After an Interval' within the text itself of the 1876 *Leaves of Grass*, 'Author's Edition, With Portraits from life', and in the same location as the printed slips, with the titles now printed in the contents page. (Whitman revised even here; there is one minor alteration between the paste-on 'The Beauty of the Ship' and its printed version.) Of the four poems printed in the 1876 *Leaves*, three were excluded in 1881, with 'When the Full-grown Poet Came' reappearing in 'Sands at Seventy'. Additionally, in both impressions of the 1876 *Leaves* the prefatory poem 'Come, said my Soul' appears on the title page.<sup>4</sup>

The actual sixth edition, though called the seventh by Whitman (and so repeated by others since then), was published by James R. Osgood and Company, Boston, in October 1881. The 1881 edition contained seventeen new poems. The plates for this book, pp. 3-382, were used for all later authorized printings of *Leaves of Grass* during Whitman's lifetime, no matter what appeared on the title-page or on its verso. Osgood was threatened with prosecution for circulating an obscene book.<sup>5</sup> He sold the plates in May 1882 to Whitman, who once again became his own publisher. About 100 unbound copies of the 1881 sheets were issued with a new title-page, imprinted 'Author's Edition' (Camden, N. J., 1882)<sup>6</sup>; some sheets went to England and were

<sup>4</sup> The 1876 *Leaves* has two substantive alterations not found in the 71 *Leaves*. The transposition of 'is it' in line 55 of 'Great are the Myths' and the poem-title 'The Wound-Dresser' for 'The Dresser' appear only in those impressions of the 76 *Leaves* that bear the intercalations printed within the text. See Appendix B, III 767-769.

<sup>5</sup> The District Attorney in Boston advised Osgood 'of the Public Statutes respecting obscene literature and suggest[ed] the propriety of withdrawing the same from circulation and suppressing the editions thereof'. Osgood asked Whitman's 'consent to the withdrawal of the present edition and the substitution of an edition lacking the obnoxious features' (*Correspondence*, ed. Edwin H. Miller, 3, New York: New York University press, 1964, 267 and n. 16). Following an exchange of correspondence, Whitman had agreed to make some alterations in 'I Sing the Body Electric', 'A Woman Waits for Me', and 'Spontaneous Me', three poems in the 'Children of Adam' section of *Leaves*. 'All those lines & passages marked in pencil to come out, & in their places to be exactly filled with other matter—so that they will superficially present the same appearance as now. The whole thing [in altering the plates] would not involve an expense of more than from 5 to \$10 —' (270-271). The marked-up copy of *Leaves of Grass* cannot be located. However, the wholesale excisions later insisted upon by the District Attorney and Osgood (270, n. 22), were totally unacceptable to Whitman, who had agreed only to 'several minor changes & alterations, words & lines' in 'Children of Adam' (270-271, n. 23). For the exchange between Whitman and Osgood from the beginning, see 224 *et passim*.

<sup>6</sup> Carolyn Wells and Alfred F. Goldsmith, *A Concise Bibliography of the Works of Walt Whitman* (Boston: Houghton Mifflin and Co., 1922), p. 25. These 'scarce' copies, issued

bound and published with a new title-page, as the 'Author's Copyright Edition' by David Bogue, 3 St. Martin's Place, Trafalgar Square, London, W.C. 1881.

Despite changes on the title-page, first with the imprint of Rees Welsh & Co., Philadelphia, 1882, then David McKay, Philadelphia, 1883, 1884, 1888, and the use of the annexes 'Sands at Seventy' and 'A Backward Glance o'er Travel'd Roads' (prose), the plates for pp. 3-382 of the 1881 Osgood *Leaves of Grass* continued to be used. Whitman referred to the 1882 Rees Welsh impression as a 'fac-simile of the Boston ed'n' (*Correspondence*, 3, 297), but this was not exactly the case. From the 1882 to the 1889 *Leaves of Grass* Whitman quietly made minor alterations in the 1881 plates. The 1882 impression has four minor changes in punctuation and the addition of a (n incorrect) grave accent to a word. He also dropped the prefatory poem 'Come, said my Soul' from the title page. The 1883 and 1884 impressions (McKay, Philadelphia—the 1884 was also issued in Glasgow by Wilson & McCormick) remained unaltered, except for the title-pages. To the 1888 *Leaves*, which again bears no plate alterations beyond those made in 1882, he added the annex 'Sands at Seventy', with continuous pagination, [383]-404.<sup>7</sup>

In 1888, using the corrected 1881 plates, Whitman issued the 'COMPLETE | POEMS & PROSE [as though hand lettered] | OF WALT WHITMAN | 1855 . . . 1888 | AUTHENTICATED & PERSONAL BOOK (*handled by W. W.*) . . . | *Portraits from Life* . . . Autograph'. (This has been incorrectly referred to as the eighth edition.) The prose section contains all of the previously published *Specimen Days and Collect* (1882-83) and *November Boughs*. The prose selections, with minor alterations, were printed from the original plates.

It was in the 1888 *Complete Poems & Prose* that Whitman attended to what in effect were his final alterations in the 1881 plates. Of the sixteen changes only two were substantive. The remainder correct misspellings, refine punctuation, and the like. Once again the prefatory poem 'Come, said my Soul' surfaces on the title-page.<sup>8</sup>

On 31 May 1889, Whitman's birthday, he issued *Leaves of Grass* with the follow-

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following the suppression of the Boston edition but before the 1882 Rees Welsh & Co., impression, differ from the Osgood 1881 *Leaves* by the inclusion of the prefatory poem 'Come, said my Soul' on the new title-page. This poem had appeared previously on the title-page of the 1876 *Leaves*.

<sup>7</sup> There is a printing of *Leaves*, properly 1888, with 'Sands at Seventy', that bears an 1884 McKay title-page. In the 1888 and 1889 *Leaves*, the (separate) annex 'Sands at Seventy' has the new penultimate poem 'Old Age's Lambent Peaks', missing from the 'Sands at Seventy' as included in *November Boughs* (1888) and from *November Boughs* when it was added entire to *Complete Poems & Prose*, 1888. This poem was retained in the 'Sands at Seventy' annex in the 1891-2 *Leaves of Grass*.

<sup>8</sup> Though Whitman was quite ill at this time, he kept a close eye both on these alterations and on the production of the volume itself. See Horace Traubel, *With Walt Whitman in Camden*, 2 (New York: Mitchell Kennerley, 1915), 132, 223, 237, 238, 244, 271, 309, 317, 399.

ing on the title-page: 'PORTRAITS FROM LIFE. AUTOGRAPH. SPECIAL ED'N. | (300 copies only printed—\$5 each.)' 'Sands at Seventy' is once more annexed with continuous pagination; the prose selection 'A Backward Glance o'er travel'd Roads', [1]–18, is added. Two alterations that correct misspellings appear in *Leaves of Grass* 1889. These were his final changes for the text of *Leaves of Grass*, pp. 3–382. In 1889 he again dropped the prefatory poem 'Come, said my Soul' from the title-page, but added it to the title-page of *Leaves of Grass* 1891–2. The copy-text for *Leaves of Grass*, then, is not 1881 as has been generally assumed, but with the addition of the prefatory poem, missing from 1889, which otherwise would have had the designation, the 1891–2 *Leaves*, the so-called 'Death-bed edition', 'PHILADELPHIA | DAVID MCKAY, PUBLISHER | 23 SOUTH NINTH STREET | 1891–2'.

The misnamed 'Death-bed edition' derives from an advanced copy of the 1891–2 *Leaves of Grass* 'hastily assembled in December, 1891, from unbound sheets of the 1889 reprint [with 'Sands at Seventy' and the newly added second annex 'Good-Bye my Fancy' and 'A Backward Glance o'er Travel'd Roads'] so that Whitman might hold the promised "new edition" in his hands before he died'.<sup>9</sup> Whitman died 26 March 1892.

This copy, with the final, corrected 1889 *Leaves*, bears Whitman's holograph inscriptions and was undoubtedly put together under his direction. However, presentation copies of *Leaves* were soon issued in dark brown and gray wrappers. The examination of a number of these copies in various collections indicates that these contain not the 1889 sheets but the uncorrected 1888 *Leaves of Grass* sheets, those with only the few alterations that Whitman had made from the 1881 to the 1882 *Leaves*. (According to Horace Traubel 100 copies with gray wrappers were issued. See *An Exhibition . . .* (The Feinberg Collection), p. 115, #332.) Here, as in the 1888 *Leaves* the annex 'Sands at Seventy' follows with continuous pagination, as does the newly added annex 'Good-Bye my Fancy' and 'A Backward Glance o'er Travel'd Roads'.

In a letter of 10 December 1891 to Richard M. Bucke, Whitman acknowledges Bucke's receipt of the 'paper copy complete L of G' and indicates that 'the regular forthcoming cloth b'd ed'n will be in new green & stamp—(more satisfactory)—' (*Correspondence*, 5, 271). Nevertheless, the non-variant 1888 sheets for *Leaves of Grass* were also bound in green cloth,<sup>10</sup> perhaps simultaneously with those in wrappers; later the corrected 1889 plates were used for the 1891–2 impression of

<sup>9</sup> Allen, *New Walt Whitman Handbook*, p. 158. This copy is in the Charles E. Feinberg-Whitman Collection, The Library of Congress. See *An Exhibition of the Works of Walt Whitman* (The Feinberg Collection) (Detroit: Detroit Public Library, 1955), p. 115, #331.

<sup>10</sup> A non-variant copy in green cloth is in the Oscar Lion Collection, The New York Public Library. See *Walt Whitman: The Oscar Lion Collection* (New York: The New York Public Library, 1953), p. 31. The copy is not so identified. A non-variant 1891–2 *Leaves of Grass* was also issued in a tan cloth binding. (Berg Collection, NYPL.)

*Leaves*, and this was bound in the now familiar green cloth. The covers are plain and the spine gold-stamped with the title and the names of the author and publisher.

Whitman was gravely ill at this time and apparently unaware that uncorrected non-variant copies of *Leaves of Grass* were being issued. The title-pages of the non-variant wrapper and cloth-bound and the variant cloth-bound copies of the 1891-2 *Leaves of Grass* are identical.<sup>11</sup> Whitman's final statement on the text of *Leaves of Grass* appears on the verso of each:

☞ As there are now several editions of L. of G., different texts and dates, I wish to say that I prefer and recommend this present one, complete, for future printings, if there should be any; a copy and fac-simile, indeed, of the text of these 438 pages. The subsequent adjusting interval which is so important to form'd and launch'd work, books especially, has pass'd; and waiting till fully after that, I have given (pages 423-438) my concluding words.

W.W.<sup>12</sup>

The *Variorum* will show that Whitman ultimately excluded nearly one out of ten poems that had appeared in *Leaves of Grass* from 1855 to 1881. Presumably many were discarded because of their lack of relevance to the developing idea of 'the poem' (the perfected *Leaves of Grass*).

<sup>11</sup> The 1888 *Leaves of Grass*, 3-382, is 12mo, with the final leaf cancelled, and 'Sands at Seventy', [383]-404, in two gatherings of six leaves, with the final leaf blank. The non-variant brown and gray wrapper and green cloth 1891-2 *Leaves of Grass* are similarly 12mo, with the final leaf cancelled and 'Sands at Seventy' in two gatherings of six leaves, with here the final leaf cancelled. For the additional material, 'Good-Bye my Fancy', [405]-422, and 'A Backward Glance o'er Travel'd Roads', [423]-428, are 12mo, with the final gathering of 'A Backward Glance', 429-438, in six leaves, with one blank. For the variant 1891-2 *Leaves* that Whitman 'recommend[ed] . . . complete, for future printings', the final, corrected plates of the 1889 *Leaves*, with those of 'Sands at Seventy', 'Good-Bye my Fancy', and 'A Backward Glance' were reimposed and a fresh impression was run in 8vo (with a final gathering for 433-438 of the five leaves, two blank). Undoubtedly this was done after the bindery had exhausted the supply of the 1888 *Leaves of Grass* sheets.

For a list of all variants within separate editions of, and annexes to, *Leaves of Grass*, see Appendix B III 767-769.

<sup>12</sup> Soon after, the corrected 1891-2 *Leaves of Grass* was issued in yellow wrappers, '50 cts.', with these alterations on the title-page: there is no date and the publisher McKay's address now reads '1022 Market Street'. Similarly, the 1891-2 *Leaves of Grass* containing the posthumous 'Old Age Echoes' (Boston: Small, Maynard; London: G. P. Putnam's Sons, 1898) is in the corrected text, as is the 'Popular edition . . . Complete', issued by the same firm in wrappers a year earlier. This corrected text has been honored by editors of popular reprints, although some, when they do not include prose selections, drop 'A Backward Glance'.



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## An Editorial Note on the Variorum

The Variorum provides readings, in context, of all revisions and additions made by Whitman in *Leaves of Grass* and in separately published supplements annexed to *Leaves*. The copy-text is that of Whitman's final, authorized impression of *Leaves of Grass*, the 1891-2. This impression incorporated all of the minor alterations made to that time in the plates of the 1881 (sixth) edition, in which Whitman settled on the final arrangements of poems and their special groupings or 'Clusters', to use his term. Thereafter, new poems were added in the annexes to *Leaves*, 'Sands at Seventy' and 'Good-Bye my Fancy'. Alterations were made in the 1881 plates in the 1882, 1888 (*Complete Poems & Prose*), and 1889 impressions. In 1891-2 Whitman added a final poem to the title-page not in 1889. (See Introduction, I xxiii-xxiv, and Appendix B, III 767-769).

The copy-text is 1891-2 but the poems are arranged in the order of their first appearance, from the 1855 to the 1881 editions, and thereafter for the final two annexes. (The posthumously published 'Old Age Echoes' is found in Appendix A, III 757-765.) Notes reconstruct *all* variant readings from the poem's initial appearance in whatever edition or annex to its appearance in the penultimate edition, the 1871, and impressions of that edition, and thereafter to the two final annexes. (For the order of appearance of the poems in *Leaves of Grass* and the annexes, see 'Chronological Order of Poems in *Leaves of Grass*', I xxxv-xlvii.)

Often from edition to edition Whitman's methods of revision were complicated. He not only dropped lines, stanzas, and entire poems along the way, but also added lines and stanzas to previously published poems. He shifted lines from one poem to another. He excluded a poem either outright or by using its text to form one or two other poems, or would conflate two separate poems into a single poem. He constantly attended to changes in diction and punctuation.

When a poem is excluded from *Leaves* before 1881, the copy-text is always that of its final appearance in *Leaves*. Such activities are recorded in the notes to the poems either directly, by cross-reference, or in skeletal form in the listing 'Chronological Order of Poems'.

Explanatory notes on Whitman's revisory procedures and notes on topical references in occasional poems are bracketed. However editorial attention is not called either to typographical errors in any of the editions of *Leaves* (e.g. 'abode' for

'adobie', I 20, 323), or to peculiarities of Whitman's orthography (e.g. 'finalè', II 277, 66). With the possible exception of the latter, Whitman invariably made such corrections in subsequent editions or in impressions of *Leaves* within an edition.<sup>1</sup> In short, the text of *Leaves* throughout the various editions is as Whitman published it.

Often Whitman changed his titles as he revised his poetry. All variant poem-titles are recorded in the apparatus. Titles as they *differ* from the first to the final 1881 title are given chronologically. When, for example, a title bears a final 1867 or 1871 (or earlier) heading, as the case may be, it means that in the *next edition*, e.g. from the 1867 to the 1871, or from the 1871 to the 1881, Whitman had then settled on his final title, the one that appears in 1881. (See II 329 and I 83 for an example of each.) Only in very complicated revisions are poem titles followed to 1881.

Whitman was inconsistent in his use of capitalization and lower-case lettering for his titles. In addition, generally the titles in the Contents page were used as a sort of shorthand for the titles in the text of *Leaves*. When inconsistencies occur, as they often do, the poem titles in the Variorum are those of Whitman's text. There is one exception. The titles in the text of the final 1881 edition are in capitals, when the poems are not in cluster arrangements, and in small capitals when they are. Sub-titles are in lower-case italics, or in one instance, roman. Titles in the Contents page are in capitals and small capitals. Whitman's capitals and small capitals of the Contents page are given in the Variorum in the familiar capital and lower case, except when such titles appear in abbreviated form, as they occasionally do, or when they differ from the titles in the text in matters of punctuation, in which case the text is followed. The same applies to the annexes 'Sands at Seventy' and 'Good-Bye my Fancy'.

From 1860 to 1881 Whitman often arranged his poems in 'Clusters'. These are recorded in full in 'Cluster Arrangements in *Leaves of Grass*', I lvii-lxxv.

For editorial procedures used in the notes on the variant readings, see the 'Key to Abbreviations and Symbols', below.

<sup>1</sup> Occasionally battered type (or light or heavy inking) mars a clear reading of letter(s) or punctuation. In such instances the reading was checked against other impressions within an edition. E.g. in I 34, 553, the internal comma in 'rising, freshly' ('Hefts of the moving world at innocent gambols silently rising, freshly exuding,') is clear in 1881 *LG*, battered but clear in (Rees Welsh) 1882, but then battered and unclear to 89 and 91-2. In such instances the comma is retained without notice of battered type, since Whitman's intentions for the line were established in 1881, whose plates were used for all subsequent impressions from the final 1881 edition to 91-2.

When a reading because of battered type remains unclear, the punctuation as it appears in the text in question is given, with a bracketed editorial note, e.g. I 20, 323 ('In walls of adobie, in canvas tents, rest hunters and trappers after their day's sport,'): '55: of abode, in canvass ~ sport. [Probable broken comma or semicolon]'. (See 'Key to Abbreviations and Symbols', I xxx.) In 1855, line 323 occurs within a series of lines that are punctuated with terminal commas and semicolons, and within this context the note would clarify the appearance of a terminal period.

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## KEY TO ABBREVIATIONS AND SYMBOLS

(See 'Summary of Editions, Annexes, and Impressions of *Leaves of Grass*, 1855-1891-2', I liii-lv; 'Collated Editions, Supplements (Annexes), and Impressions of *Leaves of Grass*', I xlix-llii, and 'Appendix B', III 767-769)

- 55            The 1855 (first) edition  
56            The 1856 (second) edition  
60            The 1860 (third) edition  
65            *Drum-Taps* (Annexed to 1867; see below)  
65-6         *Sequel to Drum-Taps* (Annexed to 1867; see below)  
*Songs Before Parting*    Annexed to 1867; see below  
67            The 1867 (fourth) edition  
71            The 1871 (fifth) edition
- 72 }         Not editions of *LG* but impressions of 71. (A few citations reflecting alterations in the 71 plates will be listed as 72 and 76, but always preceded by the 71 reading)  
76 }
- 71[PI]       *Passage to India*, 1871. Annexed to 1871 edition. 72[PI] annexed to the 1872 impression of *LG* (see below)
- 72[PI]       A few alterations were made between 71[PI], 72[PI], and 76[PI] (annexed to *Two Rivulets*, 1876; see below). These are noted as 72[PI] or 76[PI]. Otherwise all references are to 71[PI]. (Note for 72[PI]: The 1871[PI] text also appears with the 72[PI] title-page when 72[PI] was annexed to *LG* 72. These copies do not contain the variants listed under 72[PI], for which impression Whitman made several minor alterations and eliminated one 71[PI] poem, 'Lessons'. [See III 607.] The citation '72[PI]' refers *only* to variants found in the 72[PI] impression, annexed to *LG*)
- 71[AA]       *After all, Not to Create only* (1871). Annexed to the 1872 impression of *LG* and later included as 'Song of the Exposition' in *Centennial Songs - - - 1876*, an annex in *Two Rivulets*

72[ASB]	<i>As a Strong Bird on Pinions Free</i> (1872). Annexed to <i>Two Rivulets</i>
76[TR]	The fourteen (unannexed) poems in <i>Two Rivulets</i>
76[CS]	<i>Centennial Songs</i> - - - 1876 (annexed to <i>Two Rivulets</i> )
81	The 1881 (sixth and final) edition. Thereafter the 1881 plates were used in all subsequent impressions of <i>LG</i> , to 1891-2
82	The 1882 (Rees Welsh & Co.) impression. Contains several alterations in the 81 plates
88[SS]	'Sands at Seventy' annexed to the 1888 impression of <i>LG</i> ; later to the final 1891-2 impression as '1st Annex' (Appeared initially in <i>November Boughs</i> , 1888)
88[CPP]	<i>Complete Poems &amp; Prose</i> (1888). Another 1888 impression of <i>LG</i> , but with most of the alterations made in the 81 plates
89	The 1889 impression of <i>LG</i> , with two final alterations made in the 81 plates; includes the annex 'Sands at Seventy'
91[GBF]	<i>Good-Bye my Fancy</i> (1891). Annexed to the final 1891-2 impression of <i>LG</i> as '2d Annex'
91-2	The final 1891-2 impression of <i>LG</i> , which includes the prefatory poem 'Come, said my Soul' on the title-page and with the annexes 'Sands at Seventy' and 'Good-Bye my Fancy'. (Copy-text for Variorum)
Copy-text.	
<i>LG</i>	<i>Leaves of Grass</i>
'Leaves of Grass'	A cluster title in 60, 67, 71, and in annexes <i>Songs Before Parting</i> and <i>Passage to India</i> —a poem title, followed by poem number
12, 15	Volume and page, followed by the line number

*Only readings different from those in the 91-2 copy-text are noted, often in two forms. E.g. 'Song of Myself', 12, 15.*

[91-2] I breathe the fragrance myself and know it and like it,

55-60: myself, and 67-71: myself, and ~ it;

The 55-60 notation indicates that in 55, 56, 60 the line read

I breathe the fragrance myself, and know it and like it,

Since the terminal punctuation for 55-60 is identical with 91-2, the notation cites only the variant 'myself, and'. The 67-71 notation has the ellipsis '~', which always stands for the part of the citation that is identical with the 91-2 copy-text and therefore is not repeated in the collation, except for the inclusion of the word before or after a cited variant that is intended to key the reader, here 'and' and

'it'. The 55-60 and 67-71 readings are the same, except that in 67-71 the terminal punctuation differs from that of 91-2. Thus here the symbol '~' stands for 'know it and like'. (Also, e.g. in 1 52, 850, the citation '55, 67-71: shovels;' indicates both that in these editions the line differs from 91-2 only in terminal punctuation, and that 60, not cited, is identical with the copy-text.)

*Line-break.* The virgule indicates:

1 A line-break in the collated text in which at one stage the variant line was two (or more) separate lines reworked to form a single line either prior to the final arrangement for *LG* in 1881, or in 1881. E.g. 'Song of Myself', 1 72, 1154.

[91-2] I waited unseen and always, and slept through the lethargic mist,  
55: I know I was even there . . . . I waited ~ always,/And slept  
while God carried me through

The collation indicates that line 1154 of 91-2 appeared in 55 as

I know I was even there . . . . I waited unseen and always,  
And slept while God carried me through the lethargic mist,

There is no citation for 60-71; in these editions the line was the same as in the copy-text. (In 55 especially, Whitman used '. . . .', '. . .', or '. .' to mark a rhythmical break within the line. With a rare exception, e.g. 11 529, 3 [65-6, variant], he abandoned this device thereafter, using instead conventional punctuation.)

2 The virgule indicates the point where the line ended in the collated text; no additional part of the line follows the virgule. E.g. 'Song of Myself' 1 1, 1.

[91-2] I celebrate myself, and sing myself,

55-60: myself,/67-71: myself; /

The collation indicates that from 55-60, line 1 read

I celebrate myself,

From 67-71 it read

I celebrate myself;

In this example, 'myself,' occurs twice in the copy-text line. Since only variants to the 91-2 line are cited throughout, 'myself,' is noted for 55-60 with a virgule; without one, such a reading would indicate a terminal ending identical with the copy-text line. Thus here 'myself,/' could refer only to the terminal ending for 55-60 of *the*

*first part of the copy-text line*, i.e. 'I celebrate myself,'. Similarly, for 67-71, 'I celebrate myself;/', a virgule indicates the terminal ending for the collated line. A more typical example would be from 'Out of the Cradle Endlessly Rocking', II 343, 1.

[91-2] Out of the cradle endlessly rocking,

60: the rocked cradle,/ 67: the rock'd cradle,/

The collation indicates that in 60, where the poem originates, line 1 read 'Out of the rocked cradle,' and in 67 'Out of the rock'd cradle,'. As only variants from the copy-text line are listed, there would be no citation for 71, which is the same as the copy-text line. (A rare period within the copy-text line would stand as internal—not terminal—punctuation in the collated line in the absence of a virgule. See e.g. I 59, 960; also somewhat differently, I 58, 946.)

3 The virgule indicates a hyphenated line-break occurring at the end of a line (caused by a spill-over), when it is uncertain whether the line in the collated text was to be hyphenated. E.g. 'Song of Myself', I 12, 190.

[91-2] I head his motions crackling the twigs of the woodpile,

56:wood-pile, 60:wood-/pile, 67-71:wood-/pile;

Here because the 55 reading matches the copy-text, there is no 55 citation. In 56 'woodpile,' was hyphenated. In 60, and in 67-71, the virgule is used to indicate that the word breaks to the next line, followed respectively by a comma and a semicolon. (See also, e.g. 'Song of the Broad-Axe', I 179, 59. Copy-text: 'workmanlike' 56: 'work-/man-like' 60-71: 'workman-/like').

*Other elements of hyphenation.*

- (En dash)

Words hyphenated in variant lines are of course also hyphenated in the apparatus, but only when they occur within the line and do not spill over to the next line. When this occurs because of the tight double-column format of the Variorum apparatus, a normally hyphenated word within a variant line that spills over to the next line is separated by an '-' to distinguish it from a single word the printer would customarily break at a line ending with a hyphen. E.g. 'Song of Myself', I 21, 338.

55: [The following line appears after 338:]

[1] A Louisianian or Georgian, a poke-  
easy from sandhills and pines,

56: [1] Poke-easy ~ sand-hills

- 60: [1] Georgian — a Poke-easy ~ sand-/  
hills
- 'poke-easy' is hyphenated within the line in 55, as it is again in 56 and 60 (there with a capital 'P'). But the 55 line breaks because of the apparatus format as above, and is thus recorded with an en dash, not with a hyphen. The 55 'sandhills' becomes in 56 'sand-hills', but in 60 breaks as 'sand-/hills' and is so noted in the apparatus.
- (Also in a somewhat different connection, see, e.g. I 3, 37, where 'yourself.' appears unhyphenated in 55-60, but because of the format breaks at 'your' and 'self.' In the apparatus it is separated at the break with a hyphen to indicate this.)
- † *Dagger*. Indicates that the variant line began here in edition(s) cited. E.g. 'Song of Myself', I 19, 312.
- [91-2] As the fare-collector goes through the train he gives notice by the jingling of loose change,
- 55: † The ~ train — he 56: † The ~ train, he 60: train, he 67-71: train, he ~ change;
- From 55 to 56 (with one intervening alteration) the line began with 'The fare-collector' and continued as in the copy-text; from 60 to 71, without the '†', as in the copy-text, with variants.
- Space (or no) space between lines E.g. in 'Song of Myself', I 50, 817: '[Space between 817 and 818]' indicates that in the variant 55-71 readings, line 817, with its terminal period concluded a stanza, and that 818 began another. In 'Song of Myself', I 53, 862, the notation '[No space between 862 and 863]' indicates that though in the copy-text line 862 ends a stanza and 863 begins another, in the variant readings these lines followed each other as part of the same stanza.
- [rom] Following a variant reading, indicates that the entire line was set in roman, though only a portion of it is cited in the collation. See, e.g. 'Song of Myself', I 51, 826.
- [Poem title] A title enclosed within square brackets derives from the first line of an excluded numbered poem, e.g. 'Calamus. 9' becomes '[Hours Continuing Long]' (II 379), or an excluded untitled poem, e.g. '[*Aroused and Angry*]' (III 630). Two exceptions: in one instance, in a complicated reading, a numbered title is bracketed, e.g. '[Chants Democratic. 6]' (I 252); in another (III 650) the untitled bracketed 76 prefatory poem '[Come, said my Soul]' was excluded from 81, but appears on the copy-text title page.

- \* Always signals Whitman's own note to poem, e.g. 'The Pilot in the Mist', III 704. (In several instances, Whitman also enclosed his own note to a poem within square brackets, but *under the poem title*, e.g. 'The Wallabout Martyrs', III 700. Editorial notes are always bracketed in the apparatus, following the *Title*-note.)
- o Indicates (editorially) the end of any division of a poem

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## Leaves of Grass: Textual Variorum

### CHRONOLOGICAL ORDER OF POEMS IN *LEAVES OF GRASS.*

The title is that of the poem's final appearance in *Leaves of Grass*, whether prior to, or in, the 1881 edition. Bracketed poem titles derive editorially from the first line of an excluded numbered poem, e.g. 'Calamus. 9' '[Hours Continuing Long]' (no. 83) or an excluded untitled poem, e.g. '[Aroused and Angry]' (no. 274). Two exceptions: in one instance in a complicated reading, the numbered title of the poem's final appearance is given, i.e. '[Chants Democratic. 6]' (no. 27) and in another, the untitled prefatory poem '[Come, said my Soul]' (no. 285), was excluded from 1881, but appears on the title-page of 1891-2.)

For a poem excluded from *Leaves of Grass* prior to (or after) 1881, the edition (or annex) of its last appearance is always bracketed next to the poem title, e.g. 'Solid, Ironical, Rolling Orb' [71] (no. 212), indicates that the poem's final appearance was in the 1871 edition.

Lettered subdivisions indicate:

1. That lines were drawn from a poem, e.g. no. 33, 'Apostroph' [60], excluded after 1860, to form 33A, 'O Sun of Real Peace' [71], excluded after 1871;
2. that a poem, e.g. 12A, 'Youth, Day, Old Age and Night', derived from the excluded no. 12, 'Great Are the Myths' [71];
3. that lines were drawn from a *retained* poem, e.g. no. 237, 'Small the Theme of My Chant', to form a separate poem, 237A, 'One's-Self I Sing';
4. or that, e.g. 7A, 'Now List to my Mornings Romanza' [71] and 7B, 'The Indications' [71], made their final appearance as individual poems in 1871 and were conflated to form no. 7, 'Song of the Answerer' in 1881.

For the disposition of all poems with lettered subdivisions, see the poem's *Title-note* and the apparatus.

*Note.* At a late stage it was necessary to expand the sequence of the poems in the 1860 'Debris' section, beginning with poem no. 157. In order to accommodate these changes without renumbering the poems in the Variorum, poems in this section only are numbered 157A, 161 A B C, etc. *For the 'Debris' section only* these are separate poems and not poems later derived from an original poem, as elsewhere throughout the Variorum.

1855

2.	A Song for Occupations	I 83
3.	To Think of Time	I 99
4.	The Sleepers	I 109
5.	I Sing the Body Electric	I 121
6.	Faces	I 132
7.	Song of the Answerer	I 137
7A.	Now List to my Morning's Romanza [71]	I 137
7B.	The Indications [71]	I 137
8.	Europe, The 72d and 73d Years of These States	I 144
9.	A Boston Ballad	I 146
10.	There was a Child Went Forth	I 149
11.	Who Learns My Lesson Complete?	I 152
12.	Great are the Myths [71]	I 155
12A.	Youth, Day, Old Age and Night	I 160

## 1856

13.	Unfolded Out of the Folds	I 160
14.	Salut au Monde! (See A Paumanok Picture, no. 318, where sect. 8, Salut au Monde!, 1871, becomes a separate poem in 1881)	I 161
15.	Song of the Broad-Axe	I 176
16.	By Blue Ontario's Shore	I 190
17.	This Compost	I 211
18.	To You (Whoever you are)	I 214
19.	Crossing Brooklyn Ferry	I 217
20.	Song of the Open Road	I 225
21.	A Woman Waits for Me	I 238
22.	On the Beach at Night Alone	I 241
23.	Excelsior	I 243
24.	Song of Prudence	I 244
25.	Assurances	I 248
26.	To a Foil'd European Revolutionaire	I 249
27.	[Chants Democratic. 6] [60]	I 252
27A.	Think of the Soul [71]	I 253
28.	Miracles	I 255
29.	Spontaneous Me	I 257
30.	Respondez! [71]	I 260
30A.	Reversals	I 264
30B.	Transpositions	I 265
31.	A Song of the Rolling Earth	I 265

## 1860

32	Starting from Paumanok	II 273
33.	Apostroph [60]	II 290

33A. O Sun of Real Peace [71]	II 292
34. Our Old Feuillage	II 293
35. With Antecedents	II 299
36. Song at Sunset	II 301
37. Thoughts (Of these years . . .)	II 304
38. To a Historian	II 307
39. Vocalism	II 308
40. Laws for Creations	II 310
41. Poets to Come	II 311
42. Mediums	II 312
43. On Journeys through the States	II 313
44. Me Imperturbe	II 314
45. I was Looking a Long While	II 315
46. I Hear America Singing	II 316
47. As I Walk These Broad Majestic Days	II 317
48. As I Ebb'd with the Ocean of Life	II 318
49. Myself and Mine	II 322
50. You Felons on Trial in Courts	II 325
51. Night on the Prairies	II 326
52. The World Below the Brine	II 327
53. I Sit and Look Out	II 328
54. All is Truth	II 329
55. Germs	II 330
56. [So Far, and So Far, and on toward the End] [60]	II 331
57. What Am I After All	II 332
58. Locations and Times	II 332
59. Now Lift me Close [67]	II 333
59A. To the Reader at Parting [71 PI]	II 333
60. A Song of Joys	II 333
61. Out of the Cradle Endlessly Rocking	II 343
62. Thoughts (Of public opinion)	II 351
63. To the Garden the World	II 352
64. From Pent-up Aching Rivers	II 352
65. One Hour to Madness and Joy	II 356
66. We Two, How Long We were Fool'd	II 358
67. Native Moments	II 359
68. Once I Pass'd through a Populous City	II 360
69. Facing West from California's Shores	II 361
70. [In the New Garden] [60]	II 362
71. Ages and Ages Returning at Intervals	II 362
72. O Hymen! O Hymeneel	II 363
73. I am He that Aches with Love	II 363
74. As Adam Early in the Morning	II 364

75. In Paths Untrodden	II 364
76. Scented Herbage of My Breast	II 365
77. Whoever You Are Holding Me Now in Hand	II 368
78. These I Singing in Spring	II 370
79. [States!] [60]	II 371
79A. Over the Carnage Rose Prophetic a Voice	II 371
79B. For You O Democracy	II 375
80. Not Heaving from my Ribb'd Breast Only	II 376
81. Of the Terrible Doubt of Appearances	II 377
82. [Long I Thought That Knowledge Alone Would Suffice] [60]	II 378
83. [Hours Continuing Long] [60]	II 379
84. Recorders Ages Hence	II 380
85. When I Heard at the Close of the Day	II 381
86. Are You the New Person Drawn toward Me?	II 382
87. Roots and Leaves Themselves Alone	II 383
88. Not Heat Flames up and Consumes	II 384
89. Trickle Drops	II 385
90. [Who Is Now Reading This?] [60]	II 386
91. Of Him I Love Day and Night	II 387
92. City of Orgies	II 388
93. Behold This Swarthy Face	II 389
94. I Saw in Louisiana a Live-Oak Growing	II 390
95. That Music Always Round Me	II 391
96. To a Stranger	II 392
97. This Moment Yearning and Thoughtful	II 393
98. I Hear It was Charged against Me	II 394
99. The Prairie-Grass Dividing	II 394
100. We Two Boys Together Clinging	II 395
101. O Living Always, Always Dying	II 396
102. When I Peruse the Conquer'd Fame	II 396
103. A Glimpse	II 397
104. A Promise to California	II 398
105. What Ship Puzzled at Sea	II 398
106. What Place is Besieged?	II 399
107. What Think You I Take My Pen in Hand?	II 399
108. No Labor-Saving Machine	II 400
109. I Dream'd in a Dream	II 400
110. To the East and to the West	II 401
111. Earth, My Likeness	II 401
112. A Leaf for Hand in Hand	II 402
113. Fast-Anchor'd Eternal O Love!	II 403
114. Sometimes with One I Love	II 403
115. That Shadow My Likeness	II 404

116.	Among the Multitude	II 405
117.	To a Western Boy	II 406
118.	O You whom I Often and Silently Come	II 406
119.	Here the Frailest Leaves of Me	II 407
120.	Full of Life Now	II 407
121.	O Magnet-South	II 408
122.	To Him That was Crucified	II 410
123.	To One Shortly to Die	II 411
124.	To a Common Prostitute	II 412
125.	To Rich Givers	II 413
126.	To a Pupil	II 413
127.	To The States, To Identify the 16th, 17th, or 18th Presidentiad	II 414
128.	To a Certain Cantatrice	II 415
129.	To The States	II 416
130.	To a President	II 416
131.	To Foreign Lands	II 417
132.	To Old Age	II 417
133.	To You (Stranger, if you passing . . .)	II 418
134.	To You (Let us twain . . .) [72PI]	II 418
135.	Mannahatta (I was asking . . .)	II 419
136.	France, the 18th Year of these States	II 421
137.	Thoughts—1: (Of the visages . . .) [67]	II 423
138.	See Thoughts (Of Ownership . . . / Of vista . . . 142.)	
139.	Thought (Of persons arrived . . .)	II 424
140.	Thoughts—4: (Of ownership . . .) [67]	II 425
141.	Thoughts (Of ownership . . . / Of waters . . .) [71]	II 425
142.	Thoughts (Of ownership . . . / Of vista . . .)	II 426
143.	Thought (Of Justice . . .)	II 427
144.	Thought (Of Equality . . .)	II 427
145.	Thought (As I sit with others . . .)	II 428
146.	Thought (Of what I write . . .) [71]	II 429
147.	Thought (Of obedience, faith . . .)	II 429
148.	Unnamed Lands	II 430
149.	Kosmos	II 432
150.	A Hand-Mirror	II 433
151.	Beginners	II 434
152.	Tests	II 434
153.	Savantism	II 435
154.	Perfections	II 435
155.	Suggestions [71]	II 436
156.	[Debris] [67] (He is wisest . . .)	II 438
157.	[Debris] [67] (Any thing is . . .)	II 438
157A.	Leaflets [67]	II 439

158. Stronger Lessons	II 439
159. Yet, Yet, Ye Downcast Hours	II 440
160. Offerings	II 441
161. Visor'd	II 441
161A. [Debris] [60] (One sweeps by, attended . . .)	II 442
161B. [Debris] [60] (One sweeps by, old . . .)	II 442
161C. [Debris] [60] (Three old men . . .)	II 443
162. Beautiful Women	II 443
162A. [Debris] [60] (What weeping face . . .)	II 444
162B. [Debris] [60] (I will take an egg . . .)	II 444
162C. [Debris] [60] (Behavior—fresh, native . . .)	II 445
163. Not the Pilot	II 446
164. As if a Phantom Caress'd Me	II 446
165. As the Time Draws Nigh	II 447
166. So Long!	II 448
1865 ( <i>Drum-Taps</i> )	
167. First O Songs for a Prelude	II 453
168. Shut not Your Doors	II 456
169. Cavalry Crossing a Ford	II 457
170. Song of the Banner at Daybreak	II 458
171. By the Bivouac's Fitful Flame	II 466
172. Eighteen Sixty-One	II 466
173. From Pau'manok Starting I Fly like a Bird	II 467
174. Beginning My Studies	II 468
175. The Centenarian's Story	II 469
176. Pioneer! O Pioneers!	II 474
177. Quicksand Years	II 479
178. The Wound-Dresser	II 479
179. When I Heard the Learn'd Astronomer	II 483
180. Rise O Days from Your Fathomless Deeps	II 483
181. A Child's Amaze	II 486
182. Beat! Beat! Drums!	II 486
183. Come Up from the Fields Father	II 488
184. City of Ships	II 490
185. Mother and Babe	II 491
186. Vigil Strange I Kept on the Field One Night	II 491
187. Bathed in War's Perfume [71]	II 493
188. A March in the Ranks Hard-Prest, and the Road Unknown	II 493
189. Long, too Long America	II 495
190. A Sight in Camp in the Daybreak Gray and Dim	II 495
191. A Farm Picture	II 497
192. Give Me the Splendid Silent Sun	II 497

193.	To a Certain Civilian	II 500
194.	Year of Meteors	II 501
195.	The Torch	II 503
196.	Years of the Modern	II 503
197.	Year that Trembled and Reel'd Beneath Me	II 505
198.	The Artilleryman's Vision	II 506
199.	O Tan-Faced Prairie-Boy	II 507
200.	Camps of Green	II 508
201.	As Toilsome I Wander'd Virginia's Woods	II 509
202.	Ashes of Soldiers	II 510
203.	The Ship Starting	II 512
204.	A Broadway Pageant	II 513
205.	Thick-Sprinkled Bunting	II 518
206.	Old Ireland	II 518
207.	Look Down Fair Moon	II 519
208.	Out of the Rolling Ocean the Crowd	II 520
209.	World Take Good Notice	II 521
210.	I Saw Old General at Bay	II 521
211.	Others may Praise What They Like	II 522
212.	Solid, Ironical, Rolling Orb [71]	II 522
213.	Hush'd be the Camps To-day	II 523
214.	Weave in, My Hardy Life	II 524
215.	Turn O Libertad	II 525
216.	Bivouac on a Mountain Side	II 526
217.	Pensive on Her Dead Gazing	II 526
218.	Not Youth Pertains to Me	II 528
1865-6 ( <i>Sequel to Drum-Taps</i> )		
219.	When Lilacs Last in the Dooryard Bloom'd	II 529
220.	Race of Veterans	II 540
221.	O Captain! My Captain!	II 540
222.	Spirit whose Work is Done	II 542
223.	Chanting the Square Deific	II 543
224.	I Heard You Solemn-Sweet Pipes of the Organ	II 546
225.	Not my Enemies Ever Invade Me [65-6]	II 546
226.	O Me! O Life!	II 547
227.	Ah Poverties, Wincings, and Sulky Retreats	II 548
228.	As I Lay With My Head in Your Lap Camerado	II 549
229.	This Day, O Soul [71PI]	II 550
230.	Old War-Dreams	II 550
231.	An Army Corps on the March	II 551
232.	Dirge for Two Veterans	II 552
233.	How Solemn as One by One	II 554

234.	Lo, Victress on the Peaks	II 555
235.	Reconciliation	II 555
236.	To the Leaven'd Soil They Trod	II 556

1867

237.	Small the Theme of My Chant	II 557
237A.	One's-Self I Sing	II 558
238.	The Runner	II 558
239.	Tears	II 559
240.	Aboard at a Ship's Helm	II 560
241.	When I Read the Book	II 561
242.	The City Dead-House	II 561

1871 (*Passage to India*)

243.	Gliding o'er All	III 563
244.	Passage to India	III 563
245.	Proud Music of the Storm	III 574
246.	[Ashes of Soldiers: Epigraph] [71PI]	III 582
247.	This Dust was Once the Man	III 582
248.	Whispers of Heavenly Death	III 583
249.	Darest Thou Now O Soul	III 584
250.	A Noiseless Patient Spider	III 585
251.	The Last Invocation	III 586
252.	As I Watch'd the Ploughman Ploughing	III 587
253.	Pensive and Faltering	III 587
254.	On the Beach at Night	III 588
255.	The Return of the Heroes	III 590
256.	The Singer in the Prison	III 597
257.	Warble for Lilac-Time	III 600
258.	Sparkles from the Wheel	III 602
259.	Outlines for a Tomb	III 603
260.	Gods	III 606
261.	Lessons [71PI]	III 607
262.	Now Finalè to the Shore	III 608
263.	As They Draw to a Close	III 609
264.	The Untold Want	III 610
265.	Portals	III 610
266.	These Carols	III 611
267.	Joy, Shipmate, Joy!	III 611

1871 (*After all, Not to Create only*)

268.	Song of the Exposition	III 612
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1871

269.	As I Ponder'd in Silence	III 625
270.	In Cabin'd Ships at Sea	III 626
271.	For Him I Sing	III 627
272.	To Thee Old Cause	III 628
273.	The Base of All Metaphysics	III 629
274.	[Aroused and Angry] [71]	III 630
275.	Adieu to a Soldier	III 630
276.	Delicate Cluster	III 631
277.	Ethiopia Saluting the Colors	III 631
278.	Still Though the One I Sing	III 632

1872 (*As a Strong Bird on Pinions Free*)

279.	My Legacy	III 633
280.	Thou Mother with Thy Equal Brood	III 634
280A.	One Song, America, Before I Go [72 ASB]	III 632
281.	The Mystic Trumpeter	III 641
282.	O Star of France	III 646
283.	Virginia—The West	III 648
284.	By Broad Potomac's Shore	III 649

1876

285.	[Come, said my Soul]	III 650
286.	As in a Swoon [91 GBF]	III 650
287.	The Beauty of the Ship [76]	III 651
288.	When the Full-grown Poet Came	III 651
289.	After an Interval [76]	III 652
290.	To the Man-of-War Bird	III 652
291.	From Far Dakota's Cañons	III 653

1876 (*Two Rivulets*)

292.	Two Rivulets [76TR]	III 655
293.	Or from that Sea of Time [76TR]	III 656
294.	Eidólons	III 657
295.	Spain, 1873-74	III 660
296.	Prayer of Columbus	III 661
297.	Out from Behind This Mask	III 665
298.	To a Locomotive in Winter	III 666
299.	The Ox-Tamer	III 668
300.	Wandering at Morn	III 669
301.	An Old Man's Thought of School	III 670

- |      |                           |         |
|------|---------------------------|---------|
| 302. | With All Thy Gifts        | III 671 |
| 303. | From My Last Years [76TR] | III 672 |
| 304. | In Former Songs [76TR]    | III 672 |
| 305. | After the Sea-Ship        | III 673 |

1876 (*Centennial Songs*)

- |      |                              |         |
|------|------------------------------|---------|
| 306. | Song of the Redwood-Tree     | III 674 |
| 307. | Song of the Universal        | III 679 |
| 308. | Song for All Seas, All Ships | III 682 |

1881

- |      |                                    |         |
|------|------------------------------------|---------|
| 309. | Thou Reader                        | III 684 |
| 310. | Patrolling Barnegat                | III 684 |
| 311. | The Dalliance of the Eagles        | III 685 |
| 312. | Roaming in Thought                 | III 685 |
| 313. | Hast Never Come to Thee an Hour    | III 686 |
| 314. | As Consequent, Etc.                | III 686 |
| 315. | Italian Music in Dakota            | III 687 |
| 316. | My Picture-Gallery                 | III 688 |
| 317. | The Prairie States                 | III 689 |
| 318. | A Paumanok Picture (See 14. above) | III 689 |
| 319. | Thou Orb Aloft Full-Dazzling       | III 690 |
| 320. | A Riddle Song                      | III 691 |
| 321. | What Best I See in Thee            | III 692 |
| 322. | Spirit That Form'd This Scene      | III 693 |
| 323. | A Clear Midnight                   | III 693 |
| 324. | As at Thy Portals Also Death       | III 694 |
| 325. | The Sobbing of the Bells           | III 694 |

1888 ('Sands at Seventy', in *November Boughs* 1888)

- |      |                                  |         |
|------|----------------------------------|---------|
| 326. | Mannahatta (My city's fit . . .) | III 695 |
| 327. | Paumanok                         | III 695 |
| 328. | From Montauk Point               | III 696 |
| 329. | To Those Who've Fail'd           | III 696 |
| 330. | A Carol Closing Sixty-Nine       | III 697 |
| 331. | The Bravest Soldiers             | III 697 |
| 332. | A Font of Type                   | III 698 |
| 333. | As I Sit Writing Here            | III 698 |
| 334. | My Canary Bird                   | III 699 |
| 335. | Queries to My Seventieth Year    | III 699 |
| 336. | The Wallabout Martyrs            | III 700 |
| 337. | The First Dandelion              | III 700 |
| 338. | America                          | III 701 |

339.	Memories	III 701
340.	To-day and Thee	III 702
341.	After the Dazzle of Day	III 702
342.	Abraham Lincoln, born Feb. 12, 1809	III 703
343.	Out of May's Shows Selected	III 703
344.	Halcyon Days	III 704
	(Fancies at Navesink: group title for 345-352.)	
345.	The Pilot in the Mist	III 704
346.	Had I the Choice	III 705
347.	You Tides with Ceaseless Swell	III 705
348.	Last of Ebb, and Daylight Waning	III 706
349.	And Yet Not You Alone	III 707
350.	Proudly the Flood Comes In	III 707
351.	By That Long Scan of Waves	III 708
352.	Then Last of All	III 708
353.	Election Day, November, 1884	III 709
354.	With Husky-Haughty Lips, O Seal!	III 710
355.	Death of General Grant	III 710
356.	Red Jacket (from Aloft)	III 711
357.	Washington's Monument, February, 1885	III 712
358.	Of That Blithe Throat of Thine	III 713
359.	Broadway	III 713
360.	To Get the Final Lilt of Songs	III 714
361.	Old Salt Kossabone	III 714
362.	The Dead Tenor	III 715
363.	Continuities	III 716
364.	Yonnonidio	III 716
365.	Life	III 717
366.	"Going Somewhere"	III 717
367.	True Conquerors	III 718
368.	The United States to Old World Critics	III 718
369.	The Calming Thought of All	III 719
370.	Thanks in Old Age	III 719
371.	Life and Death	III 720
372.	The Voice of the Rain	III 720
373.	Soon Shall the Winter's Foil Be Here	III 721
374.	While Not the Past Forgetting	III 722
375.	The Dying Veteran	III 722
376.	A Prairie Sunset	III 723
377.	Twenty Years	III 723
378.	Orange Buds by Mail from Florida	III 724

379.	Twilight	III 725
380.	You Lingering Sparse Leaves of Me	III 725
381.	Not Meagre, Latent Boughs Alone	III 726
382.	The Dead Emperor	III 726
383.	As the Greek's Signal Flame	III 727
384.	The Dismantled Ship	III 727
385.	Now Precedent Songs, Farewell	III 728
386.	An Evening Lull	III 729
387.	Old Age's Lambent Peaks—(First added in annex, 1888 <i>Leaves of Grass</i> )	III 729
388.	After the Supper and Talk	III 730

1891 (*Good-Bye my Fancy*)

389.	[Last Droplets]	III 730
390.	Sail Out for Good, Eidólon Yacht!	III 730
391.	Lingering Last Drops	III 731
392.	Good-Bye my Fancy	III 732
393.	On, on the Same, ye Jocund Twain!	III 732
394.	My 71st Year	III 733
395.	Apparitions	III 734
396.	The Pallid Wreath	III 734
397.	An Ended Day	III 735
398.	Old Age's Ship & Crafty Death's	III 736
399.	To the Pending Year	III 736
400.	Shakspere-Bacon's Cipher	III 737
401.	Long, Long Hence	III 737
402.	Bravo, Paris Exposition!	III 738
403.	Interpolation Sounds	III 738
404.	To the Sun-Set Breeze	III 739
405.	Old Chants	III 740
406.	A Christmas Greeting	III 741
407.	Sounds of the Winter	III 742
408.	A Twilight Song	III 742
409.	Osceola	III 743
410.	A Voice from Death	III 744
411.	A Persian Lesson	III 745
412.	The Commonplace	III 746
413.	"The Rounded Catalogue Divine Complete"	III 747
414.	Mirages	III 747
415.	L. of G.'s Purport	III 748
416.	The Unexpress'd	III 749
417.	Grand is the Seen	III 749
418.	Unseen Buds	III 750
419.	Good-Bye my Fancy!	III 750

420.	Ship Ahoy! [91GBF]	III 751
421.	For Queen Victoria's Birthday [91GBF]	III 751
422.	L. of G. [91GBF]	III 752
423.	After the Argument [91GBF]	III 753
424.	For Us Two, Reader Dear [91GBF]	III 753
1897 ( <i>Old Age Echoes</i> ) (See Appendix A, III 757-765)		
425.	To Soar in Freedom and in Fullness of Power	III 757
426.	Then Shall Perceive	III 758
427.	The Few Drops Known	III 758
428.	One Thought Ever at the Fore	III 759
429.	While Behind All Firm and Erect	III 759
430.	A Kiss to the Bride	III 760
431.	Nay, Tell Me Not To-day the Publish'd Shame	III 760
432.	Supplement Hours	III 761
433.	Of Many a Smutch'd Deed Reminiscent	III 762
434.	To Be at All	III 762
435.	Death's Valley	III 763
436.	On the Same Picture	III 764
437.	A Thought of Columbus	III 764



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COLLATED EDITIONS, SUPPLEMENTS (ANNEXES),  
AND IMPRESSIONS OF *LEAVES OF GRASS*

(See also 'Summary of Editions, Annexes, and Impressions of *Leaves of Grass*, 1855-1891-2', I liii-lv and 'Key to Abbreviations and Symbols', I xxix-xxxiv.)

- |  |   |
|--|---|
| 1855 <i>LG</i> (First edition)   | Brooklyn, N. Y.   |
| 1855 <i>LG</i> (Later issue, with four preliminary leaves containing press notices bound-in)   |   |
| 1856 <i>LG</i> (Second edition)  | Brooklyn, N. Y. [Fowler and Wells]  |
| 1860-61 (Third edition) (Orange cloth, has irregularly tinted engraved portrait)   | Boston, Mass. (Thayer and Eldridge)   |
| 1860-61 (Maroon cloth, with untinted engraved portrait)  |   |
| 1865 <i>Drum-Taps</i> (Supplement)   | New-York  |
| 1865-6 <i>Sequel to Drum-Taps</i> (Supplement) ( <i>Sequel</i> bound-in with <i>Drum-Taps</i> after Lincoln's death)                         | Washington, D. C.   |
| 1867 <i>LG</i> (Fourth edition) (With annexes <i>Drum-Taps</i> , <i>Sequel to Drum-Taps</i> , and <i>Songs Before Parting</i> , n.d.)        | New-York  |
| 1871 <i>LG</i> (Fifth edition)   | Washington, D. C.   |
| 1871 <i>Passage to India</i> (PI) (Supplement)   | Washington, D. C.   |
| 1871 <i>LG</i> with PI annexed   | Washington, D. C.   |
| 1871 <i>After all, Not to Create only</i> (AA) (Supplement)  | Boston, Mass. (Roberts Bros.)   |
| 1872 <i>LG</i> (Impression of 1871 <i>LG</i> ) with annex PI (See note following 72[PI]-76[PI], 'Key to Abbreviations and Symbols', I xxix)  | Washington, D. C.   |
| 1872 <i>As a Strong Bird on Pinions Free</i> (ASB) (Supplement)  | Washington, D. C.   |
| 1872 <i>LG</i> (Impression of 1871 <i>LG</i> ) with annexes PI and AA  | Washington, D. C.   |
| 1876 <i>LG</i> (Impression of 1871 <i>LG</i> ): ' <i>Author's Edition, With Portraits and Intercalations</i> '. (See 1876 <i>LG</i> , below) | Camden, N. J. (gilt on spine: ' <i>Centennial Ed'n---1876</i> '; half brown calf) |

- 1876 *LG* ([Later] impression of 1871 *LG*: '*Author's Edition, With Portraits from life*'. Contains a few variants not found in 1876 *LG*, above) Camden, N. J. (Half cream calf and marble boards)
- 1876 *Two Rivulets* (Gilt on spine: 'PROSE & VERSE'; '*Centennial Ed'n* - - - 1876'. With PI, ASB, and the supplement *Centennial Songs* - - - 1876 [CS]. See 1876 *Two Rivulets*, below) Camden, N. J. '*Author's Edition*'. Half brown calf. Uniform with 1876 *LG*, '*Centennial Ed'n: Author's Edition, With Portraits and Intercalations*') Camden, N. J. ('*Author's Edition*': half cream calf and marble boards. Uniform with 1876 *LG*, '*Author's Edition, With Portraits from life*')
- 1876 *Two Rivulets* (With PI, ASB, CS. Contains a few variants in PI and ASB not found in 1876 *Two Rivulets*, above)
- 1881 *LG* (Sixth and final edition) (Thereafter the 1881 plates were used in all subsequent impressions of *LG*: 1882 [Rees Welsh]-1891-2 *LG*, with alterations as noted) Boston, Mass. (James R. Osgood & Co., 1881-82)
- 1881 *LG* (1881 *LG*, Osgood sheets) (Author's Copyright Edition') London, Eng. (David Bogue, 3 St. Martin's Place, 1881)
- 1882 *LG* (1881 *LG*, Osgood sheets) ('Author's Edition') Camden, N. J. (1882)
- 1882 *LG* (Several alterations made) Philadelphia, Pa. (Rees Welsh & Co., 1882)
- 1883 *LG* Philadelphia, Pa. (David McKay, 1883)
- 1884 *LG* Philadelphia, Pa. (David McKay, 1884. Also with 'Putnam's' gold-stamp on spine; green cloth. Distributed in England through Putnam's London branch)
- 1884 *LG* Glasgow, Scotland. (Wilson & McCormick, 1884)
- 1888 *November Boughs* (The poems titled 'Sands at Seventy' (SS), p. 19-39, in this prose collection) Philadelphia, Pa. (David McKay, 1888)
- 1884 *LG* (SS, as a separate, annexed with continuous pagination, [384]-404; 1884 title-page, but properly 1888) Philadelphia, Pa. (David McKay, [1888])

- 1888 *LG* (With SS annexed) Philadelphia, Pa. (David McKay, 1888)
- 1888 *Complete Poems & Prose . . . 1855-1888* (CPP) Philadelphia, Pa. (Ferguson Bros., Printers, 1888)  
(With SS not a separate annex, but as in its initial appearance, in *November Boughs* [1888]; see above. Contains the bulk of the alterations made since *LG* 1882; see above)
- 1889 *LG* (with annex SS and 'A Backward Glance o'er Travel'd Roads. Contains final alterations for *LG*) No imprint, n.d., but 'Preface' dated 'May 31, 1889' Camden, New Jersey'. (Printer, Ferguson Bros., Philadelphia, Pa.)
- 1891 *Good-Bye my Fancy* (GBF) (Supplement) Philadelphia, Pa. (David McKay, 1891)
- 1891-2 *LG* (Contains all revisions of 82 *LG*, 88 CPP, and 89 *LG*, with annexes SS and GBF, 'A Backward Glance o'er Travel'd Roads', the prefatory poem 'Come, said my Soul' on title-page, and on its verso Whitman's authorization of this impression as his final choice for all future printings. *Copy-text for Variorum*) Philadelphia, Pa. (David McKay, 1891-2. Hardbound, green boards)
- Note:* 1891-2 *LG* (There are copies of 1891-2 in gray and brown wrappers, green cloth [as above], and tan cloth, bearing the same title-page and verso, annexes, and 'A Backward Glance . . .', but with the 88 SS text for *LG*. See Introduction, I xxii-xxv)
- 1892 *Complete Prose Works* (Contains several Poems excluded when GBF (91) annexed to 1891-2 *LG*) Philadelphia, Pa. (David McKay, 1892)
- LG* (n.d.) (Yellow wrappers, 'Price 50 cts'. On spine: 'Leaves|of|Grass|Complete|1892|WALT WHITMAN'. Contains 1891-2 title-page and Whitman's authorization for future printings of *LG* on the verso, but with up-to-date copyright notice. Impression of 1891-2 *LG*) Philadelphia, Pa. (David McKay)
- 1897 *LG* (Yellow wrappers, 'Popular Edition . . . Complete'. *LG* impression of 1891-2. Different title-page. Poem 'Come, said my Soul' on leaf following title-page, with Whitman's authorization on verso. With the posthumous 'Old Age Echoes' [see Appendix A, III 757-765]) Boston, Mass. (Small, Maynard & Co.); London G. P. Putnam's Sons)

1898 *LG* (Copyright 1897. Same text as 1897 *LG*, above; h.b. Boston, Mass. (Small, Maynard & Co.); London (G. P. Putnam's Sons)

1902 *Complete Writings*. (*LG* Vols. I-III of ten volumes) New York and London. (G. P. Putnam's Sons)

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*Note*: 1900 *LG* ('Including a Fac-simile autobiography[,] variorum readings of the poems and a department of Gathered Leaves [i.e. poems excluded from *LG*]'). Often mentioned as the first *LG* with variant readings, this is actually a new type-setting of the 1871 *edition of LG*, with variants for the 55, 56, 60, and 67 editions only, and with notes on additions to 1871; these readings are incomplete and contain errors) Philadelphia, Pa. (David McKay, n.d., copyright 1900)

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SUMMARY OF EDITIONS, ANNEXES, AND  
IMPRESSIONS OF *LEAVES OF GRASS*,  
1855-1891-2.

(See also 'Collated Editions, Supplements (Annexes), and Impressions of *Leaves of Grass*', I xlix-lii and Appendix B, III 767-769.)

*First edition*: Brooklyn, 1855. [Printed by Rome Brothers.] Copyright [May 15,]<sup>1</sup> 1855, by 'Walter Whitman', xii, [13]-95 p. front. (port.), 29 cm. Poet's name missing from title-page. Twelve untitled poems, preceded by an essay, without title, now called the '1855 Preface'. Later issue, with four preliminary leaves containing comments on the state of American letters and press notices bound-in. Three press notices are Whitman's own very favorable (anonymous) reviews of *Leaves of Grass*. These are from: the *Brooklyn Daily Times*, the *United States Review*, and the *American Phrenological Journal*.

*Second edition*: Brooklyn [Fowler & Wells], 1856. Copyright [September 11,] 1856. iv, [5]-384 p. front. (port.), 16 cm. 1855 'Preface' omitted, twelve 1855 poems titled, revised, distributed, with addition of twenty new poems. On backstrip, gilt quotation from Emerson's famous letter on the first edition: 'I Greet You at the Beginning of A Great Career'. (Poet's name missing from title-page, but now 'Walt Whitman' on copyright page, as in *Third Edition*, below.) On p. [343]-384, 'Leaves-Droppings': Emerson's letter of 21 July 1855, with Whitman's 'Dear Master' reply of August 1856, and press notices of the 1855 edition, with two, this time, of Whitman's anonymous reviews included.

*Third edition*: Boston, Thayer and Eldridge, Year 85 of the States, (1860-61). Copyright 1860, iv, [5]-456 p. front. (port.), 21 cm. (Orange cloth, with irregularly tinted engraved portrait; also in dark blue wrappers. Later, in maroon cloth, portrait without tint, with background details of engraving slightly touched up and engraver's block-signature shifted.) New arrangement, revised titles and emendations, many poems arranged in special, titled groupings, or 'clusters', for first time. 146 new poems.

<sup>1</sup> Full copyright dates are drawn from *Walt Whitman: A Catalogue Based Upon the Collections of The Library of Congress*, compiled by Harold W. Blodgett and Henry J. Dubester (Washington: The Library of Congress, 1955).

*Fourth edition*: New-York [W. E. Chapin, Printer]. Copyright 1866, iv, [5], [7]-338 p. 19 cm. Six new poems. Also, with annexes separately paged: with *Drum-Taps* (New-York, copyright [October 24,] 1865), iv, [5]-72, p. 19 cm; with *Drum-Taps, Sequel to Drum-Taps* (Washington, D. C., 1865-6) [Gibson Brothers, Printers] [ii], [3]-24 p. 19 cm; with *Drum-Taps, Sequel*, and *Songs Before Parting*, n.d., [ii], [3]-36 p., containing thirteen revised, previously published poems (from 1856-1860) [copyright with three annexes, October 20, 1866]; and with *Songs Before Parting*.

*Fifth edition*: Washington, D. C. [Printed by J. S. Redfield, New York], 1871, vi, [7]-384 p., 21 cm. Ten new poems. Also with annex, separately paged: *Passage to India*, Washington, D. C., 1871. [Electrotyped by Smith & McDougal, New York] Copyright [September 27,] 1870, iv, [5]-120 p. 21 cm. Twenty-four new poems.

1872 impression contains annex *Passage to India*, and later annexes *Passage to India* and *After all, Not to Create only* (final title, 'Song of the Exposition'), Boston, Roberts Bros., 1871. Copyright [November 3,] 1871, vii, [9]-24 p. 21 cm. (See note following 72[PI]-76[PI], 'Key to Abbreviations and Symbols', I xxix)

1876 impression (formerly called Sixth Edition). New title-page. '*Author's Edition, With Portraits and Intercalations*, Camden, New Jersey, 1876.' Gilt on backstrip: '*Centennial Ed'n ---1876*', Copyright [February 5,] 1876, vi, [7]-384 p. (2 ports.), 20 cm. Contains four intercalated poems, on printed slips, pasted on blank ends of p. 207, 'As in a Swoon'; p. 247, 'The Beauty of the Ship'; p. 359, 'When the Full-grown Poet Came'; and p. 369, 'After an Interval', with a slip identifying the poems, pasted on Contents page, vi. In some copies two other poems were intercalated: 'To the Man-of-War Bird' and 'A Death Sonnet for Custer' (final title, 'Far from Dakota's Cañons').

*Variant*: In '*Author's Edition, With Portraits from life*, Camden, New Jersey, 1876', the word '*Intercalations*' is missing; here the four poems are *printed* in the text on the same pages, with the titles in the Contents page. Contains several variants not found in 1876 '*Portraits and Intercalations*'. Non-variant and variant impressions come in different bindings. In both impressions of 1876 the nine-line prefatory poem 'Come, said my Soul' appears on the title-page.

As with the 1876 *Leaves of Grass*, a companion volume of poetry and prose, *Two Rivulets* ([printed in] Camden, New Jersey, 1876), appears in two impressions, non-variant and variant, and in uniform bindings matching those of 1876 *Leaves of Grass*. Each contains fourteen poems new to book publication, including the title-poem 'Two Rivulets', and three annexes, with separate pagination: *Centennial Songs - - - 1876* [printed in Camden, N. J.], (copyright 1875), [ii], [3]-18 p., a group of four poems, three new to book publication, i.e. 'Song of the Redwood-Tree', 'Song of the Universal', 'Song for All Seas', and one, *After all, Not to Create only* (1871) reset and titled 'Song of the Exposition'; *As a Strong Bird on Pinions Free*, Washington, D. C. 1872 [S. W. Green, Printer, New York],

(copyright [July 13,] 1872), x [4] [1]-14 [4] 10 p., (final poem title, 'Thou Mother with Thy Equal Brood'), with a Preface, seven poems, and eight pages of advertisements; and *Passage to India*. The prose work is *Democratic Vistas*, Washington, D. C., 1871 (copyright [September 27,] 1870).

*Sixth edition*: Boston, James R. Osgood & Co., 1881-82. Copyright [October 7,] 1881, [ii]-382 p. (port.), 19 cm. (Formerly called Seventh Edition.) Poems arranged in final order; later additions annexed to 1881 text. The 1881 plates were used in all subsequent impressions of *Leaves of Grass* during Whitman's lifetime, and thereafter, to 1897 (see below). (In 1882 [Rees Welsh], in 1888 (*Complete Poems & Prose*), and in 1889, minor alterations were made in the 1881 plates. *Impressions*:<sup>2</sup> Rees Welsh & Co., Philadelphia, 1882; David McKay, Philadelphia 1883; David McKay, Philadelphia, 1884;<sup>3</sup> David McKay, Philadelphia, 1888, with annex 'Sands at Seventy' (1888), [383]-404 p. (Copies bearing 1884 title-page with 'Sands at Seventy' are properly 1888); *Complete Poems & Prose of Walt Whitman 1855 . . . 1888* (formerly called the Eighth Edition), Ferguson Bros., Printers, Philadelphia, 1888, with 'Sands at Seventy' not a separate annex but included in the prose *November Boughs* (1888), as in its initial appearance; Ferguson Bros., Printers, Philadelphia, 1889, with annex 'Sands at Seventy', [383]-404 p. and 'A Backward Glance o'er travel'd Roads', iv, [5]-18 p.; and David McKay, Philadelphia, 1891-'2 with 'Sands at Seventy', 1st Annex [383]-404 p., 'Good-Bye my Fancy' (copyright 1891), 2d Annex [405]-422 p. and 'A Backward Glance o'er Travel'd Roads', [423]-438 p. The 1891-2 *Leaves of Grass* (formerly called the Ninth Edition), is often called the 'Death-bed Edition'. Whitman authorized this impression as his final choice for all future printings. (However, see Introduction, I xxiv-xxv.)

1897: Small, Maynard and Co., Boston, and G. P. Putnam's Sons, London, 446 p. Formerly called the Tenth Edition. Impression of *Leaves of Grass* 1891-2. Contains also the posthumous collection 'Old Age Echoes'. (See Appendix A, III 757-765.)

<sup>2</sup> The 1881 sheets were used for David Bogue, London, 1881, 'Author's Copyright Edition', and imprint of Camden, New Jersey, 1882 (with new title-page).

<sup>3</sup> Also Wilson & McCormick, Glasgow, 1884.



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## CLUSTER ARRANGEMENTS IN *LEAVES OF GRASS*

In his 1855 edition of *Leaves of Grass* Whitman printed twelve poems unnumbered and without titles, except for the running-heading 'Leaves of Grass'. In 1856 he added twenty new poems, and gave both titles and numbers (1-32) to all the poems. In 1860 he began arranging his poems, both old and new, in 'Clusters', to use Whitman's own term, or special groupings, except for a few that did not fit and were printed between the clusters. The clusters were: 'Chants Democratic and Native American' (introduced by a prelude called 'Apostroph' and followed by twenty-one numbered but otherwise untitled poems); 'Leaves of Grass', twenty-four numbered poems; 'Enfans d'Adam' (later 'Children of Adam'), whose theme was a return to a Garden of Eden innocence in sexual matters, fifteen numbered poems; 'Calamus', whose theme was 'manly love', forty-five numbered poems; 'Messenger Leaves', fifteen miscellaneous poems, most of them short, with titles; and three miscellaneous clusters, 'Thoughts', 'Says', and 'Debris'.<sup>1</sup> Several important poems stood outside the clusters: 'Proto-Leaf' (later 'Starting from Paumanok'), 'Walt Whitman' ('Song of Myself'), 'Salut au Monde!', 'A Word Out of the Sea' ('Out of the Cradle Endlessly Rocking'), 'Poem of the Road' ('Song of the Open Road'), and 'Crossing Brooklyn Ferry'. Nevertheless, the cluster titles and their contents, as well as their order in *Leaves of Grass*, marked the beginning of Whitman's attempt to give his book an 'organic' unity which would carry both thematic and symbolic meaning.

*Drum-Taps*, published in 1865 and added as an annex to the 1867 edition, was incorporated into 1871 as a separate cluster. *Sequel to Drum-Taps* (1865-6) was also added to the 1867 edition as an annex; it was later dropped as an annex, but a number of its poems were transferred to the 'Drum-Taps' and other clusters. The fourth edition also contained another separate publication called *Songs Before Parting* (the altered title later headed the cluster 'Songs of Parting' in 1871). But in 1867 the

<sup>1</sup> The genesis of most of the 1860 cluster arrangements in *Leaves of Grass* is found in Fredson Bowers' diplomatic text *Whitman's Manuscripts Leaves of Grass (1860) A Parallel Text* (Chicago: University of Chicago Press, 1955). For 'Enfans d'Adam', p. 58-67; 'Calamus', p. 67-121 (for both see also lxiii-lxxiv); 'Chants Democratic', p. 124-170; 'Leaves of Grass', p. 170-185; 'Messenger Leaves', p. 185-193; and 'Says', p. 228-233.

For Whitman's revisions of the 1860 cluster poems, see Arthur Golden, ed., *Walt Whitman's Blue Book The 1860-61 Leaves of Grass Containing His Manuscript Additions and Revisions*, 2 vols. (New York: The New York Public Library, 1968). In II, for 'Chants Democratic', 105-194; 'Leaves of Grass', 195-242; 'Enfans d'Adam', 287-314 (also xxvii-xxxi); 'Calamus', 341-378 (also xxii-xxvii); 'Messenger Leaves', 391-403; 'Thoughts', 408-411; 'Says', 418-420; and 'Debris', 421-425. For the groupings of tentative clusters in the *Blue Book* but not used in the next (1867) edition, including poems marked for inclusion in *Drum-Taps*, see II, Appendix A, 411-414.

clusters began to assume the shape of an archetypal plan, beginning with 'Inscription' (a single prelude poem), which in 1871 introduced a new cluster called 'Inscriptions'. The bibliographical history of the clusters now becomes so involved and tangled that no simple chronological listing of them can indicate their evolution.

Of the 190 poems in the 1871 *Leaves of Grass*, 161 are in clusters, but the clusters include seven groups called ambiguously 'Leaves of Grass', used initially in 1860 and dropped after 1871. These 'Leaves of Grass' groupings apparently received the poems for which Whitman had found no appropriate capsule. The clusters in 1871 are bibliographically complicated. 'Children of Adam', 'Calamus', 'Drum-Taps', and 'Songs of Parting' became permanent cluster titles, but Whitman had begun to shift poems from one cluster to another, to subtract and augment, and to continue modifying the titles of poems. 'Drum-Taps', for example, does not contain all of Whitman's war poems: they are also distributed through the three new clusters 'Marches Now the War Is Over', 'Bathed in War's Perfume', and 'Songs of Insurrection'. Some of these poems were never in *Drum-Taps*. Some originally in *Drum-Taps* and *Sequel* (1865-6) are now out of the 'Drum-Taps' cluster.

In 1881 Whitman settled on the final arrangement of poems in *Leaves of Grass*. He relegated later poems to the 'Annexes' 'Sands at Seventy' and 'Good-Bye my Fancy' and asked that future editors not alter in any way the ordering of the 1881 text—instructions which he himself followed in the final 1891-2 impression of *Leaves of Grass* (see Introduction, 1 xxii-xxv). In 1881 'Inscriptions' had grown from nine poems in 1871 to twenty-four in 1881; 'Children of Adam' had gained one poem; and from the original forty-five, 'Calamus' had shrunk to thirty-nine. From the beginning several of the more important poems, e.g. 'Song of Myself' and 'Crossing Brooklyn Ferry', remained outside any cluster.

In 1881 new clusters also appear: 'Birds of Passage', 'Sea-Drift' (now containing 'Out of the Cradle Endlessly Rocking'), 'By the Roadside', 'Autumn Rivulets', and 'From Noon to Starry Night'. Some of these clusters contain poems that Whitman had published in the supplements *Passage to India* (1871), *After all, Not to Create only* (1871), *As a Strong Bird on Pinions Free* (1872), and poems published with miscellaneous prose in *Two Rivulets* (1876). The 'Drum-Taps' cluster now contains forty-three poems. The *Sequel to Drum-Taps* poem 'When Lilacs Last in the Door-yard Bloom'd' is in a new cluster, 'Memories of President Lincoln'. Two other poems in this cluster are 'Hush'd be the Camps To-day' from 'Drum-Taps' and 'This Dust was Once the Man' from *Passage to India* (annexed to *Two Rivulets* in 1876). 'Songs of Parting' has increased from eight poems in 1871 to seventeen in 1881.

The tables below, supplemented by notes on individual poems in the *Variorum*, record the complete bibliographical history of the poems in the clusters of the editions of *Leaves of Grass* from 1860 to 1881.<sup>2</sup> The tables include all clusters for the

<sup>2</sup> This brief Introduction is intended to serve mainly as a guide to the arrangement of the clusters in *Leaves of Grass*. For a full discussion of their significance to *Leaves of*

final 1881 edition; the annexes 'Sands at Seventy' and 'Good-Bye my Fancy' were later collections appended to the 1881 text and were not clusters in Whitman's sense of the term.<sup>3</sup> (However, the eight-poem cluster 'Fancies at Navesink', contained in 'Sands at Seventy', is noted below, following the final entry in '*Clusters Dropped, with Poems Distributed*'.)

*Method:* In the following tables the *final 1881 cluster titles* are always given in small capitals. The poems contained in each cluster are also numbered (in boldface type) according to their first appearance in *Leaves of Grass*, as listed in the 'Chronological Order of Poems in *Leaves of Grass*', I xxxv–xlvii, to which all poems in the clusters are keyed. Abbreviated parenthetical notations following the poem numbers refer to preliminary clusters in editions prior to 1881 to which the particular poem was assigned. Such abbreviations are always in capitals. For example, the entry under the 1881 INSCRIPTIONS:

To a Historian (38) (CD 10, 60; I 71)

indicates that this poem had initially appeared as 'Chants Democratic' [CD] 10, in the 1860 [60] edition and later in 'Inscriptions' [I], in the 1871 [71] edition. (See 'Abbreviations and Symbols in Cluster Arrangements', below.) *All preliminary clusters that were retained in 1881, e.g. 'Children of Adam', are listed immediately below their final 1881 counterparts, with the distribution of poems noted by poem number.* A poem title followed simply by a number appears in a cluster arrangement for the first time, e.g. for 1881, INSCRIPTIONS, 'Thou Reader (309)'.

Preliminary clusters dropped from *Leaves of Grass* are given by edition in the section '*Clusters Dropped, with Poems Distributed*', which follows the final cluster SONGS OF PARTING. Throughout the '*Cluster Arrangements in Leaves of Grass*', only cluster poems are noted. In the various editions of *Leaves of Grass* from 1860 to 1881 relatively few poems remained unassigned to clusters. These tables enable the reader to follow in sequence the complicated manner in which Whitman shifted poems from cluster to cluster and added new poems to previously established clusters. The reader will also be able to trace those poems dropped from clusters after the 1871 edition and then relegated in 1881 to independent status, such as 'By Blue Ontario's Shore'.

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*Grass*, from edition to edition, see Gay Wilson Allen, 'The Growth of *Leaves of Grass*', p. 88-153, *The New Walt Whitman Handbook* (New York: New York University Press, 1975). See also the headnote for each final cluster title in *The Comprehensive Reader's Edition of Leaves of Grass*, ed. Harold W. Blodgett and Sculley Bradley (New York: New York University Press, 1965).

<sup>3</sup> The posthumous thirteen-poem collection 'Old Age Echoes', edited by Horace Traubel, one of Whitman's literary executors, and published in *Leaves of Grass* (Boston: Small, Maynard, 1897), is not included here. It has elsewhere been described as a cluster, but it is actually a grab-bag of oddments, scraps, rough drafts, poems previously published in magazines (1873-74), and in one instance five lines transcribed in verse form from a prose fragment by someone other than Whitman (probably by Horace Traubel) and in another a few phrases with fragments of trial lines. For 'Old Age Echoes', see Appendix A, III 757-765.

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 ABBREVIATIONS AND SYMBOLS IN CLUSTER  
ARRANGEMENTS

*Editions, Annexes, and Impressions of Leaves of Grass Cited* (See also 'Summary of Editions, Annexes, and Impressions of *Leaves of Grass*, 1855-1891-2', I liii-lv)

- 60 The 1860 (third) edition, in which Whitman inaugurated the cluster arrangements.
- D-T 65 *Drum-Taps* (1865), annexed to the 1867 edition—see below. In the 1871 edition—see below—the *Drum-Taps* poems were incorporated with changes into the text as a separate cluster with the same title; retained with changes in 1881.
- S D-T 65-6 *Sequel to Drum-Taps* (1865-6), as a continuation of *Drum-Taps*. Annexed to the 1867 edition. In 1871—see below—poems transferred to 'Drum-Taps' and elsewhere.
- SBP *Songs Before Parting*. Published separately and annexed to the 1867 edition. Contains two clusters. See below.
- 67 The 1867 (fourth) edition, to which with separate pagination, *Drum-Taps* 65, *Sequel to Drum-Taps*, 1865-6, and *Songs Before Parting*, n.d., were annexed.
- 71 The 1871 (fifth) edition, whose plates were used for the 1872 and 1876 impressions of *Leaves of Grass*, with several poems added to 76, as recorded below, not in 71 or 72.
- 71 PI *Passage to India*, separately published in 1871 and annexed to the 1871 edition; to the 72 impression of *Leaves of Grass*; and to *Two Rivulets*, 1876—see below.
- TR *Two Rivulets*. Contains poetry and prose; published as a companion volume to the 1876 impression of *Leaves of Grass*, honoring the nation's centennial.
- 81 The 1881 (sixth) edition, in which Whitman settled on the final arrangement of poems in *Leaves of Grass*.

*Final 1881 Clusters*

I	INSCRIPTIONS
CA	CHILDREN OF ADAM
CAL	CALAMUS
BP	BIRDS OF PASSAGE
S-D	SEA-DRIFT
BR	BY THE ROADSIDE

D-T	DRUM-TAPS
MPL	MEMORIES OF PRESIDENT LINCOLN
AR	AUTUMN RIVULETS
WHD	WHISPERS OF HEAVENLY DEATH
NSN	FROM NOON TO STARRY NIGHT
SP	SONGS OF PARTING

*Clusters in Editions of Leaves of Grass Prior to 1881*

1860

- CD 'Chants Democratic and Native American'. Dropped as a cluster after 1860, with poems distributed. Contained a prelude, 'Apostroph', and twenty-one numbered poems.
- LG 'Leaves of Grass', a *cluster*, not to be confused with the title of the book. In 1860 a group of twenty-four numbered poems. The 'Leaves of Grass' cluster title was also used in 1867; *Songs Before Parting*; 1871; and *Passage to India*. All LG cluster notations are to these groupings only. The context indicates references to the italicized book title *Leaves of Grass*.
- E d'A [CA] 'Enfans d'Adam'. 1860 title only; in 1867 and thereafter, 'Children of Adam' [CA]. Fifteen numbered poems.
- CAL 'Calamus'. Forty-five numbered poems. Title retained in all editions of *Leaves of Grass*.
- ML 'Messenger Leaves'. Fifteen titled poems. Dropped as a cluster after 1860, with the poems distributed.
- THOUGHTS 'Thoughts'. Seven numbered poems. In 1867, 1871, and 1881, individual lines, in a very complicated distribution, constitute separate poems. (See II, 423-429.)
- SAYS 'Says'. Eight numbered poems. Shortened to four numbered poems in 1867 as 'Says' and to four numbered poems in 1871 as 'Suggestions'; excluded after 1871.
- DEBRIS 'Debris'. Seventeen poems separated by ornaments. Six poems dropped after 1860. Six titled and distributed poems survive in 1881.
- 1867 No new clusters. Retains 'Children of Adam', 'Calamus', 'Leaves of Grass', 'Thoughts' 1-7, 'Says', 'Debris' (two poems survive under this heading; the others are titled and distributed).
- SBP *Songs Before Parting*. Annexed to 1867. Contains two clusters: 'Leaves of Grass' and 'Thoughts' 37 (a conflation of 1, CD 9, 60 and 2, LG 11, 60.)

1871

- I 'Inscriptions'  
 ANS 'The Answerer'  
 D-T 'Drum-Taps'  
 MNWO 'Marches Now the War is Over'  
 BWP 'Bathed in War's Perfume'  
 SI 'Songs of Insurrection'  
 SP 'Songs of Parting'  
 (Also 'Children of Adam', 'Calamus', 'Leaves of Grass', 'Thoughts',  
 'Suggestions' (in 1860-1867, 'Says'.))

*Passage to India* 1871

- AS 'Ashes of Soldiers'  
 PLBH 'President Lincoln's Burial Hymn' (title changed in 1881 to  
 MEMORIES OF PRESIDENT LINCOLN, with same poems included).  
 WHD 'Whispers of Heavenly Death'. (This cluster followed 'President  
 Lincoln's Burial Hymn'.)  
 S-SM 'Sea-Shore Memories'  
 NFS 'Now Finale to the Shore'  
 (Also a 'Leaves of Grass' cluster.)

*Two Rivulets* 1876

- CS 76 *Centennial Songs*, a separately published cluster annexed to *Two  
 Rivulets*.  
 TR 76 The title-poem 'Two Rivulets' and thirteen other poems in this  
 cluster open the volume *Two Rivulets*.  
 'Fancies at Navesink' A cluster in the annex 'Sands at Seventy', 1888-1891-2.

## CLUSTER ARRANGEMENTS, 1881

### INSCRIPTIONS

One's Self I Sing (237A) (Initially the opening poem in I 71. Reworked from the prefatory  
 67 poem 'Inscription' [237], later included in the annex 'Sands at Seventy' as 'Small  
 the Theme of My Chant'. See II 557-558)

As I Ponder'd in Silence (269) (I 71)  
 In Cabin'd Ships at Sea (270) (I 71)  
 To Foreign Lands (131) (ML 60; I 71)  
 To a Historian (38) (CD 10, 60; I 71)  
 To Thee Old Cause (272) (I 71)  
 Eidólons (294) (TR 76)  
 For Him I Sing (271) (I 71)  
 When I Read the Book (241) (I 71)  
 Beginning My Studies (174) (D-T 65; I 71)  
 Beginners (151) (LG 71)  
 To The States (129) (ML 60; SI 71)  
 On Journeys through the States (43) (CD 17, 60; LG 71PI)  
 To a Certain Cantatrice (128) (ML 60; SI 71)  
 Me Imperturbe (44) (CD 18, 60; LG 71)  
 Savantism (153) (LG 71PI)  
 The Ship Starting (203) (D-T 65)  
 I Hear America Singing (46) (CD 20, 60; ANS 71)  
 What Place is Besieged? (106) (NFS 71PI)  
 Still Though the One I Sing (278) (SI 71)  
 Shut not Your Doors (168) (D-T 65; NFS 71PI)  
 Poets to Come (41) (CD 14, 60; LG 4, 67; ANS 71)  
 To You (Stranger . . .) (133) (ML 60)  
 Thou Reader (309)

'Inscriptions' 1871

237A; 269; 270; 131; 38; 271; 241; 174; 272

#### CHILDREN OF ADAM

To the Garden the World (63) (E d'A 1, 60; CA 67-71)  
 From Pent-up Aching Rivers (64) (E d'A 2, 60; CA 67-71)  
 I Sing the Body Electric (5) (E d'A 3, 60; CA 67-71)  
 A Woman Waits for Me (21) (E d'A 4, 60; CA 67-71)  
 Spontaneous Me (29) (E d'A 5, 60; CA 67-71)  
 One Hour to Madness and Joy (65) (E d'A 6, 60; CA 67-71)  
 Out of the Rolling Ocean the Crowd (208) (D-T 65; CA 67-71)  
 Ages and Ages Returning at Intervals (71) (E d'A 12, 60; CA 67-71)  
 We Two, How Long We were Fool'd (66) (E d'A 7, 60; CA 67-71)  
 O Hymen! O Hymenee! (72) (E d'A 13, 60; CA 67-71)  
 I am He that Aches with Love (73) (E d'A 14, 60; CA 67-71)  
 Native Moments (67) (E d'A 8, 60; CA 67-71)  
 Once I Pass'd through a Populous City (68) (E d'A 4, 60; CA 67-71)  
 I Heard You Solemn-Sweet Pipes of the Organ (224) (S D-T 65-6; CA 71)  
 Facing West from California's Shores (69) (E d'A 10, 60; CA 67-71)  
 As Adam Early in the Morning (74) (E d'A 15, 60; CA 67-71)

'Enfans d'Adam' *Cluster*, 1860, numbered 1-15

63, 64, 5, 21, 29, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74

'Enfans d'Adam' *Poem Excluded from Leaves of Grass* after 1860: 70

*Poems Added to 'Children of Adam', 1871*: 208, 224 (With a slightly different ordering, the 1871 arrangement was retained intact in final 1881 Edition)

CALAMUS

- In Paths Untrodden (75) (CAL 1, 60; CAL 67-71)  
 Scented Herbage of My Breast (76) (CAL 2, 60; CAL 67-71)  
 Whoever You are Holding Me Now in Hand (77) (CAL 3, 60; CAL 67-71)  
 For You O Democracy (79B) (Formed in 67, with additions, from final three stanzas of  
 CAL 5, 60 ['States!' 79]; CAL 67-71)  
 These I Singing in Spring (78) (CAL 4, 60; CAL 67-71)  
 Not Heaving from my Ribb'd Breast Only (80) (CAL 6, 60; CAL 67-71)  
 Of the Terrible Doubt of Appearances (81) (CAL 7, 60; CAL 67-71)  
 The Base of All Metaphysics (273) (CAL 71)  
 Recorders Ages Hence (84) (CAL 10, 60; CAL 67-71)  
 When I Heard at the Close of the Day (85) (CAL 11, 60; CAL 67-71)  
 Are You the New Person Drawn toward Me? (86) (CAL 12, 60; CAL 67-71)  
 Roots and Leaves Themselves Alone (87) (CAL 13, 60; CAL 67-71)  
 Not Heat Flames up and Consumes (88) (CAL 14, 60; CAL 67-71)  
 Trickle Drops (89) (CAL 15, 60; CAL 67-71)  
 City of Orgies (92) (CAL 18, 60; CAL 67-71)  
 Behold This Swarthy Face (93) (CAL 19, 60; CAL 67-71)  
 I Saw in Louisiana a Live-Oak Growing (94) (CAL 20, 60; CAL 67-71)  
 To a Stranger (96) (CAL 22, 60; CAL 67-71)  
 This Moment Yearning and Thoughtful (97) (CAL 23, 60; CAL 67-71)  
 I Hear It was Charged Against Me (98) (CAL 24, 60; CAL 67-71)  
 The Prairie-Grass Dividing (99) (CAL 25, 60; CAL 67-71)  
 When I Peruse the Conquer'd Fame (102) (CAL 28, 60; CAL 67-71)  
 We Two Boys Together Clinging (100) (CAL 26, 60; CAL 67-71)  
 A Promise to California (104) (CAL 30, 60; CAL 67-71)  
 Here the Frailest Leaves of Me (119) (CAL 44, 60; CAL 67-71)  
 No Labor-Saving Machine (108) (CAL 33, 60; CAL 67-71)  
 A Glimpse (103) (CAL 29, 60; CAL 67-71)  
 A Leaf for Hand in Hand (112) (CAL 37, 60; CAL 67-71)  
 Earth, My Likeness (111) (CAL 36, 60; CAL 67-71)  
 I Dream'd in a Dream (109) (CAL 34, 60; CAL 67-71)  
 What Think You I Take My Pen in Hand? (107) (CAL 32, 60; CAL 67-71)  
 To the East and to the West (110) (CAL 35, 60; CAL 67-71)  
 Sometimes with One I Love (114) (CAL 39, 60; CAL 67-71)  
 To a Western Boy (117) (CAL 42, 60; CAL 67-71)  
 Fast-Anchor'd Eternal O Love! (113) (CAL 38, 60; CAL 67-71)  
 Among the Multitude (116) (CAL 41, 60; CAL 67-71)  
 O You whom I Often and Silently Come (118) (CAL 43, 60; CAL 67-71)  
 That Shadow My Likeness (115) (CAL 40, 60; CAL 67-71)  
 Full of Life Now (120) (CAL 45, 60; CAL 67-71)

*Poems 75-120 Comprise the Original 1860 'Calamus' Cluster, Numbered 1-45.*

*'Calamus' Poems Excluded from Leaves of Grass after 1860 Edition: 82, 83, 90, 79.* ('Calamus' 5, 60 ['States!' 79], st. 1-12, were reworked to form the 'D-T 65' poem 79A, 'Over the Carnage'; st. 13-15, with additions, formed the 'Calamus' poem 79B, 'For You O Democracy')

*1860 'Calamus' Poems Excluded from 'Calamus' Cluster, 1867: 106* (i.e. the last four lines of 'Calamus' 31; the first four lines became 1867 'Calamus' 'Here, Sailor!', later, 'What Ship Puzzled at Sea' [105]).

*1867 'Calamus' Poems Distributed Elsewhere: For 91, 105, 95, 101, see WHD; for 106, see 1*

## BIRDS OF PASSAGE

- Song of the Universal (307) (CS 76)  
 Pioneers! O Pioneers! (176) (D-T 65; MNWO 71)  
 To You (Whoever you are . . .) (18) (ML 60; LG 4, 67; LG 71)  
 France, the 18th Year of these States (136) (SI 71)  
 Myself and Mine (49) (LG 10, 60; LG 2, 67; LG 71PI)  
 Year of Meteors (194) (D-T 65; LG 71)  
 With Antecedents (35) (CD 7, 60)

## SEA-DRIFT

- Out of the Cradle Endlessly Rocking (61) (S-SM 71PI)  
 As I Ebb'd with the Ocean of Life (48) (LG 1, 60; S-SM 71PI)  
 Tears (239) (LG 2, 67; S-SM 71PI)  
 To the Man-of-War Bird (290) (Intercalated in some copies of *Leaves of Grass* 76, 'Centennial Ed'n': 'Author's Edition, With Portraits and Intercalations')  
 Aboard at a Ship's Helm (240) (LG 3, 67; S-SM 71PI)  
 On the Beach at Night (254) (S-SM 71)  
 The World Below the Brine (52) (LG 16, 60; LG 4, 67; S-SM 71PI)  
 On the Beach at Night Alone (22) (LG 12, 60; LG 1, 67; S-SM 71PI)  
 Song for All Seas, All Ships (308) (CS 76)  
 Patrolling Barnegat (310)  
 After the Sea-Ship (305) (TR 76)

## BY THE ROADSIDE

- A Boston Ballad (9) (LG 71)  
 Europe, The 72d and 73d Years of These States (8) (SI 71)  
 A Hand-Mirror (150)  
 Gods (260)  
 Germs (55) (LG 19, 60; LG 2, SBP 67)  
 Thoughts (142, 140) (THOUGHTS 4 and 2, 60-67; THOUGHTS 1-2, 71)  
 When I Heard the Learn'd Astronomer (179) (D-T 65; SP 71)  
 Perfections (154)  
 O Me! O Life! (226) (S D-T 65-6; LG 71)  
 To a President (130) (ML 60; LG 71)  
 I Sit and Look Out (53) (LG 17, 60; LG 5, 67; LG 71)  
 To Rich Givers (125) (ML 60; SP 71)  
 The Dalliance of the Eagles (311)  
 Roaming in Thought (312)  
 A Farm Picture (191) (D-T 65)  
 A Child's Amaze (181) (D-T 65)  
 The Runner (238)  
 Beautiful Women (162) (DEBRIS 60)  
 Mother and Babe (185) (D-T 65)  
 Thought (147) (THOUGHTS 7, 60-67)  
 Visor'd (161) (DEBRIS 60)  
 Thought (143) (THOUGHTS 4, 60-67; LG 71PI)  
 Gliding o'er All (243)  
 Hast Never Come to Thee an Hour (313)  
 Thought (144) (THOUGHTS 4, 60-67; LG 71PI)  
 To Old Age (132) (ML 60; LG 71PI)  
 Locations and Times (58) (LG 23, 60; LG 5, SBP 67; LG 71PI)  
 Offerings (160) (DEBRIS 60; LG 71PI)  
 To The States, To Identify the 16th, 17th, or 18th Presidentiad (127) (ML 60; LG 71)

## DRUM-TAPS

(Poems 167–192, 79A, 193–218 constituted the original *Drum-Taps* 65 volume; for the 'Drum-Taps' poems in 71 and the *Sequel to Drum-Taps* 65–6 poems, see below, following this cluster.)

- First O Songs for a Prelude (167) (D-T 65–71)  
 Eighteen Sixty-One (172) (D-T 65–71)  
 Beat! Beat! Drums! (182) (D-T 65–71)  
 From Paumanok Starting I Fly Like a Bird (173) (D-T 65–71)  
 Song of the Banner at Daybreak (170) (D-T 65; BWP 71)  
 Rise O Days from Your Fathomless Deeps (180) (D-T 65–71)  
 Virginia—The West (283)  
 City of Ships (184) (D-T 65–71)  
 The Centenarian's Story (175) (D-T 65–71)  
 Cavalry Crossing a Ford (169) (D-T 65–71)  
 Bivouac on a Mountain Side (216) (D-T 65–71)  
 An Army Corps on the March (231) (S D-T, 65–6; D-T 71)  
 By the Bivouac's Fitful Flame (171) (D-T 65–71)  
 Come Up from the Fields Father (183) (D-T 65–71)  
 Vigil Strange I Kept on the Field One Night (186) (D-T 65–71)  
 A March in the Ranks Hard-Prest, and the Road Unknown (188) (D-T 65–71)  
 A Sight in Camp in the Daybreak Gray and Dim (190) (D-T 65–71)  
 As Toilsome I Wander'd Virginia's Woods (201) (D-T 65–71)  
 Not the Pilot (163) (DEBRIS 60; D-T 71)  
 Year that Trembled and Reel'd Beneath Me (197) (D-T 65–71)  
 The Wound-Dresser (178) (D-T 65–71)  
 Long, too Long America (189) (D-T 65–71)  
 Give Me the Splendid Silent Sun (192) (D-T 65–71)  
 Dirge for Two Veterans (232) (S D-T 65–6; D-T 71)  
 Over the Carnage Rose Prophetic a Voice (79A) (Reworked from st. 1–12, CAL 5, 60 [79]; D-T 65–71; see also 79B, CALAMUS, 81, above)  
 I Saw Old General at Bay (210) (D-T 65–71)  
 The Artilleryman's Vision (198) (D-T 65–71)  
 Ethiopia Saluting the Colors (277) (BWP 71)  
 Not Youth Pertains to Me (218) (D-T 65–71)  
 Race of Veterans (220) (S D-T 65–6; MNWO 71)  
 World Take Good Notice (209) (D-T 65; BWP 71)  
 O Tan-Faced Prairie-Boy (199) (D-T 65–71)  
 Look Down Fair Moon (207) (D-T 65–71)  
 Reconciliation (235) (S D-T 65–6; D-T 71)  
 How Solemn as One by One (233) (S D-T 65–6; D-T 71)  
 As I Lay with My Head in Your Lap Camerado (228) (S D-T 65–6; LG 71)  
 Delicate Cluster (276) (BWP 71)  
 To a Certain Civilian (193) (D-T 65; AS 71PI)  
 Lo, Victress on the Peaks (234) (S D-T 65–6; BWP 71)  
 Spirit whose Work Is Done (222) (S D-T 65–6; D-T 71)  
 Adieu to a Soldier (275) (MNWO 71)  
 Turn O Libertad (215) (D-T 65; MNWO 71)  
 To the Leaven'd Soil They Trod (236) (S D-T 65–6; D-T 71)

*Drum-Taps* 65 Poems Excluded from the 'Drum-Taps' 71 Cluster, but Retained in Final 81 DRUM-TAPS Cluster: 170, 193, 209, 215

Poems Not in *Drum-Taps* 65, Added to 'Drum-Taps', 71: 274, 231, 163, 232, 235, 222, 233, 236

*Drum-Taps 65 Poems Distributed to Other Clusters*

- 168 (See I)  
 174 (See I)  
 176 (See BP)  
 177 (See WHD)  
 179 (See BR)  
 181 (See BR)  
 185 (See BR)  
 187 (See BWP 7I—excluded from *Leaves of Grass* after 7I)  
 191 (See BR)  
 194 (See BP)  
 195 (See AR)  
 196 (See SP)  
 200 (See SP)  
 202 (See SP)  
 203 (See I)  
 204 (Remained outside of a cluster in 7I and 8I)  
 205 (See NSN)  
 206 (See AR)  
 208 (See CA)  
 211 (See AR)  
 212 (LG 7I—excluded from *Leaves of Grass* after 7I)  
 213 (See MPL)  
 214 (See NSN)  
 217 (See SP)

'Drum-Taps' 7I *Poem 274*: Lines Incorporated into 8I DRUM-TAPS poem 178

*Sequel to Drum-Taps 65-6, Poems 219-236, Distributed as Follows:*

- 219 (See MPL)  
 220 (See D-T)  
 221 (See MPL)  
 222 (See D-T)  
 223 (See WHD)  
 224 (See CA)  
 225 (Excluded from *Leaves of Grass* after *Sequel to Drum-Taps 65-6* was annexed to 67)  
 226 (See BR)  
 227 (See NSN)  
 228 (See D-T)  
 229 (NFS 7IPI—excluded from *Leaves of Grass* after 7IPI)  
 230 (See NSN)  
 231-236 (See D-T)

MEMORIES OF PRESIDENT LINCOLN

(These four poems constituted the 'President Lincoln's Burial Hymn' cluster in 7IPI; cluster title changed in 8I)

- When Lilacs Last in the Dooryard Bloom'd (219) (S D-T 65-6; PLBH 7IPI)  
 O Captain! My Captain! (221) (S D-T 65-6; PLBH 7IPI)  
 Hush'd be the Camps To-day (213) (D-T 65; PLBH 7IPI)  
 This Dust was Once the Man (247) (PLBH 7IPI)

AUTUMN RIVULETS

- As Consequent, *Etc.* (314)  
 The Return of the Heroes (255) (LG 7IPI)

- There was a Child Went Forth (10) (LG 9, 60; LG 1, 67; LG 71)  
 Old Ireland (206) (D-T 65; LG 71)  
 The City Dead-House (242)  
 This Compost (17) (LG 4, 60; LG 71)  
 To a Foil'd European Revolutionaire (26) (SI 71)  
 Unnamed Lands (148) (LG 71)  
 Song of Prudence (24) (LG 5, 60; LG 71)  
 The Singer in the Prison (256) (LG 71PI)  
 Warble for Lilac-Time (257) (LG 71PI)  
 Outlines for a Tomb (259) (LG 71PI)  
 Out from behind This Mask (297) (TR 76)  
 Vocalism (39) (Two poems conflated in 81 to form 'Vocalism': CD 12 and LG 21, 60,  
 which became LG 2, 67 and LG 3, SBP 67, and then with the titles 'To Oratists' LG 71  
 and 'Voices' LG 71)  
 To Him That was Crucified (122) (ML 60)  
 You Felons on Trial in Courts (50) (LG 13, 60; LG 71)  
 Laws for Creations (40) (CD 13, 60; LG 3, 67)  
 To a Common Prostitute (124) (ML 60; LG 71)  
 I Was Looking a Long While (45) (CD 19, 60; LG 71)  
 Thought (139) (THOUGHTS 3, 60-67)  
 Miracles (28) (LG 8, 60; LG 71PI)  
 Sparkles from the Wheel (258) (LG 71PI)  
 To a Pupil (126) (ML 60; LG 71PI)  
 Unfolded Out of the Folds (13) (LG 14, 60; LG 2, 67)  
 What Am I After All (57) (LG 22, 60; LG 4, SBP 67; LG 71PI)  
 Kosmos (149) (LG 71PI)  
 Others may Praise What They Like (211) (D-T 65; LG 71PI)  
 Who Learns My Lesson Complete? (11) (LG 11, 60; LG 3, 67; LG 71PI)  
 Tests (152) (LG 71PI)  
 The Torch (195) (D-T 65; LG 71PI)  
 O Star of France (282)  
 The Ox-Tamer (299) (TR 76)  
 An Old Man's Thought of School (301) (TR 76)  
 Wandering at Morn (300) (TR 76)  
 Italian Music in Dakota (315)  
 With All Thy Gifts (302) (TR 76)  
 My Picture-Gallery (316)  
 The Prairie States (317)

## WHISPERS OF HEAVENLY DEATH

- Darest Thou Now O Soul (249) (WHD 71PI)  
 Whispers of Heavenly Death (248) (WHD 71PI)  
 Chanting the Square Deific (223) (S D-T 65-6)  
 Of Him I Love Day and Night (91) (CAL 17, 60; CAL 67; WHD 71PI)  
 Yet, Yet, Ye Downcast Hours (159) (DEBRIS 60; WHD 71PI)  
 As if a Phantom Caress'd Me (164) (DEBRIS 60; WHD 71PI)  
 Assurances (25) (LG 7, 60; WHD 71PI)  
 Quicksand Years (177) (D-T 65; WHD 71PI)  
 That Music Always Round Me (95) (CAL 21, 60; CAL 67; WHD 71PI)  
 What Ship Puzzled at Sea (105) (CAL 31, 60; CAL 67; WHD 71PI)  
 A Noiseless Patient Spider (250) (WHD 71PI)  
 O Living Always, Always Dying (101) (CAL 27, 60; CAL 67)  
 To One Shortly to Die (123) (ML 60)  
 Night on the Prairies (51) (LG 15, 60; LG 3, 67; LG 71)  
 Thought (145) (THOUGHTS 5, 60-67)

The Last Invocation (251) (WHD 71PI)  
 As I Watch'd the Ploughman Ploughing (252) (WHD 71PI)  
 Pensive and Faltering (253) (WHD 71PI)

*The Initial Cluster 'Whispers of Heavenly Death', as Published in Broadway Magazine (London), October 1868:*

248 (title poem), 249, 250, 251, 253  
 'Whispers of Heavenly Death' 71PI  
 248, 249, 91, 25, 159, 177, 95, 164, 106, 250-253

FROM NOON TO STARRY NIGHT

Thou Orb Aloft Full-Dazzling (319)  
 Faces (6) (LG 71)  
 The Mystic Trumpeter (281)  
 To a Locomotive in Winter (298) (TR 76)  
 O Magnet-South (121) (LG 71)  
 Mannahatta (I was asking . . .) (135) (LG 71)  
 All is Truth (54) (LG 18, 60; LG 1, SBP 67; LG 71)  
 A Riddle Song (320)  
 Excelsior (23) (CD 15, 60; LG 71PI)  
 Ah Poverties, Wincings, and Sulky Retreats (227) (S D-T 65-6)  
 Thoughts (62) (LG 71)  
 Mediums (42) (CD 16, 60; LG 71PI)  
 Weave in, My Hardy Life (214) (D-T 65; MNWO 71)  
 Spain, 1873-74 (295) (TR 76)  
 By Broad Potomac's Shore (284)  
 From Far Dakota's Cañons (291) (Intercalated in some copies of *Leaves of Grass 'Centennial Ed'n—1876: Author's Edition, With Portraits and Intercalations'*)  
 Old War Dreams (230) (S D-T 65-6; AS 71PI)  
 Thick-Sprinkled Bunting (205) (D-T 65; BWP 71)  
 What Best I See in Thee (321)  
 Spirit That Form'd This Scene (322)  
 As I Walk These Broad Majestic Days (47) (CD 21, 60; MNWO 71)  
 A Clear Midnight (323)

SONGS OF PARTING

As the Time Draws Nigh (165) (SP 71)  
 Years of the Modern (196) (D-T 65; SP 71)  
 Ashes of Soldiers (202) (D-T 65; AS 71PI)  
 Thoughts (37) (CD 9 and 11, 60, conflated to form THOUGHTS, stanzas 1-2 in SBP 67; SP 71)  
 Song at Sunset (36) (CD 8, 60; SP 71)  
 As at Thy Portals Also Death (324)  
 My Legacy (279)  
 Pensive on Her Dead Gazing (217) (D-T 65; AS 71PI)  
 Camps of Green (200) (D-T 65; AS 71PI)  
 The Sobbing of the Bells (325)  
 As They Draw to a Close (263) (NFS 71PI)  
 Joy, Shipmate, Joy! (267) (NFS 71PI)  
 The Untold Want (264) (NFS 71PI)  
 Portals (265) (NFS 71PI)  
 These Carols (266) (NFS 71PI)  
 Now Finalè to the Shore (262) (NFS 71PI)

So Long! (166) (SP 71)

'Songs of Parting' 71 [SP 71]

165, 196, 37, 36 (see SP); 179, 125 (see BR); 146; 166 (see SP)

*Clusters Dropped, with Poems Distributed, as Indicated:*

1860 Edition

(All 'Leaves of Grass' [LG] cluster arrangements are grouped consecutively: 67, SBP 67, 71, and 71PI follow the initial LG 60 grouping, 1-24, and thus are included under the 1860 Edition heading)

'Chants Democratic and Native American' [CD 60], numbered 1-21

'Apostroph' (Unnumbered prefatory poem—33, excluded from *Leaves of Grass* after 60; some of its lines formed 33A—LG 1, 67; MNWO 71—excluded from *Leaves of Grass* after 71)

- 1 (16) (MNWO 71)
- 2 (15)
- 3 (2)
- 4 (34)
- 5 (30—excluded from *Leaves of Grass* after 71)
- 6 (27—excluded from *Leaves of Grass* after 60; its final twenty-three lines formed 27A, as LG 1, 67; LG 71—excluded from *Leaves of Grass* after 71)
- 7 (35) (See BP)
- 8 (36) (See SP)
- 9 (37) (See SP)
- 10 (38) (See I)
- 11 (37) (See SP)
- 12 (39) (See AR)
- 13 (40) (See AR)
- 14 (41) (See I)
- 15 (23) (See NSN)
- 16 (42) (See NSN)
- 17 (43) (See I)
- 18 (44) (See I)
- 19 (45) (See AR)
- 20 (46) (See I)
- 21 (47) (See NSN)

'Leaves of Grass', [LG] numbered 1-24

- 1 (48) (See S-D)
- 2 (12) (LG 71—excluded from *Leaves of Grass* after 71)
- 3 (7) (Two poems conflated in 81 to form 'Song of the Answerer': LG 3 and LG 6, 60; in 71, consecutive as 7A and 7B in cluster ANS)
- 4 (17) (See AR)
- 5 (24) (See AR)
- 6 (See LG 3, above)
- 7 (25) (See WHD)
- 8 (28) (See AR)
- 9 (10) (See AR)
- 10 (49) (See BP)
- 11 (11) (See AR)
- 12 (22) (See S-D)
- 13 (50) (See AR)
- 14 (13) (See AR)

- 15 (51) (See WHD)  
 16 (52) (See s-D)  
 17 (53) (See BR)  
 18 (54) (See NSN)  
 19 (55) (See BR)  
 20 (56) (Excluded from *Leaves of Grass* after 60)  
 21 (39) (See AR)  
 22 (57) (See AR)  
 23 (58) (See BR)  
 24 (59) (Excluded from *Leaves of Grass* after 67; its four-line derivative 59A appears in 1871 *Passage to India* [PI] in NFS, and was excluded from *Leaves of Grass* after 71PI. See below, in *Clusters Dropped, with Poems Distributed*)

Miscellaneous LG Clusters: 67; SBP 67; 71; 71PI

(In 67 and SBP 67 the LG clusters are numbered in separate groups)

LG 67 (Four groups)

- 1 (10) (See AR)  
 2 (49) (See BP)  
 3 (11) (See AR)  
 4 (18) (See BP)

- 1 (33A) (See above, *1860 Edition*, 'Apostroph', CD, in *Clusters Dropped, with Poems Distributed*)  
 2 (239) (See s-D)  
 3 (240) (See s-D)

- 1 (27A) (See above, *1860 Edition*, CD 6, in *Clusters Dropped, with Poems Distributed*)  
 2 (13) (See AR)  
 3 (51) (See WHD)  
 4 (52) (See s-D)  
 5 (53) (See BR)

- 1 (22) (See s-D)  
 2 (39) (See AR)  
 3 (40) (See AR)  
 4 (41) (See I)

*In Songs Before Parting* [SBP] 67

LG (One group)

- 1 (54) (See NSN)  
 2 (55) (See BR)  
 3 (39) (See AR)  
 4 (57) (See AR)  
 5 (58) (See BR)

LG 71 (seven groups; poems have titles)

- 53 (See BR)  
 44 (See I)  
 228 (See D-T)  
 9 (See BR)  
 194 (See BP)  
 10 (See AR)  
 121 (See NSN)

27 (See above, 1860 Edition, CD 6, in *Clusters Dropped, with Poems Distributed*)

50 (See AR)

124 (See AR)

45 (See AR)

130 (See BR)

127 (See BR)

6 (See NSN)

24 (See AR)

54 (NSN)

39 ('Voices') (See AR)

17 (See AR)

148 (See AR)

135 (See NSN)

206 (See AR)

39 ('To Oratists') (See AR)

212 (D-T 65—excluded from *Leaves of Grass* after 71)

226 (See BR)

62 (See NSN)

151 (See I)

18 (See BP)

#### LG 71PI

255 (See AR)

256 (See AR)

257 (See AR)

11 (See AR)

143 (See BR)

49 (See BP)

132 (See BR)

28 (See AR)

258 (See AR)

23 (See NSN)

42 (See NSN)

149 (See AR)

126 (See AR)

57 (See AR)

211 (See AR)

259 (See AR)

51 (See WHD)

43 (See I)

153 (See I)

58 (See BR)

144 (See BR)

160 (See BR)

152 (See AR)

195 (See AR)

134 (ML 60—see below, 1860 Edition, ML, in *Clusters Dropped, with Poems Distributed*. Not included in LG 71 PI; added to 72 PI when PI was annexed to *Leaves of Grass* 72, but not listed in Contents [p. 114]; in 76 PI [*Two Rivulets, Author's Edition*] with title in Contents; excluded after 71 PI)

#### *Messenger Leaves* [ML] 60

18 (See BP)

26 (See AR)

- 122 (See AR)  
 123 (See WHD)  
 124 (See AR)  
 125 (See BR)  
 126 (See AR)  
 127 (See BR)  
 128 (See I)  
 129 (See I)  
 130 (See BR)  
 131 (See I)  
 132 (See BR)  
 134 (See above, 1860 Edition, LG 71PI, in *Clusters Dropped, with Poems Distributed*)  
 133 (See I)

'THOUGHTS' 1-7. (For 142, 140, 147, 143, 144 see BR; for 139 see AR; for 145 see WHD. See also II 424-429)

'SAYS' 1-8. ('Says' 1, 5, 7, and 8, 1860, become in 1867 and 1871, 1, 2, 3, 4. Title in 67 'Says'; in 71, 'Suggestions'. Dropped from *Leaves of Grass* after 71. See 155 and II 436-437)

'DEBRIS' (See 156-164: for 159, 164 see WHD; for 163 see D-T; for 160-162, see BR)

*Sequel to Drum-Taps* 1865-6

(See notes following the final cluster DRUM-TAPS, 1881, above)

#### 1867 Edition

(For 'Children of Adam' and 'Calamus', see notes following the final clusters, CHILDREN OF ADAM and CALAMUS, 1881, above. In *Clusters Dropped, with Poems Distributed*, above: for 'Thoughts' 1-7, see 1860 Edition; for 'Leaves of Grass', see 'LG 67 (Four groups)', 1860 Edition; for 'Says' 1-4, see 'Says', 1860 Edition; for 'Debris', see 156-157, excluded from *Leaves of Grass* after 1867)

*Songs Before Parting* 1867 [SBP 67]

54 (LG 18, 60; LG 1, SBP 67; LG 71)

55 (LG 19, 60; LG 2, SBP 67)

39 (See AR)

57 (LG 22, 60; LG 4, SBP 67; LG 71 PI)

58 (LG 23, 60; LG 5, SBP 67; LG 71 PI)

37 (See SP)

1871 Edition [71]

'The Answerer' [ANS 71]

7 (See above, 1860 Edition, LG 3, 60, in *Clusters Dropped, with Poems Distributed*)

41 (See I)

46 (See I)

286 (Appeared first in 76 *Leaves of Grass*, pasted on the blank end of p. 207 in *Leaves of Grass 'Centennial Ed'n—1876: Author's Edition, With Portraits and Intercalations'*, and later printed in same location in 76 *Leaves of Grass, 'Author's Edition, With Portraits from life'*. Excluded in 81; included in *Good-Bye my Fancy* 91, but not when that supplement was added to 1891-2. See also 288, BWP71, below; and 289, SI71, below)

## 'Marches Now the War is Over' [MNWO 71]

16 (CD 1)

176 (See BP)

30 (CD 5—excluded from *Leaves of Grass* after 71)

215 (See D-T)

275 (See D-T)

47 (See NSN)

214 (See NSN)

220 (See D-T)

33A (See above, 1860 Edition, 'Apostroph', CD 60, in *Clusters Dropped, with Poems Distributed*)

## 'Bathed in War's Perfume' [BWP 71]

187 (D-T 65; excluded from *Leaves of Grass* after 71)

276 (See D-T)

170 (See D-T)

277 (See D-T)

234 (See D-T)

209 (See D-T)

205 (See NSN)

288 (One of the intercalations in 76, pasted on the blank end of p. 359 and printed in the same location in a later impression. See 286, 71 ANS, above. Excluded in 81 but included in *Good-Bye my Fancy*, 91, and retained when this collection was annexed to *Leaves of Grass*, 1891-2)

## 'Songs of Insurrection' [SI 71]

278 (See 1)

26 (See AR)

136 (See BP)

8 (See BR)

129 (See 1)

128 (See 1)

289 (One of the intercalations in 76, pasted on the blank end of p. 369 and printed in the same location in a later impression. Excluded from *Leaves of Grass* after 76. See 286, 71 ANS, above)

(For 'Inscriptions', 'Children of Adam', 'Calamus', 'Drum-Taps', and 'Songs of Parting', see notes following the final clusters INSCRIPTIONS, CHILDREN OF ADAM, CALAMUS, DRUM-TAPS, and SONGS OF PARTING, 1881, above. In *Clusters Dropped, with Poems Distributed*, above, for: 'Leaves of Grass', see 'LG 71 (Seven groups)', 1860 Edition; for 'Thoughts', see 141 and II 425-426)

1871 *Passage to India* [PI]

## 'Ashes of Soldiers' [AS 71 PI]

202 (See SP)

230 (See NSN)

200 (See SP)

193 (See D-T)

217 (See SP)

## 'Sea-Shore Memories' [S-SM 71PI]

For 61, 48, 239, 240, 254, 52, 22, see s-D

## 'Now Finale to the Shore' [NFS 71 PI]

262 (See SP)

168 (See 1)

- 263 (See SP)  
 264 (See SP)  
 265 (See SP)  
 266 (See SP)  
 229 (S D-T 65-6; excluded from *Leaves of Grass* after 71 PI)  
 105 (See I)  
 59A (Excluded from *Leaves of Grass* after 71 PI. See above, *1860 Edition*, 'Leaves of Grass' [LG 60] 24, poem no. 59, in *Clusters Dropped, with Poems Distributed*)  
 267 (See SP)

(For 'President Lincoln's Burial Hymn' and 'Whispers of Heavenly Death', see notes following MEMORIES OF PRESIDENT LINCOLN and WHISPERS OF HEAVENLY DEATH, final clusters, 1881, above. For 'Leaves of Grass,' see above, *1860 Edition*, 'LG 71 PI', in *Clusters Dropped, with Poems Distributed*)

*Centennial Songs*, in *Two Rivulets*, 1876 [CS 76]

268 (Appeared as a supplement in 1871; annexed to 72 *Leaves of Grass*; reset for inclusion in CS)

306

307 (See BP)

308 (See S-D)

'Two Rivulets', in *Two Rivulets*, 1876 [TR 76]

292

293

303

304

294 (See I)

295 (See NSN)

296

297 (See AR)

298 (See NSN)

299 (See AR)

300 (See AR)

301 (See AR)

302 (See AR)

303

304

305 (See S-D)

(The cluster 'Fancies at Navesink', 345-352, was included in the annex 'Sands at Seventy,' 1888-1891-2)



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## CHRONOLOGY OF WALT WHITMAN'S LIFE AND WORK

- 1819 Born May 31 at West Hills, near Huntington, Long Island.
- 1823 May 27, Whitman family moves to Brooklyn.
- 1825-30 Attends public school in Brooklyn.
- 1830 Office boy for doctor, lawyer.
- 1830-34 Learns printing trade.
- 1835 Printer in New York City until great fire August 12.
- 1836-38 Summer of 1836, begins teaching at East Norwich, Long Island; by winter 1837-38 has taught at Hempstead, Babylon, Long Swamp, and Smithtown.
- 1838-39 Edits weekly newspaper, the *Long Islander*, at Huntington.
- 1840-41 Autumn, 1840, campaigns for Van Buren; then teaches school at Trimming Square, Woodbury, Dix Hills, and Whitestone.
- 1841 May, goes to New York City to work as printer in *New World* office; begins writing for the *Democratic Review*.
- 1842 Spring, edits a daily newspaper in New York City, the *Aurora*; edits *Evening Tatler* for short time.
- 1845-46 August, returns to Brooklyn, writes for *Long Island Star* from September until March.
- 1846-48 From March, 1846, until January, 1848, edits *Brooklyn Daily Eagle*; February, 1848, goes to New Orleans to work on the *Crescent*; leaves May 27 and returns *via* Mississippi and Great Lakes.
- 1848-49 September 9, 1848, to September 11, 1849, edits a 'free soil' newspaper, the *Brooklyn Freeman*.
- 1850-54 Operates printing office and stationery store; does free-lance journalism; builds and speculates in houses.
- 1855 Early July, *Leaves of Grass* is printed by Rome Brothers in Brooklyn; father dies July 11; Emerson writes to poet on July 21.
- 1856 Writes for *Life Illustrated*; publishes second edition of *Leaves of Grass* in summer and writes "The Eighteenth Presidency!"
- 1857-59 From spring of 1857 until about summer of 1859 edits the *Brooklyn Times*; unemployed winter of 1859-60; frequents Pfaff's bohemian restaurant.
- 1860 March, goes to Boston to see third edition of *Leaves of Grass* through the press.
- 1861 April 12, Civil War begins; George Whitman enlists.
- 1862 December, goes to Fredericksburg, Virginia, scene of recent battle in which George was wounded, stays in camp two weeks.

- 1863 Remains in Washington, D. C., working part-time in Army Paymaster's office; visits soldiers in hospitals.
- 1864 June 22, returns to Brooklyn because of illness.
- 1865 January 24, appointed clerk in Department of Interior, returns to Washington; meets Peter Doyle; witnesses Lincoln's second inauguration; Lincoln assassinated, April 14; May, *Drum-Taps* is printed; June 30, is discharged from position by Secretary James Harlan but re-employed next day in Attorney General's office; autumn, prints *Drum-Taps and Sequel*, containing 'When Lilacs Last in the Dooryard Bloom'd'.
- 1866 William D. O'Connor publishes *The Good Gray Poet*.
- 1867 John Burroughs publishes *Notes on Walt Whitman as Poet and Person*; July 6, William Michael Rossetti publishes article on Whitman's poetry in London *Chronicle*; 'Democracy' (part of *Democratic Vistas*) published in December *Galaxy*. Fourth edition of *Leaves of Grass. Drum-Taps, Sequel*, and *Songs Before Parting* annexed.
- 1868 Rossetti's *Poems of Walt Whitman* (selected and expurgated) published in England; 'Personalism' (second part of *Democratic Vistas*) in May *Galaxy*.
- 1869 Mrs. Anne Gilchrist reads Rossetti edition and falls in love with the poet.
- 1870 July, is very depressed for unknown reasons; prints fifth edition of *Leaves of Grass*, and *Democratic Vistas* and *Passage to India*, all dated 1871.
- 1871 September 3, Mrs. Gilchrist's first love letter; September 7, reads 'After all, Not to Create only' at opening of American Institute Exhibition in New York.
- 1872 June 26, reads 'As a Strong Bird on Pinions Free' at Dartmouth College commencement.
- 1873 January 23, suffers paralytic stroke; mother dies May 23; unable to work, stays with brother George in Camden, New Jersey.
- 1874 'Song of the Redwood-Tree' and 'Prayer of Columbus'.
- 1875 Prepares Centennial Edition of *Leaves of Grass* and *Two Rivulets* (dated 1876).
- 1876 Controversy in British and American press over America's neglect of Whitman; spring, meets Harry Stafford, and begins recuperation at Stafford farm, at Timber Creek; September, Mrs. Gilchrist arrives and rents house in Philadelphia.
- 1877 January 28, gives lecture on Tom Paine in Philadelphia; goes to New York in March and is painted by George W. Waters; during summer gains strength by sun-bathing at Timber Creek.
- 1878 Spring, too weak to give projected Lincoln lecture, but in June visits J. H. Johnston and John Burroughs in New York.
- 1879 April to June, in New York, where he gives first Lincoln lecture, and says farewell to Mrs. Gilchrist, who returns to England; September, goes to the West for the first time and visits Colorado; because of illness remains in St. Louis with his brother Jeff from October to January.
- 1880 Gives Lincoln lecture in Philadelphia; summer, visits Dr. R. M. Bucke in London, Ontario.

- 1881 April 15, gives Lincoln lecture in Boston; returns to Boston in August to read proof of *Leaves of Grass*, being published by James R. Osgood; poems receive final arrangement in this sixth edition.
- 1882 Meets Oscar Wilde; Osgood ceases to distribute *Leaves of Grass* because District Attorney threatens prosecution unless the book is expurgated; publication is resumed in June by Rees Welsh in Philadelphia, who also publishes *Specimen Days and Collect*; both books transferred to David McKay, Philadelphia.
- 1883 Dr. Bucke publishes *Walt Whitman*, a critical study closely 'edited' by the poet.
- 1884 Buys house on Mickle Street, Camden, New Jersey.
- 1885 In poor health; friends buy a horse and phaeton so that the poet will not be 'house-tied'; November 29, Mrs. Gilchrist dies.
- 1886 Gives Lincoln lecture four times in Elkton, Maryland, Camden, Philadelphia, and Haddonfield, New Jersey; is painted by John White Alexander.
- 1887 Gives Lincoln lecture in New York; is painted by Thomas Eakins.
- 1888 Horace Traubel raises funds for doctors and nurses; *November Boughs* printed; money sent from England.
- 1889 Last birthday dinner, proceedings published in *Camden's Compliments*.
- 1890 Writes angry letter to J. A. Symonds, dated August 19, denouncing Symonds's interpretation of 'Calamus' poems, claims six illegitimate children.
- 1891 *Good-Bye my Fancy* is printed, as is the so-called 'Death-bed edition' of *Leaves of Grass* (dated 1891-2).
- 1892 Dies March 26, buried in Harleigh Cemetery, Camden, New Jersey.

Leaves

*of*

Grass.



**Brooklyn, New York:**

**1855.**

## Song of Myself.

### I

I celebrate myself, and sing myself,  
And what I assume you shall assume,  
For every atom belonging to me as good belongs to you. ◦

I loafe and invite my soul,  
I lean and loafe at my ease observing a spear of summer grass. ◦ 5

My tongue, every atom of my blood, form'd from this soil, this air,  
Born here of parents born here from parents the same, and their parents  
the same,  
I, now thirty-seven years old in perfect health begin,  
Hoping to cease not till death. ◦

Creeds and schools in abeyance, 10  
Retiring back a while sufficed at what they are, but never forgotten,  
I harbor for good or bad, I permit to speak at every hazard,  
Nature without check with original energy. ◦

### 2

Houses and rooms are full of perfumes, the shelves are crowded with perfumes,

*Title:* 55: *Untitled*. 56: 1—Poem of Walt Whitman, an American. 60-71: WALT WHITMAN.

55-56. [no stanza or section numbers] 60: [stanza numbers] 67-71 [stanza and section numbers]

1 55-60: myself;/ 67-71: myself;/

2 67-71: assume;

3 56-71: me, as

4 60: Soul, 67-71: Soul;

5 55: ease . . . . observing 56-71: ease, observing

6-13 55-71: [Not present]

14 55: perfumes . . . . the 56-60: perfumes

—the 67-71: perfumes—the ~ perfumes;

- 15 I breathe the fragrance myself and know it and like it,  
The distillation would intoxicate me also, but I shall not let it. ◦

The atmosphere is not a perfume, it has no taste of the distillation, it is odorless,  
It is for my mouth forever, I am in love with it,  
I will go to the bank by the wood and become undisguised and naked,  
20 I am mad for it to be in contact with me. ◦

- The smoke of my own breath,  
Echoes, ripples, buzz'd whispers, love-root, silk-thread, crotch and vine,  
My respiration and inspiration, the beating of my heart, the passing of blood  
and air through my lungs,  
The sniff of green leaves and dry leaves, and of the shore and dark-color'd  
sea-rocks, and of hay in the barn,  
25 The sound of the belch'd words of my voice loos'd to the eddies of the wind,  
A few light kisses, a few embraces, a reaching around of arms,  
The play of shine and shade on the trees as the supple boughs wag,  
The delight alone or in the rush of the streets, or along the fields and hill-sides,  
The feeling of health, the full-noon trill, the song of me rising from bed and  
meeting the sun. ◦
- 30 Have you reckon'd a thousand acres much? have you reckon'd the earth much?  
Have you practis'd so long to learn to read?  
Have you felt so proud to get at the meaning of poems? ◦

Stop this day and night with me and you shall possess the origin of all poems,

- |    |  |                      |  |
|----|--|----------------------|--|
| 15 | 55-60: myself, and                               | 67-71: myself, and ~ |  |
|    | it;  |                      |  |
| 17 | 55: perfume . . . . it ~ distillation . . . . it |                      | colored 60: shore, and dark-colored 67-71:     |
|    | 60: perfume—it 67-71: perfume—it ~ distil-       |                      | shore, and ~ barn;                             |
|    | lation—it ~ odorless;                            |                      | 25 55: belched ~ voice . . . . words loosed    |
| 18 | 55: forever . . . . I 60: forever—I 67-          |                      | 56-60: belched ~ voice, words loosed 67-71:    |
|    | 71: forever—I ~ it;                              |                      | voice, words loos'd ~ wind;                    |
| 19 | 56-60: wood, and 67-71: wood, and ~              |                      | 26 55: kisses . . . . a few embraces . . . . a |
|    | naked;   |                      | 67-71: arms;                                   |
| 21 | 67-71: breath;                                   |                      | 27 67-71: wag;                                 |
| 22 | 55: Echos, ripples, and buzzed whispers          |                      | 28 55: hillsides, 56-60: alone, or 67-71:      |
|    | . . . . loveroot, silkthread, 56: buzzed ~       |                      | alone, or ~ hill-sides;                        |
|    | silk-/thread, crotch, vine, 60: buzzed ~ silk-   |                      | 29 55: health . . . . the ~ trill . . . . the  |
|    | thread, 67-71: vine;                             |                      | 67: full noon                                  |
| 23 | 55: inspiration . . . . the ~ heart . . . .      |                      | 30 55, 60: reckoned ~ much? Have ~ reck-       |
|    | the 67-71: lungs;                                |                      | oned 56: reckoned~reckoned                     |
| 24 | 55: darkcolored ~ sea-/rocks, 56: dark-          |                      | 31 55-56: practiced 60: practised              |
|    |  |                      | 33 56-60: me, and 67-71: me, and ~ poems;      |

You shall possess the good of the earth and sun, (there are millions of suns left,  
 You shall no longer take things at second or third hand, nor look through  
     the eyes of the dead, nor feed on the spectres in books, 35  
 You shall not look through my eyes either, nor take things from me,  
 You shall listen to all sides and filter them from your self. o

## 3

I have heard what the talkers were talking, the talk of the beginning and  
     the end,  
 But I do not talk of the beginning or the end. o

There was never any more inception than there is now, 40  
 Nor any more youth or age than there is now,  
 And will never be any more perfection than there is now,  
 Nor any more heaven or hell than there is now. o

Urge and urge and urge,  
 Always the procreant urge of the world. o 45

Out of the dimness opposite equals advance, always substance and increase,  
     always sex,  
 Always a knit of identity, always distinction, always a breed of life. o

To elaborate is no avail, learn'd and unlearn'd feel that it is so. o

Sure as the most certain sure, plumb in the uprights, well entretied, braced  
     in the beams,  
 Stout as a horse, affectionate, haughty, electrical, 50  
 I and this mystery here we stand. o

34 55: sun . . . . there [No parentheses]

56-60: sun—there [No parentheses] 67-71:  
 sun—(there ~ left;)

35 55: hand . . . . nor ~ dead . . . . nor  
 67-71: books;

36 67-71: me:

37 55: yourself. 56-60: sides, and ~ your-  
 self. 67-71: sides, and ~ your-/self.

38 55: talking . . . . the 67: end. 71: end;

41 55, 67-71: now;

44 56-60: Urge, and urge, and 67-71: Urge,  
 and urge, and urge;

46 55: advance . . . . Always ~ increase,  
 56-60: advance—always 67-71: advance—al-  
 ways ~ sex;

47 55: identity . . . . always distinction . . . .  
 always 60-71: identity—always distinction—  
 always

48 55: avail . . . . Learned ~ unlearned  
 56-60: avail—learned ~ unlearned 67-71:  
 avail—learn'd

49 55: sure . . . . plumb

51 67-71: mystery, here

Clear and sweet is my soul, and clear and sweet is all that is not my soul. ◦

Lack one lacks both, and the unseen is proved by the seen,  
Till that becomes unseen and receives proof in its turn. ◦

55 Showing the best and dividing it from the worst age vexes age,  
Knowing the perfect fitness and equanimity of things, while they discuss  
I am silent, and go bathe and admire myself. ◦

Welcome is every organ and attribute of me, and of any man hearty and clean,  
Not an inch nor a particle of an inch is vile, and none shall be less familiar  
than the rest. ◦

I am satisfied—I see, dance, laugh, sing;  
As the hugging and loving bed-fellow sleeps at my side through the night,  
60 and withdraws at the peep of the day with stealthy tread,  
Leaving me baskets cover'd with white towels swelling the house with their  
plenty,  
Shall I postpone my acceptance and realization and scream at my eyes,  
That they turn from gazing after and down the road,  
And forthwith cipher and show me to a cent,  
65 Exactly the value of one and exactly the value of two, and which is ahead? ◦

## 4

Trippers and askers surround me,  
People I meet, the effect upon me of my early life or the ward and city I live in,  
or the nation,

52 55: soul . . . . and 60-71: Soul, ~ Soul.  
53 55: both . . . . and  
54 56-71: unseen, and  
55 55-56: worst, age 60: best, and ~ worst,  
age 67-71: best, and ~ worst, age ~ age;  
57 67-71: clean;  
58 60-71: inch, nor ~ inch, is  
59 55: satisfied . . . . I  
60 55: As God comes a loving bedfellow and  
sleeps at my side all night and close on the peep  
~ day,/ 56-60: Bed-fellow ~ day,/ 67-71:  
Bed-fellow ~ day, with  
61 55: And leaves for me ~ covered ~ tow-

els bulging the house 56-60: And leaves for  
me ~ covered ~ towels, swelling 67-71:  
towels, swelling  
62 56-71: realization, and  
64 67-71: show me a cent, 81-88[SS]: show  
to me a cent, 88 [CCP]: [Final reading]  
65 55-71: the contents ~ one, and ~ the con-  
tents  
66 67-71: me;  
67 55: meet . . . . the ~ life . . . . of the  
ward ~ in . . . . of the 56: meet—the ~  
life, of the ward ~ in, of the 60-71: meet—  
the ~ life, or

The latest dates, discoveries, inventions, societies, authors old and new,  
 My dinner, dress, associates, looks, compliments, dues,  
 The real or fancied indifference of some man or woman I love, 70  
 The sickness of one of my folks or of myself, or ill-doing or loss or lack of  
     money, or depressions or exaltations,  
 Battles, the horrors of fratricidal war, the fever of doubtful news, the fitful  
     events;  
 These come to me days and nights and go from me again,  
 But they are not the Me myself. o

Apart from the pulling and hauling stands what I am, 75  
 Stands amused, complacent, compassionating, idle, unitary,  
 Looks down, is erect, or bends an arm on an impalpable certain rest,  
 Looking with side-curved head curious what will come next,  
 Both in and out of the game and watching and wondering at it. o

Backward I see in my own days where I sweated through fog with linguists  
     and contenders, 80  
 I have no mockings or arguments, I witness and wait. o

## 5

I believe in you my soul, the other I am must not abase itself to you,  
 And you must not be abased to the other. o

Loafe with me on the grass, loose the stop from your throat,  
 Not words, not music or rhyme I want, not custom or lecture, not even the best, 85  
 Only the lull I like, the hum of your valvèd voice. o

68 55: latest news . . . . discoveries, ~ soci-  
 eties . . . . authors 56-60: latest news, dis-  
 coveries,  
 69 55: looks, business, compliments, 56-60:  
 looks, work, compliments,  
 71 55: folks—or of myself . . . . or ill-doing  
 . . . . or ~ money . . . . or 56-60: folks, or  
 ~ ill-doing, or 67-71: folks, or ~ ill-/doing,  
 or ~ exaltations;  
 72 55-60: [Not present]  
 73 55-56: They come 60-71: nights, and  
 75 67-71: am;  
 76 67-71: unitary;  
 77 55: erect, bends  
 78 55: Looks with its sidecurved 56: Looks

with its side-curved head, curious 60: head,  
 curious 67-71: head, curious ~ next;  
 79 55-71: game, and  
 80 67-71: contenders;  
 81 55: arguments . . . . I 56-71: arguments  
 —I  
 82 55: my soul . . . . the 56: you, my soul  
 —the 60: you, my Soul—the 67-71: you, my  
 Soul—the ~ you;  
 84 55: grass . . . . loose 60: grass—loose  
 67-71: grass—loose ~ throat;  
 85 55: want . . . . not 56-60: want—not  
 67-71: want—not ~ best;  
 86 55-71: valved

I mind how once we lay such a transparent summer morning,  
 How you settled your head athwart my hips and gently turn'd over upon me,  
 And parted the shirt from my bosom-bone, and plunged your tongue to my  
 bare-stript heart,  
 90 And reach'd till you felt my beard, and reach'd till you held my feet. ○

Swiftly arose and spread around me the peace and knowledge that pass all the  
 argument of the earth,  
 And I know that the hand of God is the promise of my own,  
 And I know that the spirit of God is the brother of my own,  
 And that all the men ever born are also my brothers, and the women my sisters  
 and lovers,  
 95 And that a kelson of the creation is love,  
 And limitless are leaves stiff or drooping in the fields,  
 And brown ants in the little wells beneath them,  
 And mossy scabs of the worm fence, heap'd stones, elder, mullein and  
 poke-weed. ○

## 6

A child said *What is the grass?* fetching it to me with full hands;  
 100 How could I answer the child? I do not know what it is any more than he. ○

I guess it must be the flag of my disposition, out of hopeful green stuff  
 woven. ○

Or I guess it is the handkerchief of the Lord,  
 A scented gift and remembrancer designedly dropt,

87 55: how we lay in June, such ~ morning;  
 56: how we lay in June, such 60: lay, such  
 67-71: lay, such ~ morning;  
 88 55: You settled ~ turned 56: You settled  
 ~ hips, and ~ turned 60: hips, and ~  
 turned 67-71: hips, and  
 89 55: barestript  
 90 55-60: reached ~ reached  
 91 55: peace and joy and ~ all the art and  
 argument ~ earth; 56-60: peace and joy and  
 ~ all the art and argument 67-71: earth;  
 92 55: is the elderhand 67: own;  
 93 55: the eldest brother 67-71: own;  
 94 55: brothers . . . and 67-71: lovers;  
 95 55, 67-71: love;

96 56-60: leaves, stiff 67-71: leaves, stiff ~  
 fields;  
 97 67-71: them;  
 98 55: wormfence, and heaped stones, and  
 elder and mullein and pokeweed. 56: worm-  
 fence, heaped ~ mullein, pokeweed. 60:  
 worm-fence, and heaped ~ mullein, and poke-  
 weed. 67: worm-fence, and heap'd ~ mullein  
 ~ pokeweed. 71: fence, and ~ mullein  
 99 55-56: said, *What is the grass?* [rom] 60-  
 71: said, *What*  
 100 55: child? . . . I 60-71: is, any  
 103 55: dropped, 56-60: remembrancer, de-  
 signedly dropped, 67-71: remembrancer, de-  
 signedly

Bearing the owner's name someway in the corners, that we may see and  
remark, and say *Whose?* o

Or I guess the grass is itself a child, the produced babe of the vegetation. o 105

Or I guess it is a uniform hieroglyphic,  
And it means, Sprouting alike in broad zones and narrow zones,  
Growing among black folks as among white,  
Kanuck, Tuckahoe, Congressman, Cuff, I give them the same, I receive them  
the same. o

And now it seems to me the beautiful uncut hair of graves. o 110

Tenderly will I use you curling grass,  
It may be you transpire from the breasts of young men,  
It may be if I had known them I would have loved them,  
It may be you are from old people, or from offspring taken soon out of their  
mothers' laps,  
And here you are the mothers' laps. o 115

This grass is very dark to be from the white heads of old mothers,  
Darker than the colorless beards of old men,  
Dark to come from under the faint red roofs of mouths. o

O I perceive after all so many uttering tongues,  
And I perceive they do not come from the roofs of mouths for nothing. o 120

I wish I could translate the hints about the dead young men and women,  
And the hints about old men and mothers, and the offspring taken soon out  
of their laps. o

What do you think has become of the young and old men?  
And what do you think has become of the women and children? o

104 55-56: Whose? [rom] 67-71: say,  
*Whose?*

105 55: child . . . . the

106 67-71: hieroglyphic;

107 67: zones.

108 67-71: white;

111 56-60: you, curling 67-71: you, curling  
grass;

112 67-71: men;

113 55, 71: them; 67: them. [In 67, 113 is  
the final line on the page. The terminal period

is a probable printer's error for a comma or  
semicolon: in 55-60, 71, 113 is part of the  
same stanza]

114 55: people and from women, and from  
56-60: people, and from women, and from  
67-71: people, and from women, and from ~  
laps;

116 67-71: mothers;

117 67-71: men;

119 55-71: tongues!

125 They are alive and well somewhere,  
 The smallest sprout shows there is really no death,  
 And if ever there was it led forward life, and does not wait at the end to  
       arrest it,  
 And ceas'd the moment life appear'd. ○

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

## 7

Has any one supposed it lucky to be born?  
 I hasten to inform him or her it is just as lucky to die, and I know it. ○

I pass death with the dying and birth with the new-wash'd babe, and am not  
       contain'd between my hat and boots,  
 And peruse manifold objects, no two alike and every one good,  
 135 The earth good and the stars good, and their adjuncts all good. ○

I am not an earth nor an adjunct of an earth,  
 I am the mate and companion of people, all just as immortal and fathomless  
       as myself,  
 (They do not know how immortal, but I know.) ○

Every kind for itself and its own, for me mine male and female,  
 140 For me those that have been boys and that love women,  
 For me the man that is proud and feels how it stings to be slighted,

125 55, 67-71: somewhere;

126 67-71: death;

127 56-71: was, it

128 55-60: ceased ~ appeared

129 55: outward . . . and nothing 56-60:  
 outward—nothing 67-71: outward—nothing  
 collapses;

132 56-71: her, it

133 55: dying, and ~ new-washed babe . . . .  
 and ~ contained 56: dying, and ~ new-  
 washed ~ contained 60: dying, and ~ new-/  
 washed ~ contained 67: dying, and ~ new  
 wash'd ~ my-/hat ~ boots; [Probable mis-  
 placed hyphen: 'new' above 'my' at line-break]  
 71: dying, and ~ new-/wash'd ~ boots;

134 55-60: alike, and 67-71: alike, and ~  
 good;

135 55-71: good, and

136 60: earth, nor 67-71: earth, nor ~  
 earth;

137 55-71: myself;

138 55-60: [No parentheses]

139 55: own . . . . for 56-60: own—for ~  
 mine, male 67-71: own—for ~ mine, male  
 ~ female;

140 55: me all that 60: boys, and 67-71:  
 boys, and ~ women;

141 56-60: proud, and 67-71: proud, and ~  
 slighted;

For me the sweet-heart and the old maid, for me mothers and the mothers  
of mothers,  
For me lips that have smiled, eyes that have shed tears,  
For me children and the begetters of children. o

Undrape! you are not guilty to me, nor stale nor discarded, 145  
I see through the broadcloth and gingham whether or no,  
And am around, tenacious, acquisitive, tireless, and cannot be shaken away. o

## 8

The little one sleeps in its cradle,  
I lift the gauze and look a long time, and silently brush away flies with my  
hand. o

The youngster and the red-faced girl turn aside up the bushy hill, 150  
I peeringly view them from the top. o

The suicide sprawls on the bloody floor of the bedroom,  
I witness the corpse with its dabbled hair, I note where the pistol has fallen. o

The blab of the pave, tires of carts, sluff of boot-soles, talk of the promenaders,  
The heavy omnibus, the driver with his interrogating thumb, the clank of the  
shod horses on the granite floor, 155  
The snow-sleighs, clinking, shouted jokes, pelts of snow-balls,  
The hurrahs for popular favorites, the fury of rous'd mobs,

- 142 55: sweetheart ~ maid . . . . for 56: sweetheart ~ maid—for 60: sweetheart ~ maid—for ~ mothers, and 67: sweetheart ~  
76: maid—for ~ mothers, and ~ mothers;  
143 67-71: tears;  
144 60-71: children, and  
55-60: [The following line appears after  
144:]  
[1] Who need be afraid of the merge?  
145 55: Undrape . . . . you 56-60: stale,  
nor 67-71: stale, nor discarded;  
146 56-60: gingham, whether 67-71: gingham,  
whether ~ no;  
147 55: tireless . . . . and can never be 56-  
60: tireless, and can never be  
148 67-71: cradle;  
149 67-71: gauze, and
- 150 55: redfaced 67-71: hill;  
152 60-67: bedroom; 71: bed-/room;  
153 55: It is so . . . . I witnessed ~ corpse  
. . . . there the pistol had fallen. 56-60: It is  
so—I witnessed ~ corpse—there the pistol had  
fallen. 67-71: hair—I  
154 55: pave . . . . the tires ~ carts and sluff  
~ bootsoles and talk 56: pave, the tires 60:  
pave, the tires ~ boot-/soles, 67: pave, the  
tires ~ promenaders; 71: pave, the tires ~  
boot-/soles, ~ promenaders;  
155 67-71: floor;  
156 55: The carnival of sleighs, the clinking  
and shouted jokes and pelts ~ snowballs; 56-  
60: snow-sleighs, the clinking, 67-71: snow-  
sleighs, the ~ snow-balls;  
157 55: favorites . . . . the ~ roused 56-60:  
roused 67-71: mobs;

The flap of the curtain'd litter, a sick man inside borne to the hospital,  
 The meeting of enemies, the sudden oath, the blows and fall,  
 The excited crowd, the policeman with his star quickly working his passage  
 160 to the centre of the crowd,  
 The impassive stones that receive and return so many echoes,  
 What groans of over-fed or half-starv'd who fall sunstruck or in fits,  
 What exclamations of women taken suddenly who hurry home and give birth  
 to babes,  
 What living and buried speech is always vibrating here, what howls restrain'd  
 by decorum,  
 Arrests of criminals, slights, adulterous offers made, acceptances, rejections  
 165 with convex lips,  
 I mind them or the show or resonance of them—I come and I depart. o

## 9

The big doors of the country barn stand open and ready,  
 The dried grass of the harvest-time loads the slow-drawn wagon,  
 The clear light plays on the brown gray and green intertinged,  
 170 The armfuls are pack'd to the sagging mow. o

I am there, I help, I came stretch'd atop of the load,  
 I felt its soft jolts, one leg reclined on the other,

- 158 55: curtained litter—the sick ~ inside, borne 56: curtained litter, the sick ~ inside, borne 60: curtained ~ inside, borne 67-71: inside, borne ~ hospital;  
 159 67-71: fall;  
 160 55: crowd—the ~ crowd; 56-60: star, quickly 67-71: star, quickly ~ crowd;  
 161 67-71: echoes;  
 55: [The following line appears after 161:]  
 [1] The souls moving along . . . . are they invisible while the least atom of the stones is visible?  
 56: [1] along—are ~ invisible, while ~ least of  
 60: [1] Souls ~ along—(are ~ invisible, while ~ least of ~ visible?)  
 162 55: overfed ~ half-starved ~ fall on the flags sunstruck 56: half-starved ~ sun-struck, or 60: half-starved ~ sun-/struck, or 67: sun-struck, or ~ fits; 71: sun-/struck, or ~ fits;  
 163 55-60: suddenly, who 67-71: suddenly, who ~ babes;  
 164 55: here . . . . what ~ restrained 56: restrained 60: here—what ~ restrained 67: here—what 71: here—what ~ decorum;  
 165 67-71: lips;  
 166 55: them or the resonance ~ them . . . . I come again and again. 56: them or the resonance 67-71: come, and  
 167 55-60: country-barn 67: country-barn ~ ready; 71: ready;  
 168 60: slow-/drawn 67-71: slow-/drawn wagon;  
 169 67-71: intertinged;  
 170 55: packed ~ mow: 56: packed ~ mow; 55-56: [No space between 170 and 171] 60: packed 67: packt  
 171 55: there . . . . I help . . . . I ~ stretched 56: stretched 60: there—I help—I ~ stretched 67: there—I help—I ~ stretcht ~ load; 71: there—I help—I ~ load;  
 172 55: jolts . . . . one 56: other; 60-71: jolts—one ~ other;

I jump from the cross-beams and seize the clover and timothy,  
And roll head over heels and tangle my hair full of wisps. ◦

## 10

Alone far in the wilds and mountains I hunt, 175  
Wandering amazed at my own lightness and glee,  
In the late afternoon choosing a safe spot to pass the night,  
Kindling a fire and broiling the fresh-kill'd game,  
Falling asleep on the gather'd leaves with my dog and gun by my side. ◦

The Yankee clipper is under her sky-sails, she cuts the sparkle and scud, 180  
My eyes settle the land, I bend at her prow or shout joyously from the deck. ◦

The boatmen and clam-diggers arose early and stopt for me,  
I tuck'd my trowser-ends in my boots and went and had a good time;  
You should have been with us that day round the chowder-kettle. ◦

I saw the marriage of the trapper in the open air in the far west, the bride  
was a red girl, 185  
Her father and his friends sat near cross-legged and dumbly smoking, they  
had moccasins to their feet and large thick blankets hanging from their  
shoulders,  
On a bank lounged the trapper, he was drest mostly in skins, his luxuriant  
beard and curls protected his neck, he held his bride by the hand,

- 173 55: crossbeams, and 71: cross-beams, and  
174 55-71: heels, and  
175 56-71: Alone, far ~ mountains, I  
176 56-60: Wandering, amazed 67-71: Wandering, amazed ~ glee;  
178 55: freshkilled 56-60: fresh-killed 67: fresh kill'd game; 71: game;  
179 55-56: Soundly falling ~ gathered leaves, my 60: Soundly falling ~ gathered leaves, with 67-71: leaves, with  
180 55: her three skysails . . . she 56: her three sky-sails, she 60: her three sky-sails—she 67: her three sky-sails—she ~ scud; 71: her sky-sails—she ~ scud;  
181 55: land . . . I 56: land—I 60-71: land—I ~ prow, or  
182 55: clamdiggers ~ stopped 56-60: stopped 67-71: me;  
183 55-56: tucked ~ time, 60: tucked ~ boots, and 67-71: boots, and ~ time:  
184 71: (You ~ chowder-kettle.)  
185 55: far-west . . . the 56-60: far-west—the 67: far-west—the ~ girl; 71: west—the ~ girl;  
186 55: near by crosslegged ~ smoking . . . they ~ shoulders; 56: near, cross-legged ~ smoking—they 60-71: near, cross-legged ~ smoking—they ~ feet, and ~ shoulders;  
187 55: trapper . . . he was dressed ~ skins . . . his ~ neck,/One hand rested on his rifle . . . the other hand held firmly the wrist of the red girl, 56: dressed ~ neck,/One hand rested on his rifle, the other hand held firmly the wrist of the red girl, 60: trapper—he ~ dressed ~ skins—his ~ neck,/One hand rested on his rifle—the other hand held firmly the wrist of the red girl, 67-71: trapper—he ~ skins—his ~ neck—he ~ hand;

She had long eyelashes, her head was bare, her coarse straight locks descended  
upon her voluptuous limbs and reach'd to her feet. ○

- The runaway slave came to my house and stopt outside,  
190 I heard his motions crackling the twigs of the woodpile,  
Through the swung half-door of the kitchen I saw him limpsy and weak,  
And went where he sat on a log and led him in and assured him,  
And brought water and fill'd a tub for his sweated body and bruis'd feet,  
And gave him a room that enter'd from my own, and gave him some coarse  
clean clothes,  
195 And remember perfectly well his revolving eyes and his awkwardness,  
And remember putting plasters on the galls of his neck and ankles;  
He staid with me a week before he was recuperated and pass'd north,  
I had him sit next me at table, my fire-lock lean'd in the corner. ○

II

- Twenty-eight young men bathe by the shore,  
200 Twenty-eight young men and all so friendly;  
Twenty-eight years of womanly life and all so lonesome. ○

She owns the fine house by the rise of the bank,  
She hides handsome and richly drest aft the blinds of the window. ○

- Which of the young men does she like the best?  
205 Ah the homeliest of them is beautiful to her. ○

Where are you off to, lady? for I see you,  
You splash in the water there, yet stay stock still in your room. ○

Dancing and laughing along the beach came the twenty-ninth bather,

- |     |  |     |  |
|-----|--|-----|--|
| 188 | 55: eyelashes . . . . her ~ bare . . . . | 197 | 55-60: passed 67-71: north;              |
|     | her ~ reached 56: reached 60: eyelashes— | 198 | 55: table . . . . my firelock leaned 56- |
|     | her ~ bare—her ~ reached 67: eye-lashes— |     | 60: table—my ~ leaned 67-71: (I ~ table— |
|     | her ~ bare—her 71: eyelashes—her ~ bare  |     | my ~ corner.)                            |
|     | —her                                     | 199 | 67-71: shore;                            |
| 189 | 55-60: stopped 67-71: out-/side;         | 200 | 55-56: men, and ~ friendly, 60: men,     |
| 190 | 56 wood-pile, 60 wood-/pile, 67-71:      |     | and 67-71: men, and ~ friendly:          |
|     | wood-/pile;                              | 201 | 55-71: life, and                         |
| 191 | 55: limpsey                              | 202 | 67-71: bank;                             |
| 192 | 55-71: log, and                          | 203 | 56-71: 'hides, handsome ~ drest, aft     |
| 193 | 55-56: filled ~ bruised 60: water, and   | 205 | 56-71: Ah, the                           |
|     | filled ~ bruised 67-71: water, and       | 206 | 67-71: you;                              |
| 194 | 55-60: entered                           | 208 | 67-71: bather;                           |

The rest did not see her, but she saw them and loved them. ○

The beards of the young men glisten'd with wet, it ran from their long hair, 210  
Little streams pass'd all over their bodies. ○

An unseen hand also pass'd over their bodies,  
It descended tremblingly from their temples and ribs. ○

The young men float on their backs, their white bellies bulge to the sun, they  
do not ask who seizes fast to them,  
They do not know who puffs and declines with pendant and bending arch, 215  
They do not think whom they souse with spray. ○

## 12

The butcher-boy puts off his killing-clothes, or sharpens his knife at the stall  
in the market,  
I loiter enjoying his repartee and his shuffle and break-down. ○

Blacksmiths with grimed and hairy chests environ the anvil,  
Each has his main-sledge, they are all out, there is a great heat in the fire. ○ 220

From the cinder-strew'd threshold I follow their movements,  
The lithe sheer of their waists plays even with their massive arms,  
Overhand the hammers swing, overhand so slow, overhand so sure,  
They do not hasten, each man hits in his place. ○

## 13

The negro holds firmly the reins of his four horses, the block swags  
underneath on its tied-over chain, 225

210 55-60: glistened 67: hair; 71: hair:

211 55-60: passed

212 55-60: passed 67-71: bodies;

214 55: bellies swell to ~ sun . . . they  
60: backs—their ~ sun—they 67-71: backs—  
their ~ sun—they ~ them;

215 67-71: arch;

217 67-71: killing clothes, ~ market;

218 55: breakdown. 56-67: loiter, enjoying  
71: loiter, enjoying his repartee, and

219 67-71: anvil;

220 55: main-sledge . . . they ~ out . . .  
there 56-60: main-sledge—they ~ out—there

67-71: main-sledge—they ~ out—(there ~  
fire.)

221 55-60: cinder-strewed 67-71: movements;

222 67-71: arms;

223 55, 60: hammers roll—overhand so slow  
—overhand 56: hammers roll, overhand 67:  
swing—overhand ~ slow—overhand ~ sure:  
71: Over-hand ~ swing—over-hand so slow—  
over-hand so sure:

224 60-71: hasten—each

225 55: horses . . . the 60: horses—the  
blocks 67-71: horses—the ~ chain;

The negro that drives the long dray of the stone-yard, steady and tall he stands  
 pois'd on one leg on the string-piece,  
 His blue shirt exposes his ample neck and breast and loosens over his hip-band,  
 His glance is calm and commanding, he tosses the slouch of his hat away  
 from his forehead,  
 The sun falls on his crispy hair and mustache, falls on the black of his polish'd  
 and perfect limbs. ◦

230 I behold the picturesque giant and love him, and I do not stop there,  
 I go with the team also. ◦

In me the caresser of life wherever moving, backward as well as forward  
 sluing,  
 To niches aside and junior bending, not a person or object missing,  
 Absorbing all to myself and for this song. ◦

235 Oxen that rattle the yoke and chain or halt in the leafy shade, what is that you  
 express in your eyes?  
 It seems to me more than all the print I have read in my life. ◦

My tread scares the wood-drake and wood-duck on my distant and day-long  
 ramble,  
 They rise together, they slowly circle around. ◦

I believe in those wing'd purposes,  
 240 And acknowledge red, yellow, white, playing within me,

226 55: the huge dray ~ stoneyard . . . .  
 steady ~ poised ~ stringpiece, 56: the huge  
 dray ~ stone-/yard, ~ poised 60: the huge  
 dray ~ stone-yard—steady ~ stands, poised  
 67: the dray ~ stone-yard—steady ~ stands,  
 poised ~ string-piece; 71: the dray ~ stone-  
 yard—steady ~ stands, pois'd ~ string-piece;  
 227 55: hipband, 56-60: breast, and 67-71:  
 breast, and ~ hip-band;  
 228 55: commanding . . . . he 60: com-  
 manding—he 67-71: commanding—he ~  
 forehead;  
 229 55: moustache . . . . falls 56: mous-  
 tache, falls 60: moustache—falls ~ polished  
 67-71: moustache—falls  
 230 55: him . . . . and 60: him—and 67-  
 71: giant, and ~ him—and ~ there;

232 55: moving . . . . backward ~ slueing,  
 56: back-/ward ~ slueing, 60: moving—  
 back-/ward ~ slueing, 67-71: moving—back-  
 ward ~ slueing;  
 233 55-71: bending./  
 234 55-71: [Not present]  
 235 55: yoke or ~ the shade, 56-60: yoke  
 or ~ the shade! what 67-71: chain, or ~  
 shade! what  
 237 55: daylong 56-60: wood-duck, on 67-  
 71: wood-duck, on ~ ramble;  
 238 55-56 [No space between 238 and 239]  
 56: around; 60-71: together—they  
 239 55: . . . . I ~ winged 56-60: winged  
 240 55: acknowledge the red yellow and  
 white playing

And consider green and violet and the tufted crown intentional,  
 And do not call the tortoise unworthy because she is not something else,  
 And the jay in the woods never studied the gamut, yet trills pretty well to me,  
 And the look of the bay mare shames silliness out of me. ○

## 14

The wild gander leads his flock through the cool night, 245  
*Ya-honk* he says, and sounds it down to me like an invitation,  
 The pert may suppose it meaningless, but I listening close,  
 Find its purpose and place up there toward the wintry sky. ○

The sharp-hoof'd moose of the north, the cat on the house-sill, the chickadee,  
 the prairie-dog,  
 The litter of the grunting sow as they tug at her teats, 250  
 The brood of the turkey-hen and she with her half-spread wings,  
 I see in them and myself the same old law. ○

The press of my foot to the earth springs a hundred affections,  
 They scorn the best I can do to relate them. ○

I am enamour'd of growing out-doors, 255  
 Of men that live among cattle or taste of the ocean or woods,  
 Of the builders and steerers of ships and the wielders of axes and mauls, and  
 the drivers of horses,  
 I can eat and sleep with them week in and week out. ○

What is commonest, cheapest, nearest, easiest, is Me,  
 Me going in for my chances, spending for vast returns, 260

241 55: consider the green ~ intentional; 249 55: sharpfooted ~ housesill, 56-60:  
 56-67: violet, and ~ crown, intentional, 71: sharp-hoofed 67: sharp hoof'd  
 violet, and ~ crown, intentional; 251 55: turkeyhen, and ~ halfspread 56-  
 242 67-71: else; 60: turkey-hen, and ~ half-/spread 67-71:  
 243 55: And the mockingbird in the swamp turkey-hen, and ~ half-/spread wings;  
 never 56-60: And the mocking-bird in the 253 67-71: affections;  
 swamp never 67-71: me; 255 55-60: enamoured ~ outdoors, 67:  
 245 67-71: night; outdoors,  
 246 55-56: *Ya-honk!* [rom] he ~ invitation; 256 56-71: cattle, or  
 60-71: *Ya-honk!* he ~ invitation; 257 55-56: ships, of the ~ mauls, of the 60:  
 247 55: listen closer, 56-60: listen close, ships, and 67-71: ships, and ~ horses;  
 67-71: (The ~ listen close; 259 55: commonest and cheapest and nearest  
 248 55-56: I find ~ the November sky. 60: and easiest is 67-71: Me;  
 I find 67-71: I find ~ sky.) 260 67-71: returns;

Adorning myself to bestow myself on the first that will take me,  
 Not asking the sky to come down to my good will,  
 Scattering it freely forever. ◦

## 15

The pure contralto sings in the organ loft,  
 The carpenter dresses his plank, the tongue of his foreplane whistles its wild  
 265 ascending lisp,  
 The married and unmarried children ride home to their Thanksgiving dinner,  
 The pilot seizes the king-pin, he heaves down with a strong arm,  
 The mate stands braced in the whale-boat, lance and harpoon are ready,  
 The duck-shooter walks by silent and cautious stretches,  
 270 The deacons are ordain'd with cross'd hands at the altar,  
 The spinning-girl retreats and advances to the hum of the big wheel,  
 The farmer stops by the bars as he walks on a First-day loafe and looks at the  
 oats and rye,  
 The lunatic is carried at last to the asylum a confirm'd case,  
 (He will never sleep any more as he did in the cot in his mother's bed-room;)  
 275 The jour printer with gray head and gaunt jaws works at his case,  
 He turns his quid of tobacco while his eyes blurr with the manuscript;  
 The malform'd limbs are tied to the surgeon's table,  
 What is removed drops horribly in a pail;  
 The quadron girl is sold at the auction-stand, the drunkard nods  
 by the bar-room stove,  
 The machinest rolls up his sleeves, the policeman travels his beat,  
 280 the gate-keeper marks who pass,

- 261 67-71: me;  
 262 55: goodwill, 56: good-will, 67-71: will;  
 264 55: organloft, 56: organ-loft, 67-71: loft;  
 265 55: plank . . . . the 60: plank—the 67-71: plank—the ~ lisp;  
 266 55-56: thanksgiving 67-71: dinner;  
 267 60: king-pin—he 67-71: king-pin—he ~ arm;  
 268 55: whaleboat, 60: whale-boat—lance 67-71: whale-boat—lance ~ ready;  
 269 67-71: stretches;  
 270 55-60: ordained ~ crossed 67-71: altar;  
 271 67-71: wheel;  
 272 55-56: bars of a Sunday and looks 60: bars, as ~ First Day loafe, and 67-71: bars, as ~ First-/day loafe, and ~ rye;  
 273 55: confirmed 56-60: asylum, a confirmed 67-71: asylum, a  
 274 55-60: bedroom; [No parentheses]  
 276 55-56: tobacco, his eyes get blurred 60-71: tobacco, while  
 277 55-60: malformed ~ anatomist's  
 279 55: the stand . . . . the ~ barroom 56-60: the stand—the 67: the stand—the ~ stove; 71: auction-stand—the ~ stove;  
 280 55: sleeves . . . . the ~ beat . . . . the gate-/keeper 56: sleeves—the police-/man ~ beat—the 60: sleeves—the ~ beat—the 67-71: sleeves—the ~ beat—the ~ pass;

The young fellow drives the express-wagon, (I love him, though I do not know him;)  
 The half-breed straps on his light boots to compete in the race,  
 The western turkey-shooting draws old and young, some lean on their rifles,  
     some sit on logs,  
 Out from the crowd steps the marksman, takes his position, levels his piece;  
 The groups of newly-come immigrants cover the wharf or levee, 285  
 As the woolly-pates hoe in the sugar-field, the overseer views them from his  
     saddle,  
 The bugle calls in the ball-room, the gentlemen run for their partners, the  
     dancers bow to each other,  
 The youth lies awake in the cedar-roof'd garret and harks to the musical rain,  
 The Wolverine sets traps on the creek that helps fill the Huron,  
 The squaw wrapt in her yellow-hemm'd cloth is offering moccasins and  
     bead-bags for sale, 290  
 The connoisseur peers along the exhibition-gallery with half-shut eyes bent  
     sideways,  
 As the deck-hands make fast the steamboat the plank is thrown for the  
     shore-going passengers,  
 The young sister holds out the skein while the elder sister winds it off in a  
     ball, and stops now and then for the knots,  
 The one-year wife is recovering and happy having a week ago borne her first  
     child,

281 55: express-wagon . . . . I ~ him though  
 ~ him; [No parentheses] 56-60: express-  
 wagon—I ~ him though ~ him, [No paren-  
 theses] 67-71: express-wagon—(I

282 67-71: race;

283 55: young . . . . some 56-71: young—  
 some

284 55: marksman and takes ~ position and  
 levels

285 60: emigrants 67-71: levee;

286 55: The woollypates ~ sugarfield, ~  
 saddle; 56: The woolly-pates ~ over-/seer  
 60: over-/seer 67-71: saddle;

287 55: ballroom, ~ other; 67-71: other;

288 55: cedar-roofed 56-60: cedar-roofed  
 garret, and 67-71: garret, and ~ rain;

289 67-71: Huron;  
 55-60: [The following lines appear after  
 289:]

[1] The reformer ascends the platform,  
 he spouts with his mouth and nose,

[2] The company returns from its excur-  
 sion, the darkey brings up the rear and  
 bears the well-riddled [56: well-/riddled]  
 target,

290 55: yellow-hemmed ~ beadbags 56:  
 squaw, wrapt ~ yellow-hemmed cloth, is 60:  
 squaw, wrapt ~ yellow-hemmed cloth, is ~  
 moccasons 67-71: squaw, wrapt ~ cloth, is ~  
 sale;

291 55: halfshut 56: exhibition-/gallery ~  
 side-ways, 60: side-ways, 67: side-ways; 71:  
 sideways;

292 55:† The deckhands ~ steamboat, the ~  
 shoregoing 56:† The deck-hands ~ steam-  
 boat, the 60: steamboat, the 67-71: steam-  
 boat, the ~ passengers;

293 55: skein, the elder ~ ball and 56:  
 skein, the 60: skein, while 67-71: skein,  
 while ~ knots;

294 55-56: happy, a week ago she bore 60:  
 happy, having 67-71: happy, having ~ child;

- 295 The clean-hair'd Yankee girl works with her sewing-machine or in the factory  
or mill,  
The paving-man leans on his two-handed rammer, the reporter's lead flies  
swiftly over the note-book, the sign-painter is lettering with blue and  
gold,  
The canal boy trots on the tow-path, the book-keeper counts at his desk, the  
shoemaker waxes his thread,  
The conductor beats time for the band and all the performers follow him,  
The child is baptized, the convert is making his first professions,  
The regatta is spread on the bay, the race is begun, (how the white sails  
300 sparkle!)
- The drover watching his drove sings out to them that would stray,  
The pedler sweats with his pack on his back, (the purchaser higgling about  
the odd cent;)
- The bride unrumples her white dress, the minute-hand of the clock moves  
slowly,  
The opium-eater reclines with rigid head and just-open'd lips,  
The prostitute draggles her shawl, her bonnet bobs on her tipsy and pimped  
305 neck,  
The crowd laugh at her blackguard oaths, the men jeer and wink to each  
other,

295 55: cleanhaired 56: clean-haired ~ sewing-machine, or 60: clean-haired ~ sewing-machine, or 67-71: sewing-/machine, or ~ mill;

55, 67-71: [The following line appears after 295:]

[1] The nine months' gone is in the par-turition chamber, her faintness and pains are advancing;

56-60: [1] advancing,

296 55: pavingman ~ twohanded rammer—the ~ notebook—the signpainter ~ with red and gold, 56-60: rammer—the ~ note-book [60: note-/book]—the ~ with red and gold, 67: two handed rammer—the ~ note-book—the ~ with red and gold; 71: rammer—the ~ note-book—the ~ with red and gold;

297 55: canal-boy ~ towpath—the book-keeper ~ desk—the 56: canal-boy ~ tow-path—the book-/keeper ~ desk—the 60: canal-boy ~ tow-path—the bookkeeper ~ desk—the 67: tow path—the bookkeeper ~ thread; 71: tow-path—the ~ desk—the ~ thread;

298 56-60: band, and 67-71: band, and ~

him;

299 55-56: baptised—the ~ making the 60: baptized—the 67-71: baptized—the ~ professions;

300 55: bay . . . . how [No parentheses] 56-60: bay—how [No parentheses] 67-71: bay—the ~ begun—how [No parentheses]

301 55-56: watches ~ drove, he sings 60: drover, watching ~ drove, sings 67-71: drover, watching ~ drove, sings ~ stray;

302 55: pedlar ~ back—the ~ higgles ~ cent, [No parentheses] 56: pedlar ~ back, ~ higgles ~ cent, [No parentheses] 60: back, the ~ cent, [No parentheses]

55-60: [The following line appears after 302:]

[1] The camera and plate are prepared, the lady must sit for her daguerreotype, 67-71: [1] daguerreotype;

303 55: minutehand 56-60: minute-/hand 67-71: slowly;

304 55: opium eater ~ just-opened 56-60: just-/opened 67-71: just-/open'd lips;

305 67-71: neck;

306 67-71: other;

(Miserable! I do not laugh at your oaths nor jeer you;)  
 The President holding a cabinet council is surrounded by the great Secretaries,  
 On the piazza walk three matrons stately and friendly with twined arms,  
 The crew of the fish-smack pack repeated layers of halibut in the hold, 310  
 The Missourian crosses the plains toting his wares and his cattle,  
 As the fare-collector goes through the train he gives notice by the jingling of  
 loose change,  
 The floor-men are laying the floor, the tanners are tanning the roof, the masons  
 are calling for mortar,  
 In single file each shouldering his hod pass onward the laborers;  
 Seasons pursuing each other the indescribable crowd is gather'd, it is the fourth  
 of Seventh-month, (what salutes of cannon and small arms!) 315  
 Seasons pursuing each other the plougher ploughs, the mower mows, and the  
 winter-grain falls in the ground;  
 Off on the lakes the pike-fisher watches and waits by the hole in the frozen  
 surface,  
 The stumps stand thick round the clearing, the squatter strikes deep with  
 his axe,  
 Flatboatmen make fast towards dusk near the cotton-wood or pecan-trees,  
 Coon-seekers go through the regions of the Red river or through those drain'd  
 by the Tennessee, or through those of the Arkansas, 320  
 Torches shine in the dark that hangs on the Chattahoochee or Altamahaw,

307 55: you,) 56-71: oaths, nor

308 55: President holds ~ council, he is ~ secretaries, 56: President holds ~ council, he is ~ Great 60: President, holding ~ council, is ~ Great 67-71: President, holding ~ council, is ~ Great Secretaries;

309 55: walk five friendly matrons with ~ arms; 56-60: walk five friendly matrons with 67-71: arms;

310 67-71: hold;

311 56-60: plains, toting 67-71: plains, toting ~ cattle;

312 55: † The ~ train—he 56: † The ~ train, he 60: train, he 67-71: train, he ~ change;

313 55: floormen ~ floor—the ~ roof—the 56-60: floor—the ~ roof—the 67-71: floor—the ~ roof—the ~ mortar;

314 56-60: file, each ~ hod, pass ~ laborers, 67-71: file, each ~ hod, pass

315 55: gathered . . . . it ~ Fourth of July . . . . what [No parentheses] 56: other, the

~ gathered—it ~ Fourth of July—what [No parentheses] 60: other, the ~ gathered—it ~ Fourth of Seventh Month—what [No parentheses] 67-71: other, the ~ gather'd—it ~ Fourth of Seventh-month—(What

316 55: ploughs and the ~ mows and ~ wintergrain 56-60: other, the ~ ground, 67-71: other, the

317 55: pikefisher 67-71: surface;

318 67-71: axe;

319 55: The flatboatmen ~ toward dusk ~ cottonwood ~ pekantrees, 56: toward dusk ~ pekan-trees, 60: fast, towards dusk, near ~ cotton-/wood ~ pekan-trees, 67-71: fast, towards dusk, near ~ cotton-/wood ~ pekan-trees;

320 55: The coon-seekers go now ~ river, or ~ drained 56-60: river, or ~ drained ~ Arkansas, 67-71: river, or ~ Arkansas;

321 55: The torches ~ Chattahoochee ~ Altamahaw; 56: Chattahoochee 67-71: Altamahaw;

Patriarchs sit at supper with sons and grandsons and great-grandsons around  
 them,  
 In walls of adobie, in canvas tents, rest hunters and trappers after their day's  
 sport,  
 The city sleeps and the country sleeps,  
 325 The living sleep for their time, the dead sleep for their time,  
 The old husband sleeps by his wife and the young husband sleeps by his wife;  
 And these tend inward to me, and I tend outward to them,  
 And such as it is to be of these more or less I am,  
 And of these one and all I weave the song of myself. o

## 16

330 I am of old and young, of the foolish as much as the wise,  
 Regardless of others, ever regardful of others,  
 Maternal as well as paternal, a child as well as a man,  
 Stuff'd with the stuff that is coarse and stuff'd with the stuff that is fine,  
 One of the Nation of many nations, the smallest the same and the largest the  
 same,  
 A Southerner soon as a Northerner, a planter nonchalant and hospitable down  
 335 by the Oconee I live,  
 A Yankee bound my own way ready for trade, my joints the limberest joints  
 on earth and the sternest joints on earth,  
 A Kentuckian walking the vale of the Elkhorn in my deer-skin leggings, a  
 Louisianian or Georgian,

322 55: great grandsons 67-71: them;

323 55: of abode, in canvass ~ sport. [Prob-  
 able broken comma or semicolon] 56: adobe,  
 in canvass 67-71: sport;

324 67-71: sleeps, and ~ sleeps;

325 55: time . . . . the 67-71: time;

326 56-71: wife, and

327 55-60: these one and all tend 67-71:  
 these one and all tend ~ them;

328 55: am. 56-71: these, more ~ less,  
 I am.

329 55-71: [Not present]

330 67-71: wise;

333 55-60: Stuffed ~ coarse, and stuffed  
 67-71: coarse, and ~ fine;

334 55: the great nation, the nation of ~  
 nations—the 56: the great nation, the na-

tion of ~ same, the largest 60: the great  
 nation, the nation of ~ same, and 67: the  
 great nation, the nation of ~ same, and ~  
 same; 71: the Great Nation, the nation of  
 ~ same, and ~ same;

335 55-60: southerner ~ northerner, ~ hos-  
 pitable,/ 67-71: southerner ~ northerner—a  
 ~ hospitable, down ~ live;

336 55: way . . . . ready ~ trade . . . . my  
 56: way, ready 60: Yankee, bound ~ way,  
 ready 67-71: Yankee, bound ~ way, ready  
 ~ earth, and ~ earth;

337 55: deerskin leggings,/ 56: leggings,/ 60:  
 Kentuckian, walking ~ leggings,/ 67:  
 Kentuckian, walking ~ leggings—a ~ Geor-  
 gian; 71: Kentuckian, walking ~ Elkhorn,  
 in ~ leggings—a ~ Georgian;

A boatman over lakes or bays or along coasts, a Hoosier, Badger, Buckeye;  
 At home on Kanadian snow-shoes or up in the bush, or with fishermen off  
     Newfoundland,  
 At home in the fleet of ice-boats, sailing with the rest and tacking, 340  
 At home on the hills of Vermont or in the woods of Maine, or the Texan  
     ranch,  
 Comrade of Californians, comrade of free North-Westerners, (loving their  
     big proportions,)  
 Comrade of raftsmen and coalmen, comrade of all who shake hands and  
     welcome to drink and meat,  
 A learner with the simplest, a teacher of the thoughtfullest,  
 A novice beginning yet experient of myriads of seasons, 345  
 Of every hue and caste am I, of every rank and religion,  
 A farmer, mechanic, artist, gentleman, sailor, quaker,  
 Prisoner, fancy-man, rowdy, lawyer, physician, priest. ◦

I resist any thing better than my own diversity,  
 Breathe the air but leave plenty after me, 350  
 And am not stuck up, and am in my place. ◦

338 55: over the ~ coasts . . . . a Hoosier,  
 a Badger, a Buckeye, 56-60: bays, or ~  
 coasts—a ~ Buckeye, [60: Broken dash] 67-  
 71: bays, or ~ coasts—a

55: [The following line appears after  
 338:]

[1] A Louisianian or Georgian, a poke-  
 easy from sandhills and pines,

56: [1] Poke-easy ~ sand-hills

60: [1] Georgian—a Poke-easy ~ sand-/  
 hills

339 55: Canadian snowshoes 56: Canadian  
 snow-shoes, or 60: snow-shoes, or 67-71:  
 snow-shoes, or ~ Newfoundland;

340 55: iceboats 56-60: rest, and 67-71:  
 tacking;

341 55: Maine or 56-60: Vermont, or 67-  
 71: Vermont, or ~ ranch;

342 55: Californians . . . . comrade ~  
 northwesterners, [No parentheses] 56: north-/  
 westerners, [No parentheses] 60: Califor-  
 nians—comrade ~ north-/westerners, and lov-  
 ing [No parentheses] 67-71: Californians—  
 comrade ~ north-westerners, ~ proportions;)

343 55, 67-71: coalmen—comrade ~ meat;  
 60: coalmen—comrade

344 55-56: thoughtfulest, 60: thought-/ful-  
 lest, 67-71: thought-/fullest;

345 55: beginning experient 56: beginning,  
 experient 60: beginning, yet 67-71: begin-  
 ning, yet ~ seasons;

346 55: hue and trade and rank, of every  
 caste and religion, 56: hue, trade, rank, of  
 every caste and religion, 60: hue, trade, rank,  
 caste and religion, 67-71: religion;

55: [The following line appears after  
 346:]

[1] Not merely of the New World but  
 of Africa Europe or Asia . . . . a wan-  
 dering savage,

56-60: [1] World, but ~ Africa, Europe,  
 Asia—a

347 55: mechanic, or artist . . . . a ~ sailor,  
 lover or 56-60: sailor, lover, quaker, 67-71:  
 quaker;

348 55: A prisoner, ~ physician or priest.  
 56-71: A prisoner,

349 55-60: anything 67-71: anything ~  
 diversity;

350 55: And breathe ~ air and leave 56-60:  
 And breathe ~ air, and leave 67-71: I  
 breathe ~ air, but

(The moth and the fish-eggs are in their place,  
The bright suns I see and the dark suns I cannot see are in their place,  
The palpable is in its place and the impalpable is in its place.) ◦

## 17

355 These are really the thoughts of all men in all ages and lands, they are not  
original with me,

If they are not yours as much as mine they are nothing, or next to nothing,  
If they are not the riddle and the untying of the riddle they are nothing,  
If they are not just as close as they are distant they are nothing. ◦

360 This is the grass that grows wherever the land is and the water is,  
This the common air that bathes the globe. ◦

## 18

With music strong I come, with my cornets and my drums,

352 55: fisheggs [No parenthesis] 56-60:  
[No parenthesis] 67-71: place;  
353 55: The suns ~ the suns 56-60: The  
suns I see, and the suns ~ see, are 67-71:  
The suns I see, and the suns ~ see, are ~  
place;  
354 55: [No parenthesis] 56-60: place, and  
[No parenthesis] 67-71: place, and  
355 55-56: are the thoughts 60: are the  
thoughts ~ lands—they 67-71: are the  
thoughts ~ lands—they ~ me;  
356 55: nothing or 56-60: mine, they 67-  
71: mine, they ~ nothing;  
55: [The following line appears after  
356:]  
[1] If they do not enclose everything they  
are next to nothing,  
56-60: [1] everything, they  
357 56-60: of the riddle, they 67: of the  
riddle, they ~ nothing; 71: riddle, and ~  
riddle, they ~ nothing;  
358 56-71: distant, they  
359 67-71: is, and ~ is;  
360 55-71: This is  
55: [The following lines appear after  
360:]  
[1] This is the breath of laws and songs

and behaviour,

[2] This is the tasteless water of souls  
. . . . this is the true sustenance,

[3] It is for the illiterate . . . . it is for  
the judges of the supreme court . . . .  
it is for the federal capitol and the state  
capitols,

[4] It is for the admirable communes of  
literary men and composers and singers  
and lecturers and engineers and savans,  
[5] It is for the endless races of working  
people and farmers and seamen.

56: [1] laws, songs, behaviour, [2]  
souls, this [3] illiterate, it ~ court, it  
[4] of literats, composers, singers, lectur-  
ers, engineers, savans, [5] of work-peo-  
ple, farmers, seamen.

60: [1] breath for America, because it is  
my breath,/This is for laws, songs, be-  
havior, [2] Souls—this ~ sustenance.  
[3] This is ~ illiterate, and for ~ Su-  
preme Court, and for ~ Federal ~ State  
[4] And for ~ communes of literats,  
composers, singers, lecturers, engineers,  
and savans, [5] And for ~ work-people,  
farmers, and

I play not marches for accepted victors only, I play marches for conquer'd  
and slain persons. ○

Have you heard that it was good to gain the day?  
I also say it is good to fall, battles are lost in the same spirit in which they  
are won. ○

I beat and pound for the dead, 365  
I blow through my embouchures my loudest and gayest for them. ○

Vivas to those who have fail'd!  
And to those whose war-vessels sank in the sea!  
And to those themselves who sank in the sea!  
And to all generals that lost engagements, and all overcome heroes! 370  
And the numberless unknown heroes equal to the greatest heroes known! ○

## 19

This is the meal equally set, this the meat for natural hunger,

361 55-60: [Not present] 67-71: come—  
with

55: [The following line appears instead  
of 361:]

[1] This is the trill of a thousand clear  
cornets and scream of the octave flute  
and strike of triangles.

56: [1] These are trills of thousands of  
clear cornets, screams of octave flutes,  
strike

60: [1] trilling of thousands of clear cor-  
nets, screaming of octave flutes, striking

362 55: not a march for victors only . . . .

I play great marches ~ conquered 56: not a  
march for victors ~ play great ~ conquered

60: not here marches for victors only—I play  
great ~ conquered 67-71: only—I play great

364 55: fall . . . . battles 56-71: fall—bat-  
tles

365 55: [Lines 365-371 appear as:]

[1] I sound triumphal drums for the  
dead . . . . I fling through my embou-  
chures the loudest and gayest music to  
them,

[2] Vivas to those who have failed, and  
to those whose war-vessels sank in the sea,

and those themselves who sank in the sea,  
[3] And to all generals that lost engage-  
ments, and all overcome heroes, and the  
number-/less unknown heroes equal to  
the greatest heroes known.

56: [1] I beat triumphal ~ dead, I blow  
~ my loudest

[2] failed! and ~ sea! and ~ sea!

[3] engagements! and ~ heroes! and ~  
un-/known heroes, equal ~ known!

60: beat triumphal drums for 67-71: dead;

366 55-56: [See 365] 60: gayest music to

367 55-56: [See 365] 60: failed!

368 55-56: [See 365]

369 55-56: [See 365] 60: And those

370 55-56: [See 365] 60-71: engagements!  
and

371 55-56: [See 365] 60-71: heroes, equal  
~ known.

372 55: meal pleasantly set . . . . this is the  
meat and drink for 56: meal pleasantly set,  
this is the meat and drink for 60: meal pleas-  
antly set—this is the meat and drink for 67:  
meal pleasantly set—this is the ~ hunger;  
71: set—this is ~ hunger;

It is for the wicked just the same as the righteous, I make appointments with all,  
 I will not have a single person slighted or left away,  
 375 The kept-woman, sponger, thief, are hereby invited,  
 The heavy-lipp'd slave is invited, the venerealee is invited;  
 There shall be no difference between them and the rest. ◦

This is the press of a bashful hand, this the float and odor of hair,  
 This the touch of my lips to yours, this the murmur of yearning,  
 380 This the far-off depth and height reflecting my own face,  
 This the thoughtful merge of myself, and the outlet again. ◦

Do you guess I have some intricate purpose?  
 Well I have, for the Fourth-month showers have, and the mica on the side of a  
 rock has. ◦

Do you take it I would astonish?  
 Does the daylight astonish? does the early redstart twittering through the  
 385 woods?  
 Do I astonish more than they? ◦

This hour I tell things in confidence,  
 I might not tell everybody, but I will tell you. ◦

## 20

Who goes there? hankering, gross, mystical, nude;  
 390 How is it I extract strength from the beef I eat? ◦

373 55: righteous . . . . I 56-60: righteous  
 —I 67-71: righteous—I ~ all;  
 374 67-71: away;  
 375 55: [Lines 375-376 appear as:]  
 [1] The keptwoman and sponger and  
 thief are hereby invited . . . . the heavy-  
 lipped slave is invited . . . the venerealee  
 is invited,  
 56: [1] invited—the heavy-lipped ~ in-  
 vited, the  
 67-71: invited;  
 376 55-56: [See 375] 60: heavy-lipped ~  
 invited—the ~ invited, 67-71: invited—the  
 ~ invited;  
 378 55: hand . . . . this is 56: hand, this is  
 60: hand—this is 67-71: hand—this is ~ hair;

379 55: This is ~ yours . . . . this is 56:  
 This is ~ this is 60: This is ~ yours—this is  
 67-71: This is ~ yours—this is ~ yearning;  
 380 55-60: This is 67-71: This is ~ face;  
 381 55: This is ~ myself and 56-71: This  
 is  
 383 55: have . . . . for the April rain has,  
 56: Well, I have—for the April rain has, 60:  
 Well, I have—for ~ Fourth Month 67-71:  
 Well, I have—for  
 385 55: astonish? or the 56-71: astonish?  
 Does ~ redstart, twittering  
 387 67-71: confidence;  
 388 55: everybody but  
 389 55-60: there! hankering, ~ nude?

What is a man anyhow? what am I? what are you? ○

All I mark as my own you shall offset it with your own,  
Else it were time lost listening to me. ○

I do not snivel that snivel the world over,  
That months are vacuums and the ground but wallow and filth. ○ 395

Whimpering and truckling fold with powders for invalids, conformity, goes  
to the fourth-remov'd,  
I wear my hat as I please indoors or out. ○

Why should I pray? why should I venerate and be ceremonious? ○

Having pried through the strata, analyzed to a hair, counsel'd with doctors  
and calculated close,  
I find no sweeter fat than sticks to my own bones. ○ 400

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. ○

I know I am solid and sound,  
To me the converging objects of the universe perpetually flow,  
All are written to me, and I must get what the writing means. ○ 405

391 55: anyhow? What ~ I? and what 56-  
60: anyhow? What ~ I? What 67-71: man,  
anyhow? What ~ I? What

392 56-60: own, you 67-71: own, you ~  
own;

395 55: filth, 56-60: vacuums, and ~ filth,  
67-71: vacuums, and ~ filth;

55-56: [The following line appears after  
395:]

[1] That life is a suck and a sell, and  
nothing remains at the end but thread-  
bare crape and tears.

60-71: [1] crape, and

396 55: invalids . . . conformity ~ fourth-  
removed, 56: fourth-/removed, 60: invalids—  
conformity ~ fourth-removed, 67-71: inva-  
lids—conformity ~ fourth-remov'd;

397 55: I cock 56-60: I cock ~ please, in-

doors 67-71: please, indoors

398 55-56: Shall I pray? Shall I venerate  
60-71: pray? Why

399 55: I have pried ~ strata and analyzed  
~ hair,/ 56: I have pried ~ strata, analyzed  
~ hair,/ 67-71: counsell'd ~ doctors, and

400 55: And counselled with doctors and cal-  
culated close and found no 56: Counselled  
with doctors, calculated close, found no 67:  
fat then sticks

401 55: barleycorn 56: myself—none more,  
not ~ barleycorn 60: myself—none more,  
and ~ barleycorn 67-71: myself—none more,  
and ~ less;

402 67-71: myself, I

403 55-60: And I know 67-71: And I ~  
sound;

404 67-71: flow;

I know I am deathless,  
 I know this orbit of mine cannot be swept by a carpenter's compass,  
 I know I shall not pass like a child's carlacue cut with a burnt stick at night. ◦

I know I am august,  
 410 I do not trouble my spirit to vindicate itself or be understood,  
 I see that the elementary laws never apologize,  
 (I reckon I behave no prouder than the level I plant my house by, after all.) ◦

I exist as I am, that is enough,  
 If no other in the world be aware I sit content,  
 415 And if each and all be aware I sit content. ◦

One world is aware and by far the largest to me, and that is myself,  
 And whether I come to my own to-day or in ten thousand or ten million years,  
 I can cheerfully take it now, or with equal cheerfulness I can wait. ◦

My foothold is tenon'd and mortis'd in granite,  
 420 I laugh at what you call dissolution,  
 And I know the amplitude of time. ◦

## 21

I am the poet of the Body and I am the poet of the Soul,  
 The pleasures of heaven are with me and the pains of hell are with me,  
 The first I graft and increase upon myself, the latter I translate into a new  
 tongue. ◦

425 I am the poet of the woman the same as the man,

- |     |  |                   |  |
|-----|--|-------------------|--|
| 406 | 55: And I                              | 67-71: deathless; | myself;                                    |
| 407 | 67-71: by the carpenter's compass;     |                   | 417 55: today 56: today, or 60-71: to-day, |
| 409 | 67-71: august;                         |                   | or   |
| 410 | 67-71: understood;                     |                   | 419 55-60: tenoned ~ mortised 67-71:       |
| 411 | 67-71: apologize;                      |                   | granite;                                   |
| 412 | 55: by after [No parentheses] 56-60:   |                   | 420 67-71: dissolution;                    |
|     | [No parentheses]                       |                   | 422 55-56: body,/And ~ soul. 60: body,/    |
| 413 | 60: am—that 67-71: am—that ~           |                   | And ~ Soul. 67-71: Body;/And ~ Soul.       |
|     | enough;                                |                   | 55-71: [Space between 422 and 423]         |
| 414 | 56-60: aware, I 67-71: aware, I ~ con- |                   | 423 55-60: me, and 67-71: me, and ~ me;    |
|     | tent;                                  |                   | 424 55: myself . . . . the 60-71: myself—  |
| 415 | 56-71: aware, I                        |                   | the  |
| 416 | 55-60: aware, and 67-71: aware, and ~  |                   | 425 67-71: man;                            |

And I say it is as great to be a woman as to be a man,  
And I say there is nothing greater than the mother of men. ◦

I chant the chant of dilation or pride,  
We have had ducking and deprecating about enough,  
I show that size is only development. ◦ 430

Have you outstript the rest? are you the President?  
It is a trifle, they will more than arrive there every one, and still pass on. ◦

I am he that walks with the tender and growing night,  
I call to the earth and sea half-held by the night. ◦

Press close bare-bosom'd night—press close magnetic nourishing night! 435  
Night of south winds—night of the large few stars!  
Still nodding night—mad naked summer night. ◦

Smile O voluptuous cool-breath'd earth!  
Earth of the slumbering and liquid trees!  
Earth of departed sunset—earth of the mountains misty-topt! 440  
Earth of the vitreous pour of the full moon just tinged with blue!  
Earth of shine and dark mottling the tide of the river!  
Earth of the limpid gray of clouds brighter and clearer for my sake!  
Far-swooping elbow'd earth—rich apple-blossom'd earth!

426 67-71: man;

428 55: chant a new chant 67-71: pride;

429 67-71: enough;

430 55: development.

431 55, 60-71: rest? Are

432 55: trifle . . . they 56-60: trifle—they  
67-71: trifle—they ~ there, every

433 55, 67-71: night; 60: am He ~ Night,

434 56, 67-71: sea, half-held 60: sea, half-  
held ~ Night.

435 55: barebosomed night! Press 56: close,  
bare-bosomed night! press close, magnetic,  
nourishing 60: close, bare-bosomed Night!  
Press close, magnetic, nourishing Night! 67-  
71: close, bare-bosom'd night! Press close, mag-  
netic, nourishing

436 55, 60: winds! Night 56, 67-71: winds!  
night

437 55: night! Mad ~ night! 56: Still, nod-

ding night! mad, naked, summer night! 60:  
Still, nodding night! Mad, naked, summer  
67-71: Still, nodding night! mad, naked, sum-  
mer

438 55: coolbreathed 56: Smile, O voluptu-  
ous, cool-breathed 60: Smile, O voluptuous,  
cool-breathed Earth! 67-71: Smile, O volup-  
tuous, cool-breath'd

439 67-71: trees;

440 55: sunset! Earth 56, 67-71: sunset!  
earth ~ mountains, misty-topt! 60: sunset!  
Earth ~ mountains, misty-topt!

441 56-71: moon, just

442 56-71: dark, mottling

443 56-71: clouds, brighter

444 55: elbowed earth! Rich apple-blossomed  
56: elbowed earth! rich, apple-blossomed 60:  
elbowed Earth! Rich, apple-blossomed Earth!  
67-71: earth! rich, apple-blossom'd

445 Smile, for your lover comes. ○

Prodigal, you have given me love—therefore I to you give love!  
O unspeakable passionate love. ○

## 22

You sea! I resign myself to you also—I guess what you mean,  
I behold from the beach your crooked inviting fingers,  
450 I believe you refuse to go back without feeling of me,  
We must have a turn together, I undress, hurry me out of sight of the land,  
Cushion me soft, rock me in billowy drowse,  
Dash me with amorous wet, I can repay you. ○

Sea of stretch'd ground-swells,  
455 Sea breathing broad and convulsive breaths,  
Sea of the brine of life and of unshovell'd yet always-ready graves,  
Howler and scooper of storms, capricious and dainty sea,  
I am integral with you, I too am of one phase and of all phases.. ○

Partaker of influx and efflux I, extoller of hate and conciliation,  
460 Extoller of amies and those that sleep in each others' arms. ○

I am he attesting sympathy,

- 445 55-56, 67-71: comes! 60: YOUR LOVER comes!  
446 55: Prodigal! you ~ love! . . . . therefore 56: love! therefore 60-71: love! Therefore  
447 55-60: love! 67-71: unspeakable, passionate love!  
55: [The following lines appear after 447:]  
[1] Thruster holding me tight and that I hold tight!  
[2] We hurt each other as the bridegroom and the bride hurt each other.  
56-60: [1] tight, and  
448 55: also . . . . I 56: also, I 60: You Sea! I 67-71: mean;  
449 67-71: fingers;  
450 55, 60-71: me;  
451 55: together . . . . I undress . . . . hurry 56-60: together—I undress—hurry 67-71: together—I undress—hurry ~ land;  
452 55: soft . . . . rock 67-71: drowse;  
453 55: wet . . . . I 60-71: wet—I  
454 55-60: stretched ground-swells! 67-71: ground-swells!  
455 55-71: breaths!  
456 55, 60: life! Sea of unshovelled and always-ready graves! 56: life! sea of unshovelled and always-ready graves! 67-71: life! sea of ~ always-/ready graves!  
457 55: storms! Capricious ~ sea! 56, 67-71: storms! capricious ~ sea! 60: storms! Capricious ~ Sea!  
458 55: you . . . . I 56-71: you—I ~ phase, and  
459 55: efflux . . . . extoler 56: efflux, extoller 60: efflux—extoller 67-71: I—extoller ~ conciliation;  
460 55: Extoler 56-71: amies, and  
461 55, 67-71: sympathy;

(Shall I make my list of things in the house and skip the house that supports them?) ◦

I am not the poet of goodness only, I do not decline to be the poet of wickedness also. ◦

What blurt is this about virtue and about vice?

Evil propels me and reform of evil propels me, I stand indifferent, 465  
My gait is no fault-finder's or rejecter's gait,  
I moisten the roots of all that has grown. ◦

Did you fear some scrofula out of the unflagging pregnancy?  
Did you guess the celestial laws are yet to be work'd over and rectified? ◦

I find one side a balance and the antipodal side a balance, 470  
Soft doctrine as steady help as stable doctrine,  
Thoughts and deeds of the present our rouse and early start. ◦

This minute that comes to me over the past decillions,  
There is no better than it and now. ◦

What behaved well in the past or behaves well to-day is not such a wonder, 475  
The wonder is always and always how there can be a mean man or an  
infidel. ◦

462 55: [No parentheses] 56-60: house, and  
[No parentheses] 67-71: house, and  
55: [The following line appears after  
462:]  
[1] I am the poet of commonsense and  
of the demonstrable and of immortality;  
56: [1] commonsense, and ~ demon-  
strable, and of immortality,  
60: [1] common sense, and ~ demon-  
strable, and of immortality,

463 55: And am ~ only . . . . I 56-60:  
And am ~ only—I 67-71: only—I  
55: [The following line—after a space—  
appears after 463:]  
[1] Washes and razors for foofoos . . . .  
for me freckles and a bristling beard.  
56-71: [1] foofoos—for

464 55: is it about

465 55: me, and ~ me . . . . I 56-60: me,  
and ~ me—I 67-71: me, and ~ me—I ~  
indifferent;

466 55: faultfinder's 67-71: gait;

469 55-60: worked

55: [The following line appears after  
469:]

[1] I step up to say that what we do is  
right and what we affirm is right . . . .  
and some is only the ore of right,  
56: [1] right, and ~ right, and  
60: [1] right, and ~ right—and

470 55: Witnesses of us . . . . one 56: Wit-  
nesses of us, one ~ balance, and 60: Wit-  
nesses of us—one ~ balance, and 67-71: bal-  
ance, and ~ balance;

471 67-71: stable doctrine;

472 56-71: present, our

475 55: today 56: past, or ~ today, is 60:  
past, or ~ to-day, is 67: past, or ~ to-day,  
is ~ wonder; 71: past, or ~ to-/day, is ~  
wonder;

476 56: how can there 60: is, always ~ al-  
ways, how can there 67-71: is, always ~ al-  
ways, how

## 23

Endless unfolding of words of ages!  
And mine a word of the modern, the word En-Masse. ◦

A word of the faith that never balks,  
480 Here or henceforward it is all the same to me, I accept Time absolutely. ◦

It alone is without flaw, it alone rounds and completes all,  
That mystic baffling wonder alone completes all. ◦

I accept Reality and dare not question it,  
Materialism first and last imbuing. ◦

485 Hurrah for positive science! long live exact demonstration!  
Fetch stonecrop mixt with cedar and branches of lilac,  
This is the lexicographer, this the chemist, this made a grammar of the old  
cartouches,  
These mariners put the ship through dangerous unknown seas,  
This is the geologist, this works with the scalpel, and this is a  
mathematician. ◦

490 Gentlemen, to you the first honors always!

478 55: modern . . . . a word en masse.

56: modern—a word en-/masse, 60: modern—a word en-masse. 67: modern—the ~ En-/masse. 71: modern—the 56: [No space between 478 and 479]

479 67-71: balks;

480 55: One time as good as another time . . . . here ~ me./ 56: One time as good as another time—here ~ me./ 60: One time as good as another time—here ~ hence-/forward, it ~ me./ 67: henceforward, it ~ me—I ~ time, absolutely. 71: henceforward, it ~ me—I ~ Time, absolutely. 56: [No space between 480 and 481]

481 55-60: [Not present] 67-71: flaw—it rounds ~ all;

482 55-60: [Not present] 67-71: mystic, baffling wonder I love, alone

483 55: A word of reality . . . . materialism first and last imbueing. 56: A word of reality, materialism first and last imbueing. 60: A

word of reality—materialism first and last imbuing. 67-71: reality, and ~ it;

484 55-60: [Not present—part of 483]

485 55: Long 60: Science!

486 55: stonecrop and mix it with ~ lilac;

56: stonecrop, mix it with 60: stonecrop, mixt 67-71: stonecrop, mixt ~ lilac;

487 55: lexicographer or chemist . . . . this 60: lexicographer—this ~ chemist—this 67-71: lexicographer—this ~ chemist—this ~ cartouches;

488 60: un-/known 67-71: seas;

489 55: geologist, and this 60-71: geologist—this ~ scalpel—and

490 55: Gentlemen I receive you, and attach and clasp hands with you, 56: Gentlemen, I receive you and attach and clasp hands with you, 60: Gentlemen! I receive you, and attach and clasp hands with you, 67-71: Gentlemen! to ~ always:

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

Less the reminders of properties told my words,  
And more the reminders they of life untold, and of freedom and extrication,  
And make short account of neuters and geldings, and favor men and women  
fully equipt, 495  
And beat the gong of revolt, and stop with fugitives and them that plot and  
conspire. ○

## 24

Walt Whitman, a kosmos, of Manhattan the son,  
Turbulent, fleshy, sensual, eating, drinking and breeding,  
No sentimentalist, no stander above men and women or apart from them,  
No more modest than immodest. ○ 500

Unscrew the locks from the doors!  
Unscrew the doors themselves from their jambs! ○

Whoever degrades another degrades me,  
And whatever is done or said returns at last to me. ○

491 55: The facts ~ useful and real . . . .  
they ~ dwelling . . . . I enter by them to an  
area of the dwelling. 56-60: The facts ~  
useful and real—they ~ dwelling—I enter by  
them to an area of the dwelling. 67-71: use-  
ful and real—and ~ dwelling;

492 55-60: [Not present—part of 490] 67-  
71: (I ~ dwelling.)

493 55-60: I am less the reminder of property  
or qualities, and more the reminder of life,  
67-71: told, my words;

494 55-60: And go on the square for my  
own sake and for others' sakes, 67-71: re-  
minders, they, of

495 55-60: equipped,

496 60-71: fugitives, and

497 55-60: Whitman, an American, one of  
the roughs, a kosmos,/ 67: Whitman am I, of  
mighty Manhattan 71: Whitman am I, a  
Kosmos, of mighty Manhattan

498 55: Disorderly fleshy and sensual . . . .

eating drinking 56-60: Disorderly, fleshy, ~  
drinking, breeding, 67-71: fleshy and sensual,  
~ breeding;

499 55: sentimentalist . . . . no ~ them . . . .  
no more modest than immodest. 56: women,  
or ~ them—no more modest than immodest.  
60: sentimentalist—no ~ women, or 67-71:  
sentimentalist—no ~ women, or ~ them;

500 55-56: [Not present—part of 499]

503 55: me . . . . and whatever is done or  
said returns at last to me, 56: me, and what-  
ever is done or said returns at last to me, 67-  
71: me;

504 55-56: [Not present—part of 503] 60:  
me,

55: [The following line appears after  
504:]

[1] And whatever I do or say I also re-  
turn.

56-60: [1] say, I

Through me the afflatus surging and surging, through me the current  
505 and index. o

I speak the pass-word primeval, I give the sign of democracy,  
By God! I will accept nothing which all cannot have their counterpart of  
on the same terms. o

Through me many long dumb voices,  
Voices of the interminable generations of prisoners and slaves,  
510 Voices of the diseas'd and despairing and of thieves and dwarfs,  
Voices of cycles of preparation and accretion,  
And of the threads that connect the stars, and of wombs and of the father-stuff,  
And of the rights of them the others are down upon,  
Of the deform'd, trivial, flat, foolish, despised,  
515 Fog in the air, beetles rolling balls of dung. o

Through me forbidden voices,  
Voices of sexes and lusts, voices veil'd and I remove the veil,  
Voices indecent by me clarified and transfigur'd. o

I do not press my fingers across my mouth,  
520 I keep as delicate around the bowels as around the head and heart,  
Copulation is no more rank to me than death is. o

I believe in the flesh and the appetites,

505 55: surging . . . . through 56-71: surging—through

506 55: password primeval . . . . I ~ democracy; 60: primeval—I 67-71: primeval—I ~ democracy;

508 67-71: voices;

509 55-60: generations of slaves, 67-71: generations of slaves;

55: [The following line appears after 509:]

[1] Voices of prostitutes and of deformed persons,

56-60: [1] prostitutes, and

67-71: [1] prostitutes, and of deform'd persons;

510 55-60: diseased ~ despairing, and 67-71: despairing, and ~ dwarfs;

512 55, 60-67: stars—and of wombs, and ~ fatherstuff, 56: wombs, and ~ fatherstuff, 71: stars—and ~ wombs, and

513 67-71: upon;

514 55: Of the trivial and flat and foolish and despised, 56-71: Of the trivial,

515 55: Of fog ~ air and beetles

516 67-71: voices;

517 55: lusts . . . . voices veiled, and 56-60: lusts—voices veiled, and 67-71: lusts—voices veil'd, and ~ veil;

518 55: transfigured. 56-60: indecent, by ~ transfigured. 67-71: indecent, by

519 55-60: finger 67-71: mouth;

520 67-71: heart;

522 67-71: appetites;

Seeing, hearing, feeling, are miracles, and each part and tag of me  
is a miracle. o

Divine am I inside and out, and I make holy whatever I touch or am  
touch'd from,

The scent of these arm-pits aroma finer than prayer, 525  
This head more than churches, bibles, and all the creeds. o

If I worship one thing more than another it shall be the spread of my own  
body, or any part of it,

Translucent mould of me it shall be you!  
Shaded ledges and rests it shall be you! 530

Firm masculine colter it shall be you!

Whatever goes to the tilth of me it shall be you!

You my rich blood! your milky stream pale strippings of my life!

Breast that presses against other breasts it shall be you!

My brain it shall be your occult convolutions!

Root of wash'd sweet-flag! timorous pond-snipe! nest of guarded duplicate  
eggs! it shall be you! 535

Mix'd tussled hay of head, beard, brawn, it shall be you!

Trickling sap of maple, fibre of manly wheat, it shall be you!

Sun so generous it shall be you!

Vapors lighting and shading my face it shall be you!

523 55: Seeing hearing and feeling are

524 55: touched from; 56: touched 60:  
what-/ever ~ touched 67-71: from;

525 55-56: arm-pits is aroma 60: arm-pits,  
aroma 67-71: arm-pits, aroma ~ prayer;

526 55: head is more ~ churches or bibles or  
creeds. 56: head is more ~ bibles, creeds.

527 55: worship any particular thing it ~ be  
some of the ~ my body;/ 56: worship any  
particular thing, it ~ be some of the ~ body,/  
60: worship any particular thing, it ~ be some  
of the ~ body./ 67-71: another, it ~ it.  
60-71: [Space between 527 and 528]

528 55: you, 56-71: me, it

529 55: rests, firm masculine colter, it ~  
you, 56: rests, firm masculine colter, it 60-  
71: rests, it

530 55-56: [Not present] 60-71: colter, it ~  
you. 60-71: [Space between 530 and 531]

531 55: you, 56-71: me, it

532 55: blood, your ~ life; 56: stream, pale  
60-71: blood! Your ~ stream, pale ~ life.  
60-71: [Space between 532 and 533]

533 55: you, 56-71: breasts, it

534 55: convolutions, 56: brain, it 60-71:  
brain, it ~ convolutions. 60-71: [Space be-  
tween 534 and 535]

535 55: washed sweet-flag, timorous pond-  
snipe, nest ~ eggs, it ~ you, 56: washed  
sweet-flag, timorous pond-snipe, nest ~ eggs,  
it 60: washed sweet-flag! Timorous pond-  
snipe! Nest 67: wash't 71: sweet flag!

536 55: Mixed ~ head and beard and brawn  
it ~ you, 56-60: Mixed 67: Mix't

537 55: you; 60: maple! Fibre ~ wheat! it  
67-71: maple! fibre ~ wheat! it 60-71: [Space  
between 537 and 538]

538 55: you, 56-71: generous, it

539 55: you, 56-71: face, it

540 You sweaty brooks and dews it shall be you!  
 Winds whose soft-tickling genitals rub against me it shall be you!  
 Broad muscular fields, branches of live oak, loving loungee in my winding  
 paths, it shall be you!  
 Hands I have taken, face I have kiss'd, mortal I have ever touch'd, it shall  
 be you. o

I dote on myself, there is that lot of me and all so luscious,  
 545 Each moment and whatever happens thrills me with joy,  
 I cannot tell how my ankles bend, nor whence the cause of my faintest wish,  
 Nor the cause of the friendship I emit, nor the cause of the friendship I take  
 again. o

That I walk up my stoop, I pause to consider if it really be,  
 A morning-glory at my window satisfies me more than the metaphysics of  
 books. o

550 To behold the day-break!  
 The little light fades the immense and diaphanous shadows,  
 The air tastes good to my palate. o

Hefts of the moving world at innocent gambols silently rising, freshly  
 exuding,  
 Scooting obliquely high and low. o

555 Something I cannot see puts upward libidinous prongs,

540 55: you, 56-71: dews, it

541 55: you, 56-71: me, it

542 55: liveoak, ~ you, 56: live-oak, 60:  
 Broad, muscular fields! Branches ~ oak! Lov-  
 ing ~ paths! it 67-71: Broad, muscular  
 fields! branches ~ oak! loving ~ paths! it

543 55: kissed, ~ touched, 56: kissed, ~  
 touched, ~ you! 60: taken—face ~ kissed—  
 mortal ~ touched! it 67-71: taken—face ~  
 kiss'd—mortal ~ touch'd! it

544 55: myself . . . there ~ me, and 56:  
 me, and 60: myself—there ~ me, and 67-  
 71: myself—there ~ me, and ~ luscious;

545 55: joy. 56-71: moment, and ~ hap-  
 pens, thrills ~ joy. 55-71: [Space between  
 545 and next line]

60: [The following line appears after  
 545:]

[1] I am so wonderful!

67-71: [1] am wonderful!

546 55: bend . . . . nor 67-71: wish;

547 55: emit . . . . nor

548 55: To walk ~ stoop is unaccountable  
 . . . . I 56: To walk ~ stoop is unaccountable,  
 I 67-71: stoop! I ~ be;

55-60: [The following line appears after  
 548:]

[1] That I eat and drink is spectacle  
 enough for the great authors and schools,

549 Copy-text: meta-/physics

550 55: daybreak!

551 67-71: shadows;

553 55-56: gambols, silently 60, 71: world,  
 at ~ gambols, silently 67: world, at

555 67-71: prongs;

Seas of bright juice suffuse heaven. ○

The earth by the sky staid with, the daily close of their junction,  
The heav'd challenge from the east that moment over my head,  
The mocking taunt, See then whether you shall be master! ○

## 25

Dazzling and tremendous how quick the sun-rise would kill me, 560  
If I could not now and always send sun-rise out of me. ○

We also ascend dazzling and tremendous as the sun,  
We found our own O my soul in the calm and cool of the day-break. ○

My voice goes after what my eyes cannot reach,  
With the twirl of my tongue I encompass worlds and volumes of worlds. ○ 565

Speech is the twin of my vision, it is unequal to measure itself,  
It provokes me forever, it says sarcastically,  
*Walt you contain enough, why don't you let it out then?* ○

Come now I will not be tantalized, you conceive too much of articulation,  
Do you not know O speech how the buds beneath you are folded? 570  
Waiting in gloom, protected by frost,  
The dirt receding before my prophetic screams,  
I underlying causes to balance them at last,

557 55: with . . . . the 60: with—the 67-  
71: with—the ~ junction;

558 55-60: heaved 67-71: head;

560 55: sunrise 56-71: tremendous, how

561 55: sunrise

562 60: ascend, dazzling 67-71: ascend, daz-  
zling ~ sun;

563 55: own my ~ daybreak. 56: own, my  
soul, in 60-67: own, O my Soul, in 71: own,  
O my Soul, in ~ daybreak. Copy-text: day-/  
break.

564 67-71: reach;

565 56-71: worlds, and

566 55: vision . . . . it ~ itself. 56: itself.  
60-71: vision—it ~ itself; 55-56: [Space be-  
tween 566 and 567]

567 55-60: forever,/ 67-71: forever;/

568 55: It says sarcastically, Walt, you under-

stand enough . . . . why [rom] 56: It says  
sarcastically, Walt, you understand enough,  
why [rom] 60: It says sarcastically, *Walt, you  
understand enough—why* 67: It says sarcas-  
tically, *Walt, you ~ enough—why* 71: It  
says sarcastically, *Walt, you ~ enough—why  
~ out, then?*

569 55: tantalized . . . . you ~ articulation.  
56: now, I ~ articulation. 60-71: now, I ~  
tantalized—you ~ articulation. 55-71: [Space  
between 569 and 570]

570 55-60: know how ~ beneath are 67-71:  
know, O speech, how

571 55: gloom protected 67-71: frost;

572 67-71: screams;

573 56-60: causes, to 67-71: causes, to ~  
last;

My knowledge my live parts, it keeping tally with the meaning of all things,  
Happiness, (which whoever hears me let him or her set out in search of  
575 this day.) ◦

My final merit I refuse you, I refuse putting from me what I really am,  
Encompass worlds, but never try to encompass me,  
I crowd your sleekest and best by simply looking toward you. ◦

Writing and talk do not prove me,  
580 I carry the plenum of proof and every thing else in my face,  
With the hush of my lips I wholly confound the skeptic. ◦

## 26

Now I will do nothing but listen,  
To accrue what I hear into this song, to let sounds contribute toward it. ◦

I hear bravuras of birds, bustle of growing wheat, gossip of flames, clack of  
sticks cooking my meals,  
585 I hear the sound I love, the sound of the human voice,  
I hear all sounds running together, combined, fused or following,  
Sounds of the city and sounds out of the city, sounds of the day and night,

574 55: parts . . . . it ~ of things, 56: of things, 60, 71: parts—it ~ of things, 67: parts—it ~ of things;  
575 55 Happiness . . . . which [No parentheses] 56: which, whoever ~ me, let [No parentheses] 60-67: Happiness—which, whoever ~ me, let [No parentheses] 71: HAPPINESS—which, whoever ~ me, let [No parentheses]  
576 55: you . . . . I ~ me the best I am. 56-60: you—I ~ me the best I am. 67-71: you—I ~ am; 55-60: [Space between 576 and 577]  
577 55: worlds but 67-71: me;  
578 55-56: your noisiest talk by looking 60: sleekest talk by  
579 67-71: me;  
580 56: proof, and ~ else, in 60: proof, and everything else, in 67-71: proof, and everything else, in ~ face;  
581 55-60: I confound the topmost  
582 55-60: I think I will ~ nothing for a

long time but 67-71: I think I will ~ nothing now but  
583 55: And accrue ~ into myself . . . . and let ~ toward me. 56: into myself, to let ~ toward me. 60-71: into myself—to let ~ toward me.  
584 55: hear the ~ birds . . . . the bustle ~ wheat . . . . gossip ~ flames . . . . clack ~ meals. 56-60: meals. 55-60: [Space between 584 and 585] 67-71: meals;  
585 55: I hear the sound of ~ voice . . . . a sound I love, 67-71: voice;  
586 55: all sounds as they are tuned to their uses . . . . sounds of the city and sounds out of the city . . . . sounds of the day and night; 56: all sounds as they are tuned to their uses, sounds of the city and sounds out of the city, sounds of the day and night, 67-71: following;  
587 55-56: [Not present—part of 586] 60: city—sounds of 67-71: city, and ~ city—sounds ~ night;

Talkative young ones to those that like them, the loud laugh of work-people  
 at their meals,  
 The angry base of disjointed friendship, the faint tones of the sick,  
 The judge with hands tight to the desk, his pallid lips pronouncing  
 a death-sentence, 590  
 The heave'e'yo of stevedores unlading ships by the wharves, the refrain of the  
 anchor-lifters,  
 The ring of alarm-bells, the cry of fire, the whirr of swift-streaking engines  
 and hose-carts with premonitory tinkles and color'd lights,  
 The steam-whistle, the solid roll of the train of approaching cars,  
 The slow march play'd at the head of the association marching two and two,  
 (They go to guard some corpse, the flag-tops are draped with black muslin.) o 595

I hear the violoncello, ('tis the young man's heart's complaint,)  
 I hear the key'd cornet, it glides quickly in through my ears,  
 It shakes mad-sweet pangs through my belly and breast. o

I hear the chorus, it is a grand opera,  
 Ah this indeed is music—this suits me. o 600

A tenor large and fresh as the creation fills me,  
 The orbic flex of his mouth is pouring and filling me full. o

588 55: them . . . . the recitative of fish-  
 pedlars and fruit-pedlars . . . . the loud ~  
 workpeople 56: them, the recitative of fish-  
 pedlars and fruit-pedlars, the loud 60: them—  
 the recitative of fish-pedlars and fruit-pedlars—  
 the loud 67-71: them—the ~ meals;  
 589 55: friendship . . . . the 60: friendship  
 —the 67-71: friendship—the ~ sick;  
 590 55-60: his shaky lips 67-71: death-sen-  
 tence;  
 591 55: wharves . . . . the ~ anchor-lifters;  
 60: wharves—the 67-71: wharves—the ~ an-  
 chor-lifters;  
 592 55: alarm-bells . . . . the ~ fire . . . .  
 the ~ colored 56: hose-/carts, with ~ colored  
 60: alarm-bells—the ~ fire—the ~ hose-carts,  
 with ~ tinkles, and colored 67-71: alarm-  
 bells—the ~ fire—the ~ hose-carts, with ~  
 tinkles, and ~ lights;  
 593 55: steam-whistle . . . . the ~ cars; 60:  
 steam-whistle—the 67-71: steam-whistle—the  
 ~ cars;  
 594 55-56: slow-march played at night at ~

association,/ 60: slow-march played at night  
 at ~ association, marching 67-71: slow-  
 march ~ association, marching ~ two;  
 595 55: corpse . . . . the [No parentheses]  
 56: [No parentheses] 60-71: corpse—the  
 596 55-56: the violoncello or man's ~ com-  
 plaint, [No parentheses] 60: the violoncello,  
 or man's ~ complaint; [No parentheses] 67-  
 71: complaint;)  
 597 55: And hear ~ keyed cornet or else the  
 echo of sunset. 56: keyed ~ ears, it shakes  
 mad-sweet pangs through my belly and breast.  
 60: keyed cornet—it 67-71: cornet—it ~  
 ears;  
 598 55: [Not present] 56: [Not present—  
 part of 597]  
 599 55: chorus . . . . it ~ grand-opera . . . .  
 this indeed is music! 56: grand-opera—this  
 indeed is music! 60: chorus—it ~ grand-  
 opera, 67-71: chorus—it ~ opera;  
 600 55-56: [Not present—part of 599] 60-  
 71: Ah, this ~ music! This  
 601 67-71: me;

I hear the train'd soprano (what work with hers is this?)  
 The orchestra whirls me wider than Uranus flies,  
 605 It wrenches such ardors from me I did not know I possess'd them,  
 It sails me, I dab with bare feet, they are lick'd by the indolent waves,  
 I am cut by bitter and angry hail, I lose my breath,  
 Steep'd amid honey'd morphine, my windpipe throttled in fakes of death,  
 At length let up again to feel the puzzle of puzzles,  
 610 And that we call Being. o

## 27

To be in any form, what is that?  
 (Round and round we go, all of us, and ever come back thither,)  
 If nothing lay more develop'd the quahaug in its callous shell were enough. o

Mine is no callous shell,  
 615 I have instant conductors all over me whether I pass or stop,  
 They seize every object and lead it harmlessly through me. o

I merely stir, press, feel with my fingers, and am happy,  
 To touch my person to some one else's is about as much as I can stand. o

- 603 55: trained soprano . . . . she convulses me like the climax of my love-grip; 56: trained soprano, she convulses me like the climax of my love-grip, 60: trained soprano—she convulses me like the climax of my love-grip, 67-71: soprano—(what work, with hers, is
- 604 56-60: [Not present] 67: orchestra wrenches such ardors from me, I did not know I possess'd them; 71: flies;
- 605 55: wrenches unnamable ardors from my breast,/ 56-60: The orchestra wrenches ~ me, I ~ possessed 67: [Not present—part of 604] 71: me, I ~ them;  
 55-60: [The following line appears after 605:]  
 [1] It throbs me to gulps of the farthest down horror,
- 606 55: me . . . . I ~ feet . . . . they ~ licked 56: licked 60: me—I ~ feet—they ~ licked 67-71: me—I ~ feet—they ~ waves;
- 607 55: am exposed . . . . cut ~ and poisoned hail,/ 56-60: am exposed, cut ~ and poisoned hail,/ 67-71: am exposed, cut ~ hail—I
- 608 55: Steeped ~ honeyed morphine . . . . my windpipe squeezed in the fakes 56: Steeped ~ honeyed ~ windpipe squeezed in the fakes 60: Steeped ~ honeyed 67-71: death;
- 609 55-56: Let up
- 610 60-71: BEING.
- 611 60: form—what 67-71: be, in ~ form—what
- 612 55-56: [Not present] 67-71: thither;)
- 613 55: developed ~ quahaug and its 56-60: developed, the 67: develop't, the 71: develop'd, the
- 614 67-71: shell;
- 615 56-60: me, whether 67-71: me, whether ~ stop;
- 616 60-71: object, and
- 617 67-71: happy;

28

Is this then a touch? quivering me to a new identity,  
 Flames and ether making a rush for my veins, 620  
 Treacherous tip of me reaching and crowding to help them,  
 My flesh and blood playing out lightning to strike what is hardly different  
 from myself,  
 On all sides prurient provokers stiffening my limbs,  
 Straining the udder of my heart for its withheld drip,  
 Behaving licentious toward me, taking no denial, 625  
 Depriving me of my best as for a purpose,  
 Unbuttoning my clothes, holding me by the bare waist,  
 Deluding my confusion with the calm of the sunlight and pasture-fields,  
 Immodestly sliding the fellow-senses away,  
 They bribed to swap off with touch and go and graze at the edges of me, 630  
 No consideration, no regard for my draining strength or my anger,  
 Fetching the rest of the herd around to enjoy them a while,  
 Then all uniting to stand on a headland and worry me. o

The sentries desert every other part of me,  
 They have left me helpless to a red marauder, 635  
 They all come to the headland to witness and assist against me. o

I am given up by traitors,  
 I talk wildly, I have lost my wits, I and nobody else am the greatest traitor,  
 I went myself first to the headland, my own hands carried me there. o

You villain touch! what are you doing? my breath is tight in its throat, 640  
 Unclench your floodgates, you are too much for me. o

619 55: touch? . . . . quivering  
 622 55: lightning, to 67-71: myself;  
 626 56-71: best, as  
 627 55: clothes and holding  
 628 55: pasture fields, 56-60: sun-light Copy-  
 text: pasture-/fields,  
 630 55-60: touch, and 67-71: touch, and ~  
 me;  
 631 67-71: anger;  
 632 55-56: awhile,  
 633 56: head-land  
 634 67-71: me;

635 67-71: marauder;  
 636 56: head-land, to 60-71: headland, to  
 637 55, 67-71: traitors; 56: traitors!  
 638 55: wildly . . . . I ~ wits . . . . I 60:  
 wildly—I ~ wits—I 67-71: wildly—I ~  
 wits—I ~ traitor;  
 639 55: headland . . . . my 56: head-land,  
 my 60-71: headland—my  
 640 55: doing? . . . . my ~ throat; 60:  
 doing? My 67-71: doing? My ~ throat;  
 641 55-71: floodgates! you

## 29

Blind loving wrestling touch, sheath'd hooded sharp-tooth'd touch!  
Did it make you ache so, leaving me? ○

Parting track'd by arriving, perpetual payment of perpetual loan,  
645 Rich showering rain, and recompense richer afterward. ○

Sprouts take and accumulate, stand by the curb prolific and vital,  
Landscapes projected masculine, full-sized and golden. ○

## 30

All truths wait in all things,  
They neither hasten their own delivery nor resist it,  
650 They do not need the obstetric forceps of the surgeon,  
The insignificant is as big to me as any,  
(What is less or more than a touch?) ○

Logic and sermons never convince,  
The damp of the night drives deeper into my soul. ○

655 (Only what proves itself to every man and woman is so,  
Only what nobody denies is so.) ○

A minute and a drop of me settle my brain,

642 55: touch! Sheathed ~ sharptoothed  
56-60: Blind, loving, wrestling touch! sheathed,  
hooded, sharp-toothed 67-71: Blind, loving,  
wrestling touch! sheath'd, hooded, sharp-  
tooth'd

643 55: so leaving

644 55: tracked by arriving . . . . perpetual  
~ of the perpetual 56: Parting, tracked by  
arriving—perpetual ~ of the perpetual 60:  
Parting, tracked by arriving—perpetual 67:  
Parting, track't by arriving—perpetual ~ loan;  
71: Parting, track'd by arriving—perpetual  
~ loan;

645 56-60: after-/ward. 67-71: Rich, shower-  
ing

646 55: accumulate . . . . stand 56-60: ac-  
cumulate—stand 67: accumulate—stand ~  
vital; 71: accumulate—stand ~ vital:

647 55: masculine full-sized 56: Landscapes,  
projected, masculine, full-sized, golden. 60-  
67: Landscapes, projected, masculine, full-sized,  
and 71: Landscapes, projected, masculine, full-  
sized

648 67-71: things;

649 56-60: delivery, nor 67-71: delivery, nor  
~ it;

650 67-71: surgeon;

651 67-71: any;

652 55-60: [No parentheses]

653 67-71: convince;

654 60: Soul.

655 55-60: [No parenthesis] 67-71: so; [No  
parenthesis]

656 55-71: [No parenthesis]

657 55, 67-71: brain;

I believe the soggy clods shall become lovers and lamps,  
 And a compend of compends is the meat of a man or woman,  
 And a summit and flower there is the feeling they have for each other, 660  
 And they are to branch boundlessly out of that lesson until it becomes omnific,  
 And until one and all shall delight us, and we them. ◦

## 31

I believe a leaf of grass is no less than the journey-work of the stars,  
 And the pismire is equally perfect, and a grain of sand, and the egg of  
 the wren,  
 And the tree-toad is a chef-d'œuvre for the highest, 665  
 And the running blackberry would adorn the parlors of heaven,  
 And the narrowest hinge in my hand puts to scorn all machinery,  
 And the cow crunching with depress'd head surpasses any statue,  
 And a mouse is miracle enough to stagger sextillions of infidels. ◦

I find I incorporate gneiss, coal, long-threaded moss, fruits, grains, esculent  
 roots, 670  
 And am stucco'd with quadrupeds and birds all over,  
 And have distanced what is behind me for good reasons,  
 But call any thing back again when I desire it. ◦

In vain the speeding or shyness, 675  
 In vain the plutonic rocks send their old heat against my approach,  
 In vain the mastodon retreats beneath its own powder'd bones,  
 In vain objects stand leagues off and assume manifold shapes,  
 In vain the ocean settling in hollows and the great monsters lying low,

662 55-71: until every one shall

663 55: journeywork 56-71: journey-/work

665 55-56: chef-d'œuvre

668 55-60: depressed 67: depres't

669 55-71: infidels,

55: [The following line appears after  
 669:]

[1] And I could come every afternoon  
 of my life to look at the farmer's girl  
 boiling her iron tea-kettle and baking  
 shortcake.

56: [1] tea-/kettle ~ short-cake. 60-71:  
 short-cake.

670 55: gneiss and coal and long-threaded

moss and fruits and grains and esculent

671 60-67: stuccoed

673 55: And call ~ thing close again 56:

And call ~ thing close again, when 60-71:

And call anything close again, when

674 67-71: shyness;

675 67-71: approach;

676 55-56: mastadon ~ powdered 60: pow-  
 dered 67-71: bones;

677 56-60: off, and 67-71: off, and ~  
 shapes;

678 56-60: hollows, and 67-71: hollows,  
 and ~ low;

In vain the buzzard houses herself with the sky,  
 680 In vain the snake slides through the creepers and logs,  
 In vain the elk takes to the inner passes of the woods,  
 In vain the razor-bill'd auk sails far north to Labrador,  
 I follow quickly, I ascend to the nest in the fissure of the cliff. ◦

## 32

I think I could turn and live with animals, they are so placid and self-contain'd,  
 685 I stand and look at them long and long. ◦

They do not sweat and whine about their condition,  
 They do not lie awake in the dark and weep for their sins,  
 They do not make me sick discussing their duty to God,  
 Not one is dissatisfied, not one is demented with the mania of owning things,  
 690 Not one kneels to another, nor to his kind that lived thousands of years ago,  
 Not one is respectable or unhappy over the whole earth. ◦

So they show their relations to me and I accept them,  
 They bring me tokens of myself, they evince them plainly in their  
 possession. ◦

I wonder where they get those tokens,  
 695 Did I pass that way huge times ago and negligently drop them? ◦

Myself moving forward then and now and forever,  
 Gathering and showing more always and with velocity,

- 679 67-71: sky;  
 680 67-71: logs;  
 681 67-71: woods;  
 682 55: razorbilled 56-60: razor-billed 67-71: Labrador;  
 683 55: quickly . . . . I  
 684 55: live awhile with the animals . . . . they ~ self-/contained, 56-60: self-contained, 67-71: self-contain'd;  
 685 55-56: them sometimes half the day long. 60: them sometimes an hour at a stretch.  
 686 67-71: condition;  
 687 67-71: sins;  
 688 67-71: God;  
 689 55: dissatisfied . . . . not 56: No one 60: No ~ dissatisfied—not 67-71: dissatisfied —not ~ things;  
 690 55: another nor 67-71: ago;  
 691 55-71: or industrious over  
 692 55: them; 56-60: me, and 67-71: me, and ~ them;  
 693 55: myself . . . . they 60-71: myself—they  
 694 55-56: I do not know where ~ got 60: I do not know where 67-71: tokens:  
 695 55: I must have passed ~ way untold times ~ dropt them, 56: I may have passed ~ way untold times ago ~ dropt them, 60: I may have passed ~ way untold times ago, and ~ dropt them, 67-71: ago, and  
 696 60: and now forever,

Infinite and omnigenous, and the like of these among them,  
 Not too exclusive toward the reachers of my remembrancers,  
 Picking out here one that I love, and now go with him on brotherly terms. ◦ 700

A gigantic beauty of a stallion, fresh and responsive to my caresses,  
 Head high in the forehead, wide between the ears,  
 Limbs glossy and supple, tail dusting the ground,  
 Eyes full of sparkling wickedness, ears finely cut, flexibly moving. ◦

His nostrils dilate as my heels embrace him, 705  
 His well-built limbs tremble with pleasure as we race around and return. ◦

I but use you a minute, then I resign you, stallion,  
 Why do I need your paces when I myself out-gallop them?  
 Even as I stand or sit passing faster than you. ◦

## 33

Space and Time! now I see it is true, what I guess'd at, 710  
 What I guess'd when I loaf'd on the grass,  
 What I guess'd while I lay alone in my bed,  
 And again as I walk'd the beach under the paling stars of the morning. ◦

698 55: omnigenous and ~ them; 67-71: them;  
 699 67-71: remembrancers;  
 700 55: that shall be my amie,/Choosing to go 56: love, choosing to go 60: love, to go with on  
 702 55: forehead and wide  
 704 55: Eyes well apart and full ~ wickedness . . . . ears cut and flexibly 56: Eyes well apart, full 60-67: Eyes well apart, full ~ wickedness—ears 71: wickedness—ears  
 705 55: dilate . . . . my ~ him . . . . his well built limbs tremble with pleasure . . . . we speed around and return. 56: dilate, my ~ him, his well-built limbs tremble with pleasure, we speed around and return. 60: dilate, as 67-71: dilate, as ~ him;  
 706 55-56: [Not present—part of 705] 60-67: pleasure, as we speed 71: pleasure, as  
 707 55: a moment and then ~ you stallion . . . . and do not need your paces, and out-gallop them, 56: a moment, then ~ you stallion, do not need your paces, out-gallop them,

60: a moment, then ~ you stallion, 67-71: a moment, then ~ stallion;  
 708 55-56: [Not present—part of 707] 60-71: paces, when  
 709 55: And myself as ~ sit pass faster 56: Myself, as ~ sit, passing 60-71: Even, as ~ sit, passing  
 710 55: Swift wind! Space! My Soul! Now I know ~ true what I guessed at; 56: Swift wind! space! my soul! now I know ~ guessed 60: O swift wind! Space! my Soul! now I know ~ guessed 67: O swift wind! O space and time! now ~ at; 71: O swift wind! O space and time! now ~ guessed at; 81-88 [SS]: guessed 88[CPP]: [Final reading]  
 711 55-60: guessed ~ loafed 67-71: grass;  
 712 55: guessed ~ bed . . . . and again as I walked the beach under the paling stars of the morning. 56: guessed ~ bed, and again as I walked the beach under the paling stars of the morning. 60: guessed  
 713 55-56: [Not present—part of 712] 60: walked

My ties and ballasts leave me, my elbows rest in sea-gaps,  
 715 I skirt sierras, my palms cover continents,  
 I am afoot with my vision. o

By the city's quadrangular houses—in log huts, camping with lumbermen,  
 Along the ruts of the turnpike, along the dry gulch and rivulet bed,  
 Weeding my onion-patch or hoeing rows of carrots and parsnips, crossing  
     savannas, trailing in forests,  
 720 Prospecting, gold-digging, girdling the trees of a new purchase,  
 Scorch'd ankle-deep by the hot sand, hauling my boat down the shallow river,  
 Where the panther walks to and fro on a limb overhead, where the buck turns  
     furiously at the hunter,  
 Where the rattlesnake suns his flabby length on a rock, where the otter is  
     feeding on fish,  
 Where the alligator in his tough pimples sleeps by the bayou,  
 Where the black bear is searching for roots or honey, where the beaver pats  
 725 the mud with his paddle-shaped tail;  
 Over the growing sugar, over the yellow-flower'd cotton plant, over the rice  
     in its low moist field,  
 Over the sharp-peak'd farm house, with its scallop'd scum and slender shoots  
     from the gutters,

714 55: me . . . . I travel . . . . I sail . . . .  
 my ~ in the sea-gaps, 56: me—I travel, I sail,  
 my ~ in the sea-gaps, 60: me—I travel—I  
 sail—my ~ in the sea-gaps, 67-71: me—I  
 travel—I sail—my ~ in the sea-gaps;  
 715 55: skirt the sierras . . . . my 56: skirt  
 the sierras, 60: skirt the sierras—my 67-71:  
 skirt the sierras—my ~ continents;  
 717 55: houses . . . . in log-huts, or camping  
 56: houses, in log-huts, camping ~ lumber-  
 men, 60: huts—camping 67-71: huts—camp-  
 ing ~ lumbermen;  
 718 55: turnpike . . . . along 60: turnpike  
 —along 67-71: turnpike—along ~ bed;  
 719 55: Hoeing ~ onion-patch, and rows ~  
 parsnips . . . . crossing savannas . . . . trail-  
 ing 56: onion-patch, hoeing 60: onion-patch,  
 or hoeing ~ parsnips—crossing savannas—  
 trailing 67-71: onion-patch, or hoeing ~ par-  
 snips—crossing savannas—trailing in forests;  
 720 55: Prospecting . . . . gold-digging . .  
 . . girdling 60: Prospecting—gold-digging—  
 girdling 67-71: Prospecting—gold-digging—

girdling ~ purchase;  
 721 55: Scorched ~ sand . . . . hauling ~  
 river; 56: Scorched 60: Scorched ~ sand—  
 hauling 67-71: sand—hauling ~ river;  
 722 55: overhead . . . . where 60: over-/  
 head—Where 67: over-/head—where ~ hunt-  
 er; 71: overhead—where ~ hunter;  
 723 55: rock . . . . where 56: rattle-snake  
 60: rock—Where 67-71: rock—where ~  
 fish;  
 724 67-71: bayou;  
 725 55: honey . . . . where ~ paddle-tail;  
 56: paddle-tail, 60: honey—Where ~ paddle-  
 tail, 67-71: honey—where  
 726 55: sugar . . . . over the cottonplant  
 . . . . over ~ field; 56: the cotton-plant, over  
 60: sugar—over the cotton plant—over 67-  
 71: sugar—over ~ plant—over ~ field;  
 727 55: sharp-peaked farmhouse with ~  
 scalloped ~ gutters; 56: sharp-peaked farm-  
 house, with ~ scalloped 60: sharp-peaked ~  
 scalloped 67-71: gutters;

Over the western persimmon, over the long-leav'd corn, over the delicate  
 blue-flower flax,  
 Over the white and brown buckwheat, a hummer and buzzer there with  
 the rest,  
 Over the dusky green of the rye as it ripples and shades in the breeze; 730  
 Scaling mountains, pulling myself cautiously up, holding on by low scragged  
 limbs,  
 Walking the path worn in the grass and beat through the leaves of the brush,  
 Where the quail is whistling betwixt the woods and the wheat-lot,  
 Where the bat flies in the Seventh-month eve, where the great gold-bug drops  
 through the dark,  
 Where the brook puts out of the roots of the old tree and flows to the meadow, 735  
 Where cattle stand and shake away flies with the tremulous shuddering of  
 their hides,  
 Where the cheese-cloth hangs in the kitchen, where andirons straddle the  
 hearth-slab, where cobwebs fall in festoons from the rafters;  
 Where trip-hammers crash, where the press is whirling its cylinders,  
 Wherever the human heart beats with terrible throes under its ribs,  
 Where the pear-shaped balloon is floating aloft, (floating in it myself and  
 looking composedly down,) 740  
 Where the life-car is drawn on the slip-noose, where the heat hatches  
 pale-green eggs in the dented sand,  
 Where the she-whale swims with her calf and never forsakes it,

728 55: persimmon . . . . over ~ longleaved  
 corn and the ~ blue-/flowered flax; 56: long-  
 leaved ~ blue-flowered 60: persimmon—over  
 ~ long-leaved corn—over ~ blue-flowered  
 67-71: persimmon—over ~ corn—over ~  
 flax;  
 729 55: and a buzzer 67-71: rest;  
 730 56-60: breeze,  
 731 55: mountains . . . . pulling ~ up . . . .  
 holding 67-71: limbs;  
 732 55: brush; 67-71: grass, and ~ brush;  
 733 55: wheatlot, 67-71: wheat-lot;  
 734 55: July eve . . . . where ~ goldbug ~  
 dark; 56: the July 60: Seventh Month eve—  
 Where 67-71: eve—where ~ dark;  
 55-60: [The following line appears after  
 734:]  
 [1] Where the flails keep time on the  
 barn floor,  
 67: [1] floor;  
 71: [1] Where flails ~ floor;

735 67-71: meadow;  
 736 67-71: hides;  
 737 55: kitchen, and andirons ~ hearth-slab,  
 and cobwebs 56: cob-/webs ~ rafters, 60:  
 kitchen—Where ~ hearth-slab—Where cob-/  
 webs ~ rafters, 67-71: kitchen—where cob-/  
 webs ~ hearth-slab—where  
 738 55: triphammers crash . . . . where ~  
 cylinders; 60: crash—Where 67-71: crash—  
 where ~ cylinders;  
 739 55, 67: throes out of its ribs; 56-60:  
 throes out of its 71: ribs;  
 740 55: aloft . . . . floating ~ down; [No  
 parentheses] 56-60: [No parentheses] 67:  
 myself, and ~ down; [No parentheses] 71:  
 myself, and ~ down;  
 741 55: slipnoose . . . . where ~ pale-/  
 green 60: slip-noose—Where 67-71: slip-  
 noose—where ~ sand;  
 742 55-56: calves ~ them, 60: calf, and  
 67-71: calf, and ~ it;

- Where the steam-ship trails hind-ways its long pennant of smoke,  
 Where the fin of the shark cuts like a black chip out of the water,  
 745 Where the half-burn'd brig is riding on unknown currents,  
 Where shells grow to her slimy deck, where the dead are corrupting below;  
 Where the dense-starr'd flag is borne at the head of the regiments,  
 Approaching Manhattan up by the long-stretching island,  
 Under Niagara, the cataract falling like a veil over my countenance,  
 750 Upon a door-step, upon the horse-block of hard wood outside,  
 Upon the race-course, or enjoying picnics or jigs or a good game of base-ball,  
 At he-festivals, with blackguard gibes, ironical license, bull-dances, drinking,  
 laughter,  
 At the cider-mill tasting the sweets of the brown mash, sucking the juice  
 through a straw,  
 At apple-peelings wanting kisses for all the red fruit I find,  
 755 At musters, beach-parties, friendly bees, huskings, house-raisings;  
 Where the mocking-bird sounds his delicious gurgles, cackles, screams, weeps,  
 Where the hay-rick stands in the barn-yard, where the dry-stalks are scatter'd,  
 where the brood-cow waits in the hovel,  
 Where the bull advances to do his masculine work, where the stud to the mare,  
 where the cock is treading the hen,  
 Where the heifers browse, where geese nip their food with short jerks,  
 760 Where sun-down shadows lengthen over the limitless and lonesome prairie,

743 55: steamship ~ hindways 67-71: smoke;  
 744 55-56: the ground-shark's fin cuts 67-  
 71: water;  
 745 55-60: half-burned  
 746 55: deck, and the dead 56: below, 60:  
 deck—Where ~ below, 67-71: deck—where  
 747 55: the striped and starred flag ~ regi-  
 ments; 56-60: the striped and starred flag  
 67-71: regiments;  
 748 55-60: Manhattan, up 67-71: Manhat-  
 tan, up ~ island;  
 749 55, 67-71: countenance;  
 750 55: door-step . . . upon 60: door-step  
 —upon 67-71: door-step—upon ~ outside;  
 751 55: pic-nics 56: pic-nics or jigs, or 60:  
 jigs, or 67-71: jigs, or ~ base-ball;  
 752 55: he-festivals with ~ jibes and ironical  
 license and bull-dances and drinking and  
 laughter, 56: jibes, 67-71: laughter;  
 753 55: cider-mill, tasting ~ sweet ~ brown  
 squish . . . sucking 56-60: cider-mill, tasting  
 ~ sweet ~ brown squish, sucking 67-71:

cider-mill, tasting ~ straw;  
 754 55: apple-peelings, wanting 56-60: ap-  
 ple-peelings, wanting 67-71: apple-peelings,  
 wanting ~ find;  
 755 55: musters and beach-parties and  
 friendly bees and huskings and house-raisings;  
 67-71: house-raisings;  
 756 55: mockingbird ~ gurgles, and cackles  
 and screams and weeps, 67-71: weeps;  
 757 55: barnyard, and the ~ scattered, and the  
 brood cow 56: scattered, ~ brood cow 60:  
 barn-yard—Where ~ scattered—Where ~  
 brood cow 67: barn-yard—where ~ scatter'd  
 —where ~ brood cow ~ hovel; 71: barn-  
 yard—where ~ scattered—where ~ hovel;  
 758 55: work, and the ~ mare, and the ~  
 hen, 60: work—Where ~ mare—Where  
 67-71: work—where ~ mare—where ~ hen;  
 759 55: browse, and the geese ~ jerks; 56:  
 Where heifers 60: Where heifers browse—  
 Where 67-71: browse—where ~ jerks;  
 760 55: Where the sundown 67-71: prairie;

Where herds of buffalo make a crawling spread of the square miles far and  
near,  
Where the humming-bird shimmers, where the neck of the long-lived swan  
is curving and winding,  
Where the laughing-gull scoots by the shore, where she laughs her near-human  
laugh,  
Where bee-hives range on a gray bench in the garden half hid by the high  
weeds,  
Where band-neck'd partridges roost in a ring on the ground with their heads  
out, 765  
Where burial coaches enter the arch'd gates of a cemetery,  
Where winter wolves bark amid wastes of snow and icicled trees,  
Where the yellow-crown'd heron comes to the edge of the marsh at night  
and feeds upon small crabs,  
Where the splash of swimmers and divers cools the warm noon,  
Where the katy-did works her chromatic reed on the walnut-tree over the well, 770  
Through patches of citrons and cucumbers with silver-wired leaves,  
Through the salt-lick or orange glade, or under conical firs,  
Through the gymnasium, through the curtain'd saloon, through the office or  
public hall;  
Pleas'd with the native and pleas'd with the foreign, pleas'd with the new  
and old,  
Pleas'd with the homely woman as well as the handsome, 775  
Pleas'd with the quakeress as she puts off her bonnet and talks melodiously,

761 55: Where the ~ near; 67-71: near;  
762 55: hummingbird shimmers . . . . where  
~ longlived ~ winding; 60: shimmers—  
Where 67-71: shimmers—where ~ winding;  
Copy-text: long-/lived  
763 55: the slappy shore and laughs ~ laugh;  
67-71: laugh;  
764 55: beehives ~ half-hid ~ weeds; 56:  
garden, half-hid 60: garden, half 67-71:  
garden, half ~ weeds;  
765 55: Where the band-necked ~ out; 56-  
60: band-necked 67-71: out;  
766 55: arched ~ cemetery; 56-60: arched  
67-71: cemetery;  
767 55, 67-71: trees;  
768 55: yellow-crowned ~ crabs; 56-60:  
yellow-crowned 67-71: crabs;  
769 55, 67-71: noon; 56: cool

770 55: katydid ~ well; 67-71: well;  
771 67-71: silver-/wired leaves;  
772 55: glade . . . . or ~ furs; 56: glade,  
under 67-71: firs;  
773 55: gymnasium . . . . through ~ cur-  
tained saloon . . . . through 56: curtained  
~ hall, 60: gymnasium—through ~ cur-  
tained saloon—through ~ hall, 67-71: gym-  
nasium—through ~ saloon—through  
774 55: Pleas'd ~ pleased ~ foreign . . . .  
pleas'd 56: Pleas'd ~ native, pleased ~  
pleas'd 60: Pleas'd ~ native, and pleased ~  
foreign—pleas'd 67-71: native, and ~ for-  
eign—pleas'd ~ old;  
775 55-60: Pleas'd with women, the homely  
as 67-71: with women, the homely as ~  
handsome;  
776 55-60: Pleas'd 67-71: melodiously;

- Pleas'd with the tune of the choir of the whitewash'd church,  
 Pleas'd with the earnest words of the sweating Methodist preacher, impress'd  
 seriously at the camp-meeting;  
 Looking in at the shop-windows of Broadway the whole forenoon, flattening  
 the flesh of my nose on the thick plate glass,  
 Wandering the same afternoon with my face turn'd up to the clouds, or down  
 780 a lane or along the beach,  
 My right and left arms round the sides of two friends, and I in the middle;  
 Coming home with the silent and dark-cheek'd bush-boy, (behind me he  
 rides at the drape of the day,)  
 Far from the settlements studying the print of animals' feet, or the moccasin  
 print,  
 By the cot in the hospital reaching lemonade to a feverish patient,  
 785 Nigh the coffin'd corpse when all is still, examining with a candle;  
 Voyaging to every port to dicker and adventure,  
 Hurrying with the modern crowd as eager and fickle as any,  
 Hot toward one I hate, ready in my madness to knife him,  
 Solitary at midnight in my back yard, my thoughts gone from me a long while,  
 790 Walking the old hills of Judæa with the beautiful gentle God by my side,  
 Speeding through space, speeding through heaven and the stars,

777 55: Pleased ~ the primitive tunes ~ whitewashed 56-60: Pleased ~ tunes ~ white-/washed 67: white-washt church; 71: white-wash'd church;

778 55: Pleased ~ preacher, or any preacher . . . . looking seriously 56: Pleased ~ preacher, or any preacher—looking seriously ~ camp-meeting, 60: Pleased ~ preacher, or any preacher—Impressed ~ camp-meeting, 67: preacher, or any preacher—imprest ~ camp-meeting: 71: preacher, or any preacher—impress'd ~ camp-meeting:

779 55: shop-windows in ~ forenoon . . . . pressing the ~ nose to ~ plate-glass, 56: shop-windows in ~ forenoon, pressing the ~ nose to ~ plate-glass, 60: forenoon—flattening ~ plate-glass, 67-71: forenoon—flattening ~ plate-glass; 81-88[SS]: plate-glass, 88[CPP]: [Final reading]

780 55: turned ~ clouds;/ 56-60: turned ~ clouds,/ 67-71: clouds,/  
 781 55: friends and 67-71: middle:

782 55: the bearded ~ dark-cheeked bush-boy . . . . riding behind him at ~ day; [No

parentheses] 56: the bearded ~ dark-cheeked bush-boy, riding behind him at [No parentheses] 60: dark-cheeked bush-boy—riding behind him at [No parentheses] 67: bush-/boy—behind ~ day; [No parentheses] 71: bush-/boy—(behind ~ day;)

783 55: print; 56: settlements, studying 60: settlements, studying ~ moccasin 67-71: settlements, studying ~ print;

784 60: hospital, reaching 67-71: hospital, reaching ~ patient;

785 55: By the confined 56: By the confined ~ still examining ~ candle, 60: By the confined ~ candle, 67-71: candle:

786 55: adventure; 60: port, to 67-71: port, to ~ adventure;

787 55-60: crowd, as 67-71: crowd, as ~ any;

788 55, 67-71: him;

789 67-71: while;

790 55: Judea ~ god ~ side; 56: Judea, with ~ god 60: Judea, with 67-71: Judea, with ~ side;

791 55: space . . . . speeding 60: space—speeding 67-71: space—speeding ~ stars;

Speeding amid the seven satellites and the broad ring, and the diameter of  
 eighty thousand miles,  
 Speeding with tail'd meteors, throwing fire-balls like the rest,  
 Carrying the crescent child that carries its own full mother in its belly,  
 Storming, enjoying, planning, loving, cautioning, 795  
 Backing and filling, appearing and disappearing,  
 I tread day and night such roads. o

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

I fly those flights of a fluid and swallowing soul, 800  
 My course runs below the soundings of plummets. o

I help myself to material and immaterial,  
 No guard can shut me off, no law prevent me. o

I anchor my ship for a little while only,  
 My messengers continually cruise away or bring their returns to me. o 805

I go hunting polar furs and the seal, leaping chasms with a pike-pointed staff,  
 clinging to topples of brittle and blue. o

I ascend to the foretruck,  
 I take my place late at night in the crow's-nest,  
 We sail the arctic sea, it is plenty light enough,

- 792 55: ring and 56-60: satellites, and 67-71: satellites, and ~ miles;  
 793 55: tailed meteors . . . . throwing 56: tailed 60: tailed meteors—throwing 67-71: meteors—throwing ~ rest;  
 794 55, 67-71: belly;  
 795 55: Storming enjoying planning loving cautioning,  
 796 67-71: disappearing;  
 798 55: of God and ~ the spheric product, 60: spheres, and 67: spheres, and ~ product; 71: spheres, and ~ product;  
 799 55-60: ripened, and 67-71: ripen'd, and  
 800 55-60: fly the flight of the 67-71: fly the flight of the ~ soul;  
 802 67-71: immaterial;  
 803 55-56: law can prevent 60-71: off, nor  
 804 67-71: only;  
 805 56-71: away, or  
 806 55: seal . . . . leaping ~ staff . . . . clinging 60: seal—Leaping ~ staff—Clinging 67-71: seal—leaping ~ staff—clinging  
 Copy-text: pike-/pointed  
 807 55: foretruck . . . . I take my place late at night in the crow's nest . . . . we sail through the arctic sea . . . . it is plenty light enough, 56: fore-truck, I take my place late at night in the crow's-nest, we sail through the arctic sea, it is plenty light enough, 67-71: foretruck;  
 808 55-56: [Not present—part of 807] 67-71: crow's-nest;  
 809 55-56: [Not present—part of 807] 60: sea—it 67-71: sea—it ~ enough;

- 810 Through the clear atmosphere I stretch around on the wonderful beauty,  
The enormous masses of ice pass me and I pass them, the scenery is plain  
in all directions,  
The white-topt mountains show in the distance, I fling out my fancies toward  
them,  
We are approaching some great battle-field in which we are soon to be engaged,  
We pass the colossal outposts of the encampment, we pass with still feet and  
caution,  
815 Or we are entering by the suburbs some vast and ruin'd city,  
The blocks and fallen architecture more than all the living cities of the  
globe. o

I am a free companion, I bivouac by invading watchfires,  
I turn the bridegroom out of bed and stay with the bride myself,  
I tighten her all night to my thighs and lips. o

- 820 My voice is the wife's voice, the screech by the rail of the stairs,  
They fetch my man's body up dripping and drown'd. o

- I understand the large hearts of heroes,  
The courage of present times and all times,  
How the skipper saw the crowded and rudderless wreck of the steam-ship,  
and Death chasing it up and down the storm,  
How he knuckled tight and gave not back an inch, and was faithful of days  
825 and faithful of nights,

810 67-71: beauty;

811 55: them . . . . the 60: me, and ~ them—the 67-71: me, and ~ them—the ~ directions;

812 55: white-topped mountains point up in ~ distance . . . . I ~ them; 56: white-topped 60: white-topped ~ distance—I 67-71: distance—I ~ them;

813 55: are about approaching ~ battlefield 67-71: (We ~ engaged;

814 55: encampments . . . . we ~ caution; 56: out-posts ~ encampments, 60: out-posts ~ encampment—we 67: out-posts ~ encampment—we ~ caution; 71: encampment—we ~ caution;

815 55: ruined city . . . . the blocks and fallen architecture more than all the living cities of the globe. 56: ruined city, the blocks and fallen architecture more than all the living

cities of the globe. 60: ruined 67-71: city; 816 55-56: [Not present—part of 815] 67-71: globe.)

817 55: companion . . . . I ~ watchfires. 56: watchfires. 60-71: companion—I ~ watchfires. 55-71: [Space between 817 and 818]

818 60: bed, and 67-71: bed, and ~ myself;

819 55: And tighten

820 67-71: stairs;

821 55: drowned 56-60: up, dripping ~ drowned. 67-71: up, dripping

823 55, 67-71: times;

824 55: steamship, and death 56: death 67-71: storm;

825 55: back one 56-71: tight, and ~ back one

And chalk'd in large letters on a board, *Be of good cheer, we will not  
desert you;*  
How he follow'd with them and tack'd with them three days and would not  
give it up,  
How he saved the drifting company at last,  
How the lank loose-gown'd women look'd when boated from the side of their  
prepared graves,  
How the silent old-faced infants and the lifted sick, and the sharp-lipp'd  
unshaved men; 830  
All this I swallow, it tastes good, I like it well, it becomes mine,  
I am the man, I suffer'd, I was there. o

The disdain and calmness of martyrs,  
The mother of old, condemn'd for a witch, burnt with dry wood, her children  
gazing on,  
The hounded slave that flags in the race, leans by the fence, blowing, cover'd  
with sweat, 835  
The twinges that sting like needles his legs and neck, the murderous buckshot  
and the bullets,  
All these I feel or am. o

I am the hounded slave, I wince at the bite of the dogs,  
Hell and despair are upon me, crack and again crack the marksmen,  
I clutch the rails of the fence, my gore dribs, thinn'd with the ooze of my skin, 840  
I fall on the weeds and stones,

826 55: chalked ~ cheer, We ~ you; [rom]  
56: chalked ~ letters, Be ~ cheer, We ~ you,  
[rom] 60: chalked ~ letters, on ~ cheer,  
We ~ you, 67-71: letters, on ~ you:  
827 55-56: [Not present] 60: followed ~  
them, and tacked ~ them—and 67-71: them,  
and ~ them—and ~ up;  
828 67-71: last:  
829 55-60: loose-gowned ~ looked 67-71:  
graves;  
830 55: infants, and ~ sharp-lipped 56-60:  
infants, and ~ sharp-lipped ~ men, 67-71:  
infants, and ~ men:  
831 55: swallow and it ~ good . . . . I ~  
well, and it 60: swallow—it ~ good—I ~  
well—it 67-71: swallow—it ~ good—I ~  
well—it ~ mine;  
832 55: man . . . . I suffered . . . . I 56:

suffered 60: man—I suffered—I 67-71: man  
—I suffer'd—I  
833 67: martyrs; 71: of olden martyrs;  
834 55: mother condemned ~ witch and  
burnt ~ wood, and her ~ on; 56-60:  
mother, condemned 67-71: mother, con-  
demn'd ~ on;  
835 55: race and leans ~ blowing and cov-  
ered 56-60: covered 67-71: sweat;  
836 55: neck,/The 56: buck-shot 60: neck  
—the ~ buck-shot 67-71: neck—the ~ bul-  
lets;  
837 71: feel, or  
838 55: slave . . . . I  
839 55: me . . . . crack 67-71: marksmen;  
840 55: fence . . . . my ~ dribs thinned  
56-60: thinned 67-71: skin;  
841 67-71: stones;

The riders spur their unwilling horses, haul close,  
Taunt my dizzy ears and beat me violently over the head with whip-stocks. ○

Agonies are one of my changes of garments,  
I do not ask the wounded person how he feels, I myself become the wounded  
845 person,  
My hurts turn livid upon me as I lean on a cane and observe. ○

I am the mash'd fireman with breast-bone broken,  
Tumbling walls buried me in their debris,  
Heat and smoke I inspired, I heard the yelling shouts of my comrades,  
850 I heard the distant click of their picks and shovels,  
They have clear'd the beams away, they tenderly lift me forth. ○

I lie in the night air in my red shirt, the pervading hush is for my sake,  
Painless after all I lie exhausted but not so unhappy,  
White and beautiful are the faces around me, the heads are bared of their  
fire-caps,  
855 The kneeling crowd fades with the light of the torches. ○

Distant and dead resuscitate,  
They show as the dial or move as the hands of me, I am the clock myself. ○

I am an old artillerist, I tell of my fort's bombardment,  
I am there again. ○

842 55: horses and haul

843 55: They taunt ~ ears . . . they beat  
~ with their whip-stocks. 56: ears, beat 60-  
71: ears, and

844 55, 67-71: garments;

845 55: feels . . . I 60: feels—I 67-71:  
feels—I ~ person;

846 55-60: hurt turns 67: turns

847 55: mashed ~ breastbone broken . . .  
tumbling walls buried me in their debris, 56:  
mashed ~ breastbone broken, tumbling walls  
buried me in their debris, 60: mashed ~  
breastbone 67: breastbone broken: 71:  
broken;

848 55-56: [Not present—part of 847] 67-  
71: debris;

849 55: inspired . . . I 60: inspired—I 67-  
71: inspired—I ~ comrades;

850 55, 67-71: shovels;

851 55: cleared ~ away . . . they 56:  
cleared 60: cleared ~ away—they 67-71:  
away—they

852 55: shirt . . . the 56: sake. 60: shirt  
—the 67-71: shirt—the ~ sake;

853 55, 60: lie, exhausted 56: lie, exhausted  
~ un-/happy, 67-71: lie, exhausted ~ un-  
happy;

854 55: me . . . the 60: me—the 67-71:  
me—the ~ fire-caps;

856 67-71: resuscitate;

857 55: me . . . and I am 56-71: me—I

858 55: artillerist, and tell of some fort's bom-  
bardment . . . and am there again. 56: bom-  
bardment, I am there again. 60: artillerist—I  
67-71: artillerist—I ~ bombardment;

859 55-56: [Not present—part of 858]

Again the long roll of the drummers, 860  
 Again the attacking cannon, mortars,  
 Again to my listening ears the cannon responsive. o

I take part, I see and hear the whole,  
 The cries, curses, roar, the plaudits for well-aim'd shots,  
 The ambulanza slowly passing trailing its red drip, 865  
 Workmen searching after damages, making indispensable repairs,  
 The fall of grenades through the rent roof, the fan-shaped explosion,  
 The whizz of limbs, heads, stone, wood, iron, high in the air. o

Again gurgles the mouth of my dying general, he furiously waves with his  
 hand,  
 He gasps through the clot *Mind not me—mind—the entrenchments.* o 870

## 34

Now I tell what I knew in Texas in my early youth,  
 (I tell not the fall of Alamo,  
 Not one escaped to tell the fall of Alamo,  
 The hundred and fifty are dumb yet at Alamo,)

860 55: Again the reveille of drummers . . . .  
 again the attacking cannon and mortars and  
 howitzers, 56: Again the reveille of drum-  
 mers, again the attacking cannon, mortars,  
 howitzers, 60: Again the reveille of drum-  
 mers, 67-71: drummers;

861 55-56: [Not present—part of 860] 60:  
 mortars, howitzers, 67-71: mortars;

862 55: Again the attacked send their cannon  
 56: Again the attacked send cannon responsive;  
 56: [No space between 862 and 863] 60:  
 Again the attacked send cannon 67: Again  
 the cannon 71: Again, to ~ ears, the

863 55: part . . . . I 60: part—I 67-71: part  
 —I ~ whole;

864 55: cries and curses and roar . . . . the ~  
 well aimed 56: well-aimed 60: roar—the ~  
 well-aimed 67: shots; 71: roar—the ~  
 shots;

865 55: passing and trailing 56-60: passing,  
 trailing 67-71: passing, trailing ~ drip;

866 55: damages and to make indispensable  
 67-71: repairs;

867 55: roof . . . . the 60: roof—the 67-  
 71: roof—the ~ fan-/shaped explosion;

868 55: limbs heads stone wood and iron high

869 55: general . . . . he 60: general—he  
 67-71: general—he ~ hand;

870 55: clot . . . . Mind ~ me . . . . mind  
 . . . . the entrenchments. [rom] 56: clot,  
 Mind ~ entrenchments. [rom] 60-71: clot,  
*Mind*

871 55-60: [Not present] 67-71: youth;

872 55: Alamo . . . . not one escaped to tell  
 the fall of Alamo, [No parentheses] 56:  
 Alamo, not one escaped to tell the fall of  
 Alamo, [No parentheses] 60: [No paren-  
 theses]

873 55-56: [Not present—part of 872]

874 55-60: Alamo. [No parentheses] 67-71:  
 Alamo;)

55: [The following line appears—after a  
 space—after 874:]

[1] Hear now the tale of a jetblack  
 sunrise,

56: [1] jet-black

'Tis the tale of the murder in cold blood of four hundred and twelve young  
875 men. o

Retreating they had form'd in a hollow square with their baggage for  
breastworks,  
Nine hundred lives out of the surrounding enemy's, nine times their number,  
was the price they took in advance,  
Their colonel was wounded and their ammunition gone,  
They treated for an honorable capitulation, receiv'd writing and seal, gave up  
their arms and march'd back prisoners of war. o

880 They were the glory of the race of rangers,  
Matchless with horse, rifle, song, supper, courtship,  
Large, turbulent, generous, handsome, proud, and affectionate,  
Bearded, sunburnt, drest in the free costume of hunters,  
Not a single one over thirty years of age. o

The second First-day morning they were brought out in squads and massacred,  
885 it was beautiful early summer,  
The work commenced about five o'clock and was over by eight. o

None obey'd the command to kneel,  
Some made a mad and helpless rush, some stood stark and straight,  
A few fell at once, shot in the temple or heart, the living and dead lay together,  
890 The maim'd and mangled dug in the dirt, the new-comers saw them there,

875 55: Hear of the murder 56: Hear of the  
murder in cold-blood 60: Hear now the tale  
876 55: formed 56: Retreating, they ~  
formed ~ square, with ~ breast-works, 60:  
Retreating, they ~ formed ~ square, with  
67-71: Retreating, they ~ square, with ~  
breastworks;  
877 55: enemy's nine ~ number was 67-  
71: advance;  
878 67-71: gone;  
879 55, 60: received ~ arms, and marched  
56: received ~ arms, marched 67-71: arms,  
and  
880 67-71: rangers;  
881 55: with a horse, a rifle, a song, a supper  
or a courtship,  
882 55: turbulent, brave, handsome, generous,  
proud and 56: turbulent, brave, handsome,

generous, proud, affectionate, 60-67: gener-  
ous, brave, handsome,  
883 55-60: dressed  
885 55: second Sunday morning ~ massa-  
cred . . . it 56: second Sunday morning ~  
massacred—it 60: First Day ~ massacred—  
it 67-71: squads, and massacred—it ~ sum-  
mer;  
886 60-71: o'clock, and  
887 55-60: obeyed 67-71: kneel;  
888 55: rush . . . some 60: rush—some  
67-71: rush—some ~ straight;  
889 55: heart . . . the living 60: heart—  
the 67-71: heart—the ~ together;  
890 55: maimed ~ dirt . . . the ~ there;  
56: maimed 60: maimed ~ dirt—the new-/  
comers 67-71: dirt—the new-/comers ~  
there;

Some half-kill'd attempted to crawl away,  
 These were despatch'd with bayonets or batter'd with the blunts of muskets,  
 A youth not seventeen years old seiz'd his assassin till two more came to  
     release him,  
 The three were all torn and cover'd with the boy's blood. o

At eleven o'clock began the burning of the bodies; 895  
 That is the tale of the murder of the four hundred and twelve young men. o

## 35

Would you hear of an old-time sea-fight?  
 Would you learn who won by the light of the moon and stars?  
 List to the yarn, as my grandmother's father the sailor told it to me. o

Our foe was no skulk in his ship I tell you, (said he,) 900  
 His was the surly English pluck, and there is no tougher or truer, and never  
     was, and never will be;  
 Along the lower'd eve he came horribly raking us. o

We closed with him, the yards entangled, the cannon touch'd,  
 My captain lash'd fast with his own hands. o

We had receiv'd some eighteen pound shots under the water, 905

- 891 55: half-killed 56-60: Some, half-killed, attempted 67-71: Some, half-kill'd, attempted ~ away;  
 892 55: dispatched ~ battered ~ muskets; 56: dispatched ~ bayonets, or battered 60: despatched ~ bayonets, or battered 67-71: bayonets, or ~ muskets;  
 893 55, 60: seized 56: seized ~ assassin, till 67-71: him;  
 894 55-60: torn, and covered 67-71: torn, and  
 895 60-71: bodies:  
 896 55: And that is ~ men, 56: men, 55: [The following line appears after 896:]  
     [1] And that was a jetblack sunrise.  
     56: [1] jet-black  
 897 55: Did you read in the seabooks of the oldfashioned frigate-fight? 56-60: Did you read in the sea-books of the old-fashioned frigate-fight? 67-71: old-fashion'd  
 898 55-60: Did you  
 899 55-60: [Not present] 67-71: List to the story as ~ father, the sailor, told  
 900 55-60: ship, I tell you,/ 67-71: ship, I ~ he;)  
 901 55: the English 56: the English ~ be, 60: the English pluck—and 67-71: pluck—and  
 902 55-60: lowered ~ came, horribly 67-71: came, horribly  
 903 55: him . . . . the ~ entangled . . . . the ~ touched, 56: touched, 60: him—the ~ entangled—the ~ touched, 67-71: him—the ~ entangled—the ~ touch'd;  
 904 55-60: lashed  
 905 55-60: received ~ eighteen-pound 67: eighteen-pound ~ water; 71: water;

On our lower-gun-deck two large pieces had burst at the first fire, killing all  
around and blowing up overhead. ○

Fighting at sun-down, fighting at dark,  
Ten o'clock at night, the full moon well up, our leaks on the gain, and five  
feet of water reported,  
The master-at-arms loosing the prisoners confined in the after-hold to give  
them a chance for themselves. ○

910 The transit to and from the magazine is now stopt by the sentinels,  
They see so many strange faces they do not know whom to trust. ○

Our frigate takes fire,  
The other asks if we demand quarter?  
If our colors are struck and the fighting done? ○

915 Now I laugh content, for I hear the voice of my little captain,  
*We have not struck*, he composedly cries, *we have just begun our part of the  
fighting.* ○

Only three guns are in use,  
One is directed by the captain himself against the enemy's main-mast,  
Two well serv'd with grape and canister silence his musketry and clear his  
decks. ○

906 60-71: around, and

907 55-60: [Not present] 67-71: dark;

908 55: night, and the full moon shining and  
the leaks 56: night and the full moon shining,  
and the leaks 60: night, and the full moon  
shining, and the leaks 67-71: reported;

909 56-71: after-hold, to

910 55-60: magazine was now stopped

911 55: They saw so ~ they did not 56:  
They saw so ~ faces that they did not 60:  
They saw so ~ faces, they did not 67-71:  
faces, they

912 55: frigate was afire . . . . the other  
asked if we demanded quarters? if our colors  
were struck and the fighting done? 56: frigate  
was afire, the other asked if we demanded  
quarter? if our colors were struck and the  
fighting done? 60: frigate was afire, 67-71:  
fire;

913 55-56: [Not present—part of 912] 60:  
other asked if we demanded

914 55-56: [Not present—part of 912] 60:  
colors were struck, and 67-71: struck, and ~  
fighting is done?

915 55-60: I laughed content when I heard  
the voice 67: captain, (says my grandmother's  
father;)

916 55-56: We ~ struck [rom], ~, We ~  
fighting. [rom] 60: cried, *We*

917 55-60: guns were in 67-71: use;

918 55: One was directed ~ mainmast, 56-  
60: One was directed 67-71: main-mast; Copy-  
text: main-/mast,

919 55: well-served ~ silenced ~ cleared  
56-60: Two, well served ~ canister, silenced  
~ cleared 67-71: Two, well served ~ canis-  
ter, silence

The tops alone second the fire of this little battery, especially the main-top, 920  
They hold out bravely during the whole of the action. ○

Not a moment's cease,  
The leaks gain fast on the pumps, the fire eats toward the powder-magazine. ○

One of the pumps has been shot away, it is generally thought we are sinking. ○

Serene stands the little captain, 925  
He is not hurried, his voice is neither high nor low,  
His eyes give more light to us than our battle-lanterns. ○

Toward twelve there in the beams of the moon they surrender to us. ○

## 36

Stretch'd and still lies the midnight,  
Two great hulls motionless on the breast of the darkness, 930  
Our vessel riddled and slowly sinking, preparations to pass to the one we have  
conquer'd,  
The captain on the quarter-deck coldly giving his orders through a counte-  
nance white as a sheet,  
Near by the corpse of the child that serv'd in the cabin,

920 55: seconded ~ maintop 56-60: sec-  
onded 67-71: main-top;

921 55-60: They all held out

922 67-71: cease;

923 55: gained ~ pumps . . . . the fire eat  
toward ~ powder-magazine, 56: gained ~  
fire eat toward ~ powder-magazine, 60:  
gained ~ pumps—the fire eat toward ~ pow-  
der-magazine, 67: pumps—the ~ powder-  
magazine; Copy-text: powder-/magazine. 55-  
67: [No space between 923 and 924] 71:  
pumps—the

924 55: pumps was shot away . . . . it was  
generally ~ we were sinking. 56: pumps was  
shot ~ it was generally ~ we were sinking.  
60: pumps was shot away—it was generally ~  
we were sinking. 67-71: away—it

925 55-60: Serene stood 67-71: captain;

926 55: He was not hurried . . . . his voice  
was neither 56: He was not ~ voice was  
neither 60: He was not hurried—his voice  
was neither 67-71: hurried—his ~ low;

927 55-60: eyes gave more 56-67: battle-/  
lanterns.

928 55-56: twelve at night, there ~ surren-  
dered to 60: twelve at night, there ~ moon,  
they surrendered to 67-71: twelve at night,  
there ~ moon, they

67: [The following lines appear after  
928:]

[1] O now it is not my grandmother's  
father there in the fight;

[2] I feel it is I myself.

929 55-60: Stretched ~ still lay the 67-71:  
midnight;

930 67-71: darkness;

931 55: sinking . . . . preparations ~ we  
had conquered, 56: we had conquered, 60:  
sinking—preparations ~ we had conquered,  
67-71: sinking—preparations ~ conquer'd;

932 55: quarter deck 67-71: sheet;

933 55: served 56-60: by, the ~ served 67-  
71: by, the ~ cabin;

- The dead face of an old salt with long white hair and carefully curl'd whiskers,  
 935 The flames spite of all that can be done flickering aloft and below,  
 The husky voices of the two or three officers yet fit for duty,  
 Formless stacks of bodies and bodies by themselves, dabs of flesh upon the  
     masts and spars,  
 Cut of cordage, dangle of rigging, slight shock of the soothe of waves,  
 Black and impassive guns, litter of powder-parcels, strong scent,  
 940 A few large stars overhead, silent and mournful shining,  
 Delicate sniffs of sea-breeze, smells of sedgy grass and fields by the shore,  
     death-messages given in charge to survivors,  
 The hiss of the surgeon's knife, the gnawing teeth of his saw,  
 Wheeze, cluck, swash of falling blood, short wild scream, and long, dull,  
     tapering groan,  
 These so, these irretrievable. o

## 37

- 945 You laggards there on guard! look to your arms!  
 In at the conquer'd doors they crowd! I am possess'd!

- 934 55-60: curled 67-71: whiskers;  
 935 55: that could be 56-60: flames, spite ~  
 that could be done, flickering 67-71: flames,  
 spite ~ done, flickering ~ below;  
 936 67-71: duty;  
 937 55: themselves . . . . dabs 56: bodies,  
 bodies 60-71: bodies, and ~ themselves—  
 dabs  
 938 55: The cut of cordage and dangle of rig-  
 ging . . . . the slight  
 939 55: guns, and litter of powder-parcels,  
 and the strong  
 940 55-71: [Not present]  
 941 55: seabreeze . . . . smells ~ shore . . . .  
 death-messages 56: in change to  
 942 55: knife and the  
 943 55: The wheeze, the cluck, the swash ~  
 blood . . . . the short ~ scream, the long dull  
 tapering 56: scream, long dull tapering 60:  
 long dull tapering 67-71: groan;  
 944 55: so . . . . these 60-71: so—these  
 945 55-71: [Not present]  
 946 55-56: [Not present] 60: Through the  
 conquered ~ crowd. I am possessed. 60-71:  
 [Space between 946 and 947] 67: Through  
 the ~ crowd. I ~ possess'd. 71: crowd. I  
 ~ possess'd.

55-56: [The following line appears be-  
 fore 946:]

[1] O Christ! My fit is mastering me!

60-71: [1] O Christ! This is

55: [The following lines appear after  
 946:]

[1] What the rebel said gaily adjusting  
 his throat to the rope-noose,

[2] What the savage at the stump, his  
 eye-sockets empty, his mouth spiriting  
 whoops and defiance,

[3] What stills the traveler come to the  
 vault at Mount Vernon,

[4] What sobers the Brooklyn boy as he  
 looks down the shores of the Wallabout  
 and remembers the prison ships,

[5] What burnt the gums of the redcoat  
 at Saratoga when he surrendered his bri-  
 gades,

[6] These become mine and me every  
 one, and they are but little,

[7] I become as much more as I like.

56: [1] said, gaily [5] red-coat

60: [1] said, gayly [3] traveller [4]  
 Prison Ships, [5] red-coat [6] one—  
 and

Embody all presences outlaw'd or suffering,  
See myself in prison shaped like another man,  
And feel the dull unintermitted pain. ○

For me the keepers of convicts shoulder their carbines and keep watch, 950  
It is I let out in the morning and barr'd at night. ○

Not a mutineer walks handcuff'd to jail but I am handcuff'd to him and walk  
by his side,  
(I am less the jolly one there, and more the silent one with sweat on my  
twitching lips.) ○

Not a youngster is taken for larceny but I go up too, and am tried and  
sentenced. ○

Not a cholera patient lies at the last gasp but I also lie at the last gasp, 955  
My face is ash-color'd, my sinews gnarl, away from me people retreat. ○

Askers embody themselves in me and I am embodied in them,  
I project my hat, sit shame-faced, and beg. ○

## 38

Enough! enough! enough!  
Somehow I have been stunn'd. Stand back! 960  
Give me a little time beyond my cuff'd head, slumbers, dreams, gaping,

947 55-60: I become any presence or truth of  
humanity here, 67-71: I embody ~ suffering;  
948 55-56: And see  
950 67-71: watch;  
951 55-60: barred 67-71: morning, and  
952 55: handcuffed to the jail, but ~ hand-  
cuffed 56-60: hand-cuffed to the jail, but ~  
hand-cuffed 67-71: jail, but ~ side;  
953 55: [No parentheses] 56-60: one, with  
[No parentheses] 67-71: one, with  
954 55: larceny, but ~ too and 56-71: lar-  
ceny, but  
955 55-60: gasp, but 67-71: gasp, but ~  
gasp;  
956 55: ash-colored, ~ gnarl . . . away  
56: ash-colored, 60: ash-colored—my ~ gnarl  
—away 67-71: ash-color'd—my ~ gnarl—  
away

957 55-60: me, and 67-71: me, and ~  
them;  
958 55: hat and sit shamefaced and 56:  
shame-faced, beg.  
959 55-56: [Not present] 60: Enough—I  
bring such to a close,  
55: [The following lines appear in place  
of 959:]  
[1] I rise extatic through all, and sweep  
with the true gravitation,  
[2] The whirling and whirling is elemen-  
tal within me.  
56: [1] all, sweep 60: [1] † Rise ~ all,  
sweep  
[2] whirling elemental  
960 55-60: stunned.  
961 55: cuffed head and slumbers and dreams  
and gaping, 56-60: cuffed 67-71: gaping;

I discover myself on the verge of a usual mistake. ◦

That I could forget the mockers and insults!

That I could forget the trickling tears and the blows of the bludgeons and hammers!

That I could look with a separate look on my own crucifixion and bloody  
965 crowning. ◦

I remember now,

I resume the overstaid fraction,

The grave of rock multiplies what has been confided to it, or to any graves,

Corpses rise, gashes heal, fastenings roll from me. ◦

I troop forth replenish'd with supreme power, one of an average unending  
970 procession,

Inland and sea-coast we go, and pass all boundary lines,

Our swift ordinances on their way over the whole earth,

The blossoms we wear in our hats the growth of thousands of years. ◦

Eleves, I salute you! come forward!

962 55: of the

964 56-71: tears, and

965 55-56: crowning!

966 55: remember . . . . I resume the overstaid fraction, 56: remember, I resume the overstaid fraction, 67-71: now;

967 55-56: [Not present—part of 966] 67-71: fraction;

968 55: it . . . . or 67-71: graves;

969 55: The corpses rise . . . . the gashes heal . . . . the fastenings roll away. 56: The corpses rise, the gashes heal, the fastenings roll away.

970 55-60: replenished 67: replenish't ~ procession; 71: procession;

55: [The following line appears after 970:]

[1] We walk the roads of Ohio and Massachusetts and Virginia and Wisconsin and New York and New Orleans and Texas and Montreal and San Francisco and Charleston and Savannah and Mexico,

56: [1] Ohio, Massachusetts, Virginia, Wisconsin, Manhattan Island, New Orleans, Texas, Montreal, San Francisco, Charleston, Havana, Mexico,

60: [1] roads of the six North Eastern States, and of Virginia, Wisconsin, Man-

hattan Island, Philadelphia, New Orleans, Texas, Charleston, Havana, Mexico,

971 55: and by the seacoast and boundary lines . . . . and we pass the ~ lines. 56-60: and by the sea-coast and boundary lines, and we pass ~ lines. 55-60: [Space between 971 and 972] 67-71: and we pass ~ lines;

972 55-60: ordinances are 67-71: earth;

973 55-60: hats are the growth of two thousand years.

974 55: Eleves I ~ you,/ 56: you!/ 60: Élèves, ~ you!/  
55: [The following lines appear after 974:]

[1] I see the approach of your numberless gangs . . . . I see you understand yourselves and me,

[2] And know that they who have eyes are divine, and the blind and lame are equally divine,

[3] And that my steps drag behind yours yet go before them,

[4] And are aware how I am with you no more than I am with everybody.

56: [1] gangs, I [3] yours, yet

60: [1] gangs—I [2] eyes and can walk

are [3] yours, yet

Continue your annotations, continue your questionings. ○ 975

## 39

The friendly and flowing savage, who is he?  
Is he waiting for civilization, or past it and mastering it? ○

Is he some Southwesterner rais'd out-doors? is he Kanadian?  
Is he from the Mississippi country? Iowa, Oregon, California?  
The mountains? prairie-life, bush-life? or sailor from the sea? ○ 980

Wherever he goes men and women accept and desire him,  
They desire he should like them, touch them, speak to them, stay with them. ○

Behavior lawless as snow-flakes, words simple as grass, uncomb'd head, laugh-  
ter, and naivetè,  
Slow-stepping feet, common features, common modes and emanations,  
They descend in new forms from the tips of his fingers, 985  
They are wafted with the odor of his body or breath, they fly out of the glance  
of his eyes. ○

## 40

Flaunt of the sunshine I need not your bask—lie over!  
You light surfaces only, I force surfaces and depths also. ○

Earth! you seem to look for something at my hands,

975 55-60: [Not present]

976 55: savage . . . . Who 56-71: savage,  
Who

977 55: civilization or 71: it, and

978 55: southwesterner raised outdoors? Is ~  
Canadian? 56: south-westerner, raised ~ Is  
~ Canadian? 60: south-westerner, raised ~

Is 67-71: south-westerner, rais'd ~ Is  
979 55: country? or from Iowa, Oregon or  
California? or from the mountains? or prairie  
life or bush-life? or from the sea? 56: coun-  
try? from Iowa, ~ California? from the moun-  
tains? prairie-life, bush-life? from the sea? 60-  
71: California? the mountains? prairie-life,  
bush-/life? or from the sea?

980 55-71: [Not present—part of 979]

981 67-71: goes, men ~ him;

982 55: them and touch them and speak to  
them and stay 56: them [broken type] speak

983 55: Behaviour ~ snow-flakes . . . . words  
~ grass . . . . uncombed head and laughter  
and naivete; 56: Behaviour ~ uncombed ~  
laughter, naivete, 60: uncombed ~ naïveté,  
67-71: naïveté,

984 55: Slowstepping feet and the common  
features, and the 67-71: emanations;

985 67-71: fingers;

986 55: breath . . . . they 60-71: breath—  
they

987 55: bask . . . . lie over, 56: sun-shine, I  
~ bask, lie 60-71: sunshine, I ~ bask,—lie

988 55: only . . . . I force the ~ and the  
60-71: only—I

989 67-71: hands;

990! Say, old top-knot, what do you want? ○

Man or woman, I might tell how I like you, but cannot,  
And might tell what it is in me and what it is in you, but cannot,  
And might tell that pining I have, that pulse of my nights and days. ○

Behold, I do not give lectures or a little charity,  
995 When I give I give myself. ○

You there, impotent, loose in the knees,  
Open your scarf'd chops till I blow grit within you,  
Spread your palms and lift the flaps of your pockets,  
I am not to be denied, I compel, I have stores plenty and to spare,  
1000 And any thing I have I bestow. ○

I do not ask who you are, that is not important to me,  
You can do nothing and be nothing but what I will infold you. ○

To cotton-field drudge or cleaner of privies I lean,  
On his right cheek I put the family kiss,  
1005 And in my soul I swear I never will deny him. ○

On women fit for conception I start bigger and nimbler babes,  
(This day I am jetting the stuff of far more arrogant republics.) ○

- 990 55: Say old topknot! what 56: Say old top-knot! what 60-71: Say, old Top-knot! what  
991 55-60: woman! I 67-71: woman! I ~ cannot;  
992 56-60: me, and 67-71: me, and ~ cannot;  
993 55: tell the pinings I have . . . the 56: tell the pinings I have, the 60-71: have—that  
994 55-56: Behold I 60: Behold! I 67: Behold! I ~ charity; 71: Behold! I ~ lectures, or ~ charity;  
995 55-56: What ~ give out of myself. 60-67: What I give, I give out of myself. 71: give, I  
996 55-56: knees, open your scarfed chops till I blow grit within you, 67-71: knees!  
997 55-56: [Not present—part of 996] 60: scarfed 67-71: you;  
998 56: palms, and 60-71: palms, and ~ pockets;  
999 55: denied . . . . I compel . . . . I 60: denied—I compel—I 67-71: denied—I compel—I ~ spare;  
1000 56: bestow; [No space between lines 1000 and 1001] 60-71: anything  
1001 55: are . . . . that 60: are—that 67-71: are—that ~ not so ~ to me;  
1002 56-71: nothing, and be nothing, but  
1003 55: To a drudge of the cottonfields or emptier of privies I lean . . . . on his right cheek I put the family kiss, 56: To a drudge of the cotton-fields or cleaner ~ lean—on his right cheek I put the family kiss, 60: To a drudge of the cotton-fields or cleaner 67-71: lean;  
1004 55-56: [Not present—part of 1003]  
1005 56-60, 71: swear, I 67: And deep ~ swear, I  
1006 67-71: babes;  
1007 55-67: [No parentheses]

To any one dying, thither I speed and twist the knob of the door,  
Turn the bed-clothes toward the foot of the bed,  
Let the physician and the priest go home. ○ 1010

I seize the descending man and raise him with resistless will,  
O despairer, here is my neck,  
By God, you shall not go down! hang your whole weight upon me. ○

I dilate you with tremendous breath, I buoy you up,  
Every room of the house do I fill with an arm'd force, 1015  
Lovers of me, bafflers of graves. ○

Sleep—I and they keep guard all night,  
Not doubt, not decease shall dare to lay finger upon you,  
I have embraced you, and henceforth possess you to myself,  
And when you rise in the morning you will find what I tell you is so. ○ 1020

## 41

I am he bringing help for the sick as they pant on their backs,  
And for strong upright men I bring yet more needed help. ○

I heard what was said of the universe,  
Heard it and heard it of several thousand years;  
It is middling well as far as it goes—but is that all? ○ 1025

Magnifying and applying come I,

- 1008 55: dying . . . thither 60: dying—  
thither I speed, and 67-71: dying—thither I  
speed, and ~ door;  
1009 55: bedclothes 67-71: bed;  
1011 55: man . . . . I raise ~ will. 56:  
man, I raise ~ will. 60-71: man, and ~ will.  
55-71: [Space between 1011 and 1012]  
1012 67-71: neck;  
1013 55, 60-71: God! you ~ Hang 56:  
God! you  
1014 55: breath . . . . I ~ up; 60: breath  
—I 67-71: breath—I ~ up;  
1015 55: with an armed force . . . . lovers of  
me, bafflers of graves: 56: armed force, lovers  
of me, bafflers of graves, 60: armed  
1016 55-56: [Not present—part of 1015. No  
space between this line and 1017]  
1017 55, 67-71: Sleep! I ~ night; 56-60:  
Sleep! I  
1018 60: doubt—not 67-71: doubt—not ~  
you;  
1019 67-71: myself;  
1021 67-71: backs;  
1023 67-71: universe;  
1024 67-71: years;  
1025 55: goes . . . . but 56: goes, but 60-  
71: goes,—But

- Outbidding at the start the old cautious hucksters,  
 Taking myself the exact dimensions of Jehovah,  
 Lithographing Kronos, Zeus his son, and Hercules his grandson,  
 1030 Buying drafts of Osiris, Isis, Belus, Brahma, Buddha,  
 In my portfolio placing Manito loose, Allah on a leaf, the crucifix engraved,  
 With Odin and the hideous faced Mexitli and every idol and image,  
 Taking them all for what they are worth and not a cent more,  
 Admitting they were alive and did the work of their days,  
 (They bore mites as for unfledg'd birds who have now to rise and fly and sing  
 1035 for themselves,)  
 Accepting the rough deific sketches to fill out better in myself, bestowing  
 them freely on each man and woman I see,  
 Discovering as much or more in a framer framing a house,  
 Putting higher claims for him there with his roll'd-up sleeves driving the  
 mallet and chisel,  
 Not objecting to special revelations, considering a curl of smoke or a hair on  
 the back of my hand just as curious as any revelation,  
 Lads ahold of fire-engines and hook-and-ladder ropes no less to me than the  
 1040 gods of the antique wars,  
 Minding their voices peal through the crash of destruction,
- 1027 55-60: [The following line appears after 1027:]  
 [1] The most they offer for mankind  
 and eternity less than a spirt of my own  
 seminal wet,
- 1028 55: Jehovah and laying them away, 56:  
 Jehovah—lithographing Kronos, Zeus his son,  
 Hercules his grandson—buying drafts of Osiris,  
 Isis, Belus, Brahma, Buddha—in my portfolio  
 placing Manito loose, Allah on a leaf, the cru-  
 cifix engraved—with Odin, and the hideous-  
 faced Mexitli, and every idol and image,
- 1029 55: Kronos and Zeus 56: [Not present  
 —part of 1028] 67-71: grandson;
- 1030 55: Osiris and Isis and Belus and  
 Brahma and Adonai, 56: [Not present—part  
 of 1028]
- 1031 55: loose, and ~ leaf, and 56: [Not  
 present—part of 1028]
- 1032 55: Odin, and ~ Mexitli, and all idols  
 and images, 56: [Not present—part of 1028]  
 60: Odin, and ~ Mexitli, and 67-71: Odin,  
 and ~ Mexitli, and ~ image;
- 1033 55: Honestly taking ~ worth, and 56-  
 60: worth, and 67-71: worth, and ~ more;
- 1034 55-60: day, 67-71: days;
- 1035 55: Admitting they ~ unfledg'd [No  
 parentheses] 56-60: Admitting they ~ mites,  
 as ~ unfledg'd birds, who [No parentheses]  
 67: mites, as ~ birds, who ~ themselves; [No  
 parentheses] 71: mites, as ~ birds, who ~  
 themselves;)
- 1036 55: myself . . . . bestowing 56-60: my-  
 self—bestowing 67-71: myself—bestowing ~  
 see;
- 1037 56-60: much, or more, in 67-71: much,  
 or more, in ~ house;
- 1038 55: rolled-up sleeves, driving ~ chisel;  
 56: rolled-up sleeves, driving 60: rolled-/up  
 sleeves, driving 67: roll'd up sleeves, driving  
 ~ chisel; 71: sleeves, driving ~ chisel;
- 1039 55: revelations . . . . considering ~  
 hand as ~ revelation; 60: revelations—con-  
 sidering 67: revelations—considering ~ reve-  
 lation; 71: revelations—considering ~ smoke,  
 or ~ hand, just ~ revelation;
- 1040 55: Those ahold ~ ropes more to 56:  
 Those ahold 60: Those ahold of fire engines  
 ~ Gods 67-71: Gods ~ wars;

Their brawny limbs passing safe over charr'd laths, their white foreheads  
 whole and unhurt out of the flames;  
 By the mechanic's wife with her babe at her nipple interceding for every person  
 born,  
 Three scythes at harvest whizzing in a row from three lusty angels with shirts  
 bagg'd out at their waists,  
 The snag-tooth'd hostler with red hair redeeming sins past and to come, 1045  
 Selling all he possesses, traveling on foot to fee lawyers for his brother and sit by  
 him while he is tried for forgery;  
 What was strewn in the amplest strewing the square rod about me, and not  
 filling the square rod then,  
 The bull and the bug never worshipp'd half enough,  
 Dung and dirt more admirable than was dream'd,  
 The supernatural of no account, myself waiting my time to be one of the  
 supremes, 1050  
 The day getting ready for me when I shall do as much good as the best, and  
 be as prodigious;  
 By my life-lumps! becoming already a creator,  
 Putting myself here and now to the ambush'd womb of the shadows. o

## 42

A call in the midst of the crowd,  
 My own voice, orotund sweeping and final. o 1055

Come my children,

1042 55: charred laths . . . . their 56:  
 charred ~ flames, 60: charred laths—their  
 67-71: laths—their ~ flames:  
 1043 55, 67-71: born;  
 1044 55: bagged ~ waists; 56-60: bagged  
 67-71: waists;  
 1045 55-60: snag-toothed  
 1046 55: possesses and ~ forgery: 56-60:  
 travelling ~ brother, and 67-71: brother, and  
 1047 55, 67-71: then;  
 1048 55-60: worshipped 67-71: worship'd  
 ~ enough;  
 1049 55-60: dreamed, 67-71: dream'd;  
 1050 55: account . . . . myself 56: account  
 —myself 60: account—myself ~ Supremes,

67-71: account—myself ~ Supremes;  
 1051 55-60: prodigious, 67-71: prodigious:  
 55-60: [The following line appears after  
 1051:]  
 [1] Guessing when I am it will not tickle  
 me much to receive puffs out of pulpit  
 or print;  
 1052 55-56: creator! 67-71: creator;  
 1053 55-56: ambush'd ~ shadows! 60: am-  
 bush'd 67: ambush't  
 1054 55: . . . . A call 67-71: crowd;  
 1055 56-60: orotund, sweeping, final. 67-71:  
 orotund, sweeping, and  
 1056 67-71: children;

Come my boys and girls, my women, household and intimates,  
Now the performer launches his nerve, he has pass'd his prelude on the reeds  
within. o

Easily written loose-finger'd chords—I feel the thrum of your climax and  
close. o

1060 My head slues round on my neck,  
Music rolls, but not from the organ,  
Folks are around me, but they are no household of mine. o

Ever the hard unsunk ground,  
Ever the eaters and drinkers, ever the upward and downward sun, ever the  
air and the ceaseless tides,  
1065 Ever myself and my neighbors, refreshing, wicked, real,  
Ever the old inexplicable query, ever that thorn'd thumb, that breath of itches  
and thirsts,  
Ever the vexer's *hoot! hoot!* till we find where the sly one hides and bring him  
forth,  
Ever love, ever the sobbing liquid of life,  
Ever the bandage under the chin, ever the trestles of death. o

1070 Here and there with dimes on the eyes walking,  
To feed the greed of the belly the brains liberally spooning,

1057 55: girls, and my women and household  
56: household, intimates, 60: household, and  
67-71: household, and intimates;

1058 55: nerve . . . . he ~ passed 56:  
passed 60: nerve—he ~ passed 67-71:  
nerve—he

1059 55: loosefingered chords! ~ of their  
climax 56-60: written, loose-fingered chords!  
I ~ of their climax 67-71: written, loose-  
finger'd chords! I

1060 55: head evolves on 67-71: neck;

1061 55: organ . . . . folks are around me,  
but they are no household of mine. 56: organ  
—folks are around me, but they are no house-  
hold of mine. 67-71: organ;

1062 55-56: [Not present—part of 1061]

1063 55: hard and 67: ground; 71: hard,  
unsunk ground;

1064 55: drinkers . . . . every ~ sun . . . .  
ever 60: drinkers—Ever ~ sun—Ever 67-

71: drinkers—ever ~ sun—ever ~ tides;

1065 55: refreshing and wicked and real,  
67-71: real;

1066 55: query . . . . ever ~ thorned thumb  
—that 56: thorned 60: query—Ever ~  
thorned thumb—that 67-71: query—ever ~  
thumb—that ~ thirsts;

1067 55: hoot! hoot! [rom] ~ forth; 56:  
hoot! hoot! [rom] ~ hides, and ~ forth; 60-  
71: hides, and ~ forth;

1068 55: love . . . . ever 60: love—Ever  
67-71: love—ever ~ life;

1069 55: chin . . . . ever ~ tressels 56:  
tressels 60: chin—Ever ~ tressels 67-71:  
chin—ever ~ tressels

1070 60: there, with 67: there, with ~  
walking; 71: there, with ~ eyes, walking;

1071 60: belly, the 67-71: belly, the ~  
spooning;

Tickets buying, taking, selling, but in to the feast never once going,  
 Many sweating, ploughing, thrashing, and then the chaff for payment  
 receiving,  
 A few idly owning, and they the wheat continually claiming. ○

This is the city and I am one of the citizens, 1075  
 Whatever interests the rest interests me, politics, wars, markets, newspapers,  
 schools,  
 The mayor and councils, banks, tariffs, steamships, factories, stocks, stores, real  
 estate and personal estate. ○

The little plentiful manikins skipping around in collars and tail'd coats,  
 I am aware who they are, (they are positively not worms or fleas,)  
 I acknowledge the duplicates of myself, the weakest and shallowest is  
 deathless with me, 1080  
 What I do and say the same waits for them,  
 Every thought that flounders in me the same flounders in them. ○

I know perfectly well my own egotism,  
 Know my omnivorous lines and must not write any less,  
 And would fetch you whoever you are flush with myself. ○ 1085

- 1072 55: buying or taking or selling, ~ going; 67-71: going;  
 1073 55: sweating and ploughing and thrashing, 67-71: receiving;  
 1075 55: city . . . . and ~ citizens; 56-60: city, and 67-71: city, and ~ citizens;  
 1076 55: me . . . . politics, churches, newspapers, schools, 56: me—politics, markets, ~ schools, benevolent societies, improvements, banks, tariffs, steam-/ships, factories, stocks, stores, real estate, personal estate. 60-67: me—politics, markets, 71: me—politics,  
 1077 55: Benevolent societies, improvements, banks, ~ factories, markets,/Stocks and stores and real 56: [Not present—part of 1076] 60-71: Benevolent societies, improvements, banks, ~ estate, and  
 1078 55: They who piddle and patter here in collars and tailed coats . . . . I am aware who they are . . . . and that they are not worms or fleas, 56: They who piddle and patter here in collars and tailed coats, I am aware who they are—they are not worms or fleas, 60: They who piddle and patter here in collars and tailed coats—I am aware who they are—they are not worms or fleas. 55-60: [Space between 1078 and next line] 67-71: mannikins, skipping  
 1079 55-60: [Not present—part of 1078] 67: are—(they are actually ~ fleas.) 71: are—(they ~ fleas.) 67-71: [Space between 1079 and 1080]  
 1080 55: myself under all the scrape-lipped and pipe-legged concealments./The weakest [Space between these two lines] 56-60: myself—the 67-71: myself—the ~ me;  
 1081 56-60: say, the 67-71: say, the ~ them;  
 1082 56-71: me, the  
 1083 67-71: egotism;  
 1084 55: And know ~ omniverous words, and cannot say any less, 56-60: I know ~ omniverous words, and cannot say any less, 67: I know ~ lines, and cannot write ~ less; 71: I know ~ lines, and will not ~ less;  
 1085 56-71: you, whoever ~ are, flush 55-56: [The following line appears after 1085:] [1] My words are words of a questioning, and to indicate reality; 60: [1] reality and motive power:

Not words of routine this song of mine,  
 But abruptly to question, to leap beyond yet nearer bring;  
 This printed and bound book—but the printer and the printing-office boy?  
 The well-taken photographs—but your wife or friend close and solid in  
 your arms?  
 The black ship mail'd with iron, her mighty guns in her turrets—but the pluck  
 1090 of the captain and engineers?  
 In the houses the dishes and fare and furniture—but the host and hostess, and  
 the look out of their eyes?  
 The sky up there—yet here or next door, or across the way?  
 The saints and sages in history—but you yourself?  
 Sermons, creeds, theology—but the fathomless human brain,  
 1095 And what is reason? and what is love? and what is life? ○

## 43

I do not despise you priests, all time, the world over,  
 My faith is the greatest of faiths and the least of faiths,  
 Enclosing worship ancient and modern and all between ancient and modern,  
 Believing I shall come again upon the earth after five thousand years,  
 1100 Waiting responses from oracles, honoring the gods, saluting the sun,  
 Making a fetich of the first rock or stump, powowing with sticks in the circle  
 of obis,

- 1086 55-60: [Not present] 67-71: No ~ routine are mine,  
 1087 55-60: [Not present] 67-71: beyond, yet ~ bring;  
 1088 55: book . . . . but 56-71: printer, and Copy-text: printing-/office  
 55: [The following lines appear after 1088:]  
 [1] The marriage estate and settlement . . . . but the body and mind of the bridegroom? also those of the bride?  
 [2] The panorama of the sea . . . . but the sea itself?  
 56: [1] settlement—but [2] sea—but  
 1089 55: photographs . . . . but  
 1090 55: The fleet of ships of the line and all the modern improvements . . . . but the craft and pluck of the admiral? 56-60: The fleet of ships of the line, and all the modern improvements—but the craft and pluck of the admiral?  
 71: ship, mail'd  
 1091 55: † The dishes ~ furniture . . . . but 56-60: † The dishes 67-71: houses, the  
 1092 55: there . . . . yet ~ door or 56-71: here, or  
 1093 55: history . . . . but 56: your-/self?  
 1094 55: Sermons and creeds and theology . . . . but the human brain, and what is called reason, and what is called love, and what is called life? 56: theology—but the human brain, and what is called reason, and what is called love, and what is called life? 60: theology—but the human brain, and what is reason? and what is love? and what is life?  
 1095 55-60: [Not present—part of 1094]  
 1096 55: priests;/ 56-60: you, priests;/ 67-71: you, priests;/  
 1097 56-71: faiths, and  
 1098 55-60: Enclosing all ~ modern, and 67-71: modern, and  
 1100 55: oracles . . . . honoring ~ gods . . . . saluting 60-71: Gods,  
 1101 55: fetish ~ stump . . . . powowing 56: fetish 60-71: fetish ~ powwowing

Helping the llama or brahmin as he trims the lamps of the idols,  
 Dancing yet through the streets in a phallic procession, rapt and austere in the  
     woods a gymnosophist,  
 Drinking mead from the skull-cup, to Shastas and Vedas admirant, minding  
     the Koran,  
 Walking the teokallis, spotted with gore from the stone and knife, beating the  
     serpent-skin drum, 1105  
 Accepting the Gospels, accepting him that was crucified, knowing assuredly  
     that he is divine,  
 To the mass kneeling or the puritan's prayer rising, or sitting patiently in a pew,  
 Ranting and frothing in my insane crisis, or waiting dead-like till my spirit  
     arouses me,  
 Looking forth on pavement and land, or outside of pavement and land,  
 Belonging to the winders of the circuit of circuits.   ◦ 1110

One of that centripetal and centrifugal gang I turn and talk like a man leaving  
     charges before a journey.   ◦

Down-hearted doubters dull and excluded,  
 Frivolous, sullen, moping, angry, affected, dishearten'd, atheistical,  
 I know every one of you, I know the sea of torment, doubt, despair and  
     unbelief.   ◦

How the flukes splash! 1115  
 How they contort rapid as lightning, with spasms and spouts of blood!   ◦

Be at peace bloody flukes of doubters and sullen mopers,

- |      |  |   |
|------|--|---|
| 1102 | 55-71: lama  |   |
| 1103 | 55: procession . . . . rapt ~ woods, a<br>56-71: procession—rapt ~ woods, a 67-71:<br>gymno-/sophist,  | I ~ talk, like  |
| 1104 | 55: skull-cup . . . . to shasta ~ vedas<br>admirant . . . . minding ~ koran, 56: shas-<br>tas ~ vedas ~ koran, 60-71: skull-cup—to<br>~ admirant—minding | 1112 55-71: doubters, dull  |
| 1105 | 55: knife—beating ~ drum;  | 1113 55: Frivolous sullen moping angry af-<br>fected disheartened atheistical, 56-60: dis-<br>heartened, 67-71: atheistical;  |
| 1106 | 55-56: gospels, 60-71: Gospels—ac-<br>cepting  | 1114 55: you, and know the unspoken inter-<br>rogatories,/ 56: you, I know the unspoken<br>interrogatories,/ 60: you—I know the unspo-<br>ken interrogatories,/ 67: you—I ~ torment,<br>despair and unbelief. 71: you—I |
| 1107 | 55: kneeling—to the ~ rising—sitting<br>56: kneeling, to the ~ rising, sitting 60-71:<br>kneeling, or  | 55-60: [The following line appears after<br>1114:]<br>[1] By experience I know them.  |
| 1108 | 55: crisis—waiting ~ me; 56: crisis,<br>waiting  | 1116 56: contort, rapid 60-71: contort, rapid<br>~ spasms, and  |
| 1109 | 55-56: land, and outside   | 1117 56-60: peace, bloody 67-71: peace,<br>bloody ~ mopers;   |
| 1111 | 55: gang,/I 56-67: gang, I 71: gang,   |   |

I take my place among you as much as among any,  
 The past is the push of you, me, all, precisely the same,  
 1120 And what is yet untried and afterward is for you, me, all, precisely the same. ◦

I do not know what is untried and afterward,  
 But I know it will in its turn prove sufficient, and cannot fail. ◦

Each who passes is consider'd, each who stops is consider'd, not a single one  
 can it fail. ◦

It cannot fail the young man who died and was buried,  
 1125 Nor the young woman who died and was put by his side,  
 Nor the little child that peep'd in at the door, and then drew back and was  
 never seen again,  
 Nor the old man who has lived without purpose, and feels it with bitterness  
 worse than gall,  
 Nor him in the poor house tubercled by rum and the bad disorder,  
 Nor the numberless slaughter'd and wreck'd, nor the brutish koboo call'd the  
 ordure of humanity,  
 1130 Nor the sacs merely floating with open mouths for food to slip in,  
 Nor any thing in the earth, or down in the oldest graves of the earth,  
 Nor any thing in the myriads of spheres, nor the myriads of myriads that  
 inhabit them,  
 Nor the present, nor the least wisp that is known. ◦

## 44

It is time to explain myself—let us stand up. ◦

- |      |   |  |
|------|---|--|
| 1118 | 55, 67-71: any;                               |  |
| 1119 | 55: you and me and all precisely              | —each ~ consider'd—not                         |
|      | 55: [The following line appears after         | 1126 55: peeped ~ door and 56: peeped          |
|      | 1119:]  | 60: peeped ~ back, and 67-71: back, and        |
|      | [1] And the day and night are for you         | 1128 55: poorhouse 56: poor-house 60:          |
|      | and me and all,                               | poor-house, tubercled 67-71: house, turbercled |
|      | 56-60: [1] † Day ~ you, me, all,              | 1129 55: slaughtered ~ wrecked . . . nor       |
| 1120 | 55: you and me and all./                      | ~ koboo, called 56: slaughtered ~ wrecked,     |
| 1121 | 67-71: afterward;                             | ~ called 60: slaughtered ~ wrecked—nor         |
| 1122 | 55: know it is sure and alive and suffi-      | ~ called 67-71: wreck'd—nor                    |
|      | cient./ 56-60: know it is sure, alive, suffi- | 1131 60-71: anything                           |
|      | cient./                                       | 1132 55-56: spheres, nor one of the 60-71:     |
| 1123 | 55: considered, and ~ considered, and         | anything ~ spheres—nor one of the              |
|      | 56: considered, ~ considered, 60: considered  | 1133 60-71: present—nor                        |
|      | —Each ~ considered—Not 67-71: consider'd      | 1134 55: myself . . . let 60-71: L             |

What is known I strip away, 1135  
I launch all men and women forward with me into the Unknown. ◦

The clock indicates the moment—but what does eternity indicate? ◦

We have thus far exhausted trillions of winters and summers,  
There are trillions ahead, and trillions ahead of them. ◦

Births have brought us richness and variety, 1140  
And other births will bring us richness and variety. ◦

I do not call one greater and one smaller,  
That which fills its period and place is equal to any. ◦

Were mankind murderous or jealous upon you, my brother, my sister?  
I am sorry for you, they are not murderous or jealous upon me, 1145  
All has been gentle with me, I keep no account with lamentation,  
(What have I to do with lamentation?) ◦

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

My feet strike an apex of the apices of the stairs,  
On every step bunches of ages, and larger bunches between the steps, 1150  
All below duly travel'd, and still I mount and mount. ◦

Rise after rise bow the phantoms behind me,

1135 55: away . . . . I launch all men and women forward with me into the unknown.

56: away, I launch all men and women forward with me into the unknown. 67-71: away;

1136 55-56: [Not present—part of 1135] 60-71: THE UNKNOWN.

1137 55: moment . . . . but 56: moment, but

55: [The following lines appear—with spaces above and below the two lines—after 1137:]

[1] Eternity lies in bottomless reservoirs . . . . its buckets are rising forever and ever,

[2] They pour and they pour and they exhale away.

56: [1] reservoirs, its [2] pour, they

pour, and exhale

1138 55, 67-71: summers;

1142 67-71: smaller;

1144 55: you my brother or my

1145 55: you . . . . they ~ me; 60: you—they 67-71: you—they ~ me;

1146 55: me . . . . . I ~ lamentation; 56: lamentation; 60: me—I 67-71: me—I ~ lamentation;

1147 55-56: [No parentheses]

1148 55-60: accomplished,

1149 67-71: stairs;

1150 67-71: steps;

1151 55: traveled—and 56: traveled, 60: travelled,

1152 67-71: me;

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,  
1155 And took my time, and took no hurt from the fetid carbon. ○

Long I was hugg'd close—long and long. ○

Immense have been the preparations for me,  
Faithful and friendly the arms that have help'd me. ○

Cycles ferried my cradle, rowing and rowing like cheerful boatmen,  
1160 For room to me stars kept aside in their own rings,  
They sent influences to look after what was to hold me. ○

Before I was born out of my mother generations guided me,  
My embryo has never been torpid, nothing could overlay it. ○

For it the nebula cohered to an orb,  
1165 The long slow strata piled to rest it on,  
Vast vegetables gave it sustenance,  
Monstrous sauroids transported it in their mouths and deposited it with care. ○

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

## 45

1170 O span of youth! ever-push'd elasticity!

1153 55: Nothing, the vapor from the nostrils of death, 60: Nothing—I 67-71: Nothing—I ~ there;

1154 55: I know I was even there . . . . I waited ~ always,/And slept while God carried me through

1155 55: time . . . . and ~ fœtid 56: fœtid

1156 55: hugged close . . . . long 56-60: hugged

1158 55-60: helped

1159 55, 67-71: boatmen;

1160 67-71: rings;

1162 60: mother, generations 67-71: mother, generations ~ me;

1163 55: torpid . . . . nothing ~ it; 56: it, 55-56: [No space between 1163 and 1164] 60-

71: torpid—nothing

1164 55: orb . . . . the long slow strata piled to rest it on . . . . vast vegetables gave it sustenance, 56: orb, the long slow strata piled to rest it on, vast vegetables gave it sustenance,

1165 55-56: [Not present—part of 1164]

1166 55-56: [Not present—part of 1164]

1167 56-71: mouths, and

1168 55-60: employed 67-71: me;

1169 55-56: Now I stand on this spot with my soul. 60: Now I stand on this spot with my Soul. 67-71: Soul.

1170 55: † Span ~ Ever-pushed elasticity! Manhood balanced and florid and full! 56: † Span ~ ever-pushed elasticity! manhood, balanced, florid, full! 60: Ever-pushed 67: Ever-push't 71: Ever-push'd

O manhood, balanced, florid and full. ◦

My lovers suffocate me,  
 Crowding my lips, thick in the pores of my skin,  
 Jostling me through streets and public halls, coming naked to me at night,  
 Crying by day *Ahoy!* from the rocks of the river, swinging and chirping over  
 my head, 1175  
 Calling my name from flower-beds, vines, tangled underbrush,  
 Lighting on every moment of my life,  
 Bussing my body with soft balsamic busses,  
 Noiselessly passing handfuls out of their hearts and giving them to be mine. ◦

Old age superbly rising! O welcome, ineffable grace of dying days! ◦ 1180

Every condition promulges not only itself, it promulges what grows after and  
 out of itself,  
 And the dark hush promulges as much as any. ◦

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

Wider and wider they spread, expanding, always expanding, 1185  
 Outward and outward and forever outward. ◦

1171 55-56: [Not present—part of 1170] 60-  
 71: florid, and

1172 55-71: me!

1173 55: lips, and

1174 55: halls . . . . coming 60-71: halls—  
 coming

1175 55: *Ahoy* [rom] from ~ river . . . .  
 swinging 56: *Ahoy!* [rom] 60-71: river—  
 swinging

1176 55: flowerbeds or vines or tangled 56-  
 67: under-brush, 71: under-/brush

55: [The following line appears after  
 1176:]

[1] Or while I swim in the bath . . . .  
 or drink from the pump at the corner  
 . . . . or the curtain is down at the

opera . . . . or I glimpse at a woman's  
 face in the railroad car;

56: [1] bath, or ~ corner, or ~ opera,  
 or ~ rail-road car,

60: [1] bath, or ~ corner—or ~ opera,  
 or ~ car,

1178 55: soft and

1179 60-71: hearts, and

1180 55-56: rising! Ineffable

1181 55: itself . . . . it 60-71: itself—it

1183 56: far-/sprinkled

1184 55-71: see, multiplied ~ cipher, edge

1185 55: expanding and always

1186 56: Outward, outward, forever 60:  
 Outward, outward, and 67-71: outward, and

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. o

1190 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,  
 And surely go as much farther, and then farther and farther. o

A few quadrillions of eras, a few octillions of cubic leagues, do not hazard the  
     span or make it impatient,  
 1195 They are but parts, any thing is but a part. o

See ever so far, there is limitless space outside of that,  
 Count ever so much, there is limitless time around that. o

My rendezvous is appointed, it is certain,  
 The Lord will be there and wait till I come on perfect terms,  
 1200 The great Camerado, the lover true for whom I pine will be there. o

## 46

I know I have the best of time and space, and was never measured and never  
     will be measured. o

I tramp a perpetual journey, (come listen all!)

1187 55-71: sun, and

1190 55, 67-71: stoppage, and ~ stoppage;  
 56-60: stoppage, and

1191 55: If I and you and ~ worlds and  
 ~ surfaces, and all the palpable life, were 56-  
 60: you, the worlds, all ~ surfaces, and all the  
 palpable life, were 67-71: run;

1193 55-56: And as surely 60-71: And as  
 surely ~ much farther—and

1194 55-60: span, or 67-71: span, or ~ im-  
 patient;

1195 55: parts . . . . any 60-71: parts—  
 anything

1196 55: far . . . . there 67-71: that;

1197 55: much . . . . there

1198 55: Our rendezvous is fitly appointed  
 . . . . God will be there and wait till we come.

[Space above and below 1198] 56-60: ap-  
 pointed,/ 67-71: appointed—it is certain;

1199 55: [Not present—part of 1198] 56:  
 terms. 60: there, and ~ terms. 56-60:  
 [Space following 1199] 67-71: there, and ~  
 come, on ~ terms;

1200 55-60: [Not present] 67-71: (The ~  
 pine, will ~ there.)

1201 55: space—and that I was ~ measured,  
 and 56-71: measured, and

1202 55-60: journey,/ 67-71: journey—  
 (come

My signs are a rain-proof coat, good shoes, and a staff cut from the woods,  
 No friend of mine takes his ease in my chair,  
 I have no chair, no church, no philosophy, 1205  
 I lead no man to a dinner-table, library, exchange,  
 But each man and each woman of you I lead upon a knoll,  
 My left hand hooking you round the waist,  
 My right hand pointing to landscapes of continents and the public road. ○

Not I, not any one else can travel that road for you, 1210  
 You must travel it for yourself. ○

It is not far, it is within reach,  
 Perhaps you have been on it since you were born and did not know,  
 Perhaps it is everywhere on water and on land. ○

Shoulder your duds dear son, and I will mine, and let us hasten forth, 1215  
 Wonderful cities and free nations we shall fetch as we go. ○

If you tire, give me both burdens, and rest the chuff of your hand on my hip,  
 And in due time you shall repay the same service to me,  
 For after we start we never lie by again. ○

This day before dawn I ascended a hill and look'd at the crowded heaven, 1220  
 And I said to my spirit *When we become the enfolders of those orbs, and the  
 pleasure and knowledge of every thing in them, shall we be fill'd and  
 satisfied then?*

1203 55: coat and good shoes and ~ woods;  
 67-71: woods;

1204 67-71: chair;

1205 55: chair, nor church nor philosophy;  
 67-71: philosophy;

1206 55: dinner-table or library or exchange,  
 60: library, or exchange, 67-71: library, or  
 exchange;

1208 55-56: hand hooks

1209 55-56: hand points ~ continents, and a  
 plain public 60-71: continents, and a plain  
 public

1210 56: else, can 60-71: I—not ~ else, can

1212 55: far . . . . it 60: far—it 67-71:  
 far—it ~ reach;

1213 55-60: born, and 67-71: born, and ~  
 know;

1214 55-71: every where

1215 55: duds, and I ~ forth; 56: duds, I  
 ~ mine, let 60: duds, and I 67-71: duds,  
 dear

1217 56: burdens and

1218 55, 67-71: me;

1219 67-71: start, we

1220 55-56: looked 60: hill, and looked  
 67-71: hill, and

1221 55: spirit, When ~ orbs and ~ filled  
 ~ then? [rom] 56: spirit, When ~ filled ~  
 then? [rom] 60: Spirit, *When ~ everything  
 ~ filled* 67-71: Spirit, *When ~ everything*

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

You are also asking me questions and I hear you,  
I answer that I cannot answer, you must find out for yourself. ○

1225 Sit a while dear son,  
Here are biscuits to eat and here is milk to drink,  
But as soon as you sleep and renew yourself in sweet clothes, I kiss you with  
a good-by kiss and open the gate for your egress hence. ○

Long enough have you dream'd contemptible dreams,  
Now I wash the gum from your eyes,  
You must habit yourself to the dazzle of the light and of every moment of  
1230 your life. ○

Long have you timidly waded holding a plank by the shore,  
Now I will you to be a bold swimmer,  
To jump off in the midst of the sea, rise again, nod to me, shout, and laughingly  
dash with your hair. ○

## 47

I am the teacher of athletes,  
He that by me spreads a wider breast than my own proves the width of  
1235 my own,  
He most honors my style who learns under it to destroy the teacher. ○

1222 55-56: No, we level ~ beyond. [rom]  
60: Spirit ~ *we level ~ lift, to* 67: Spirit ~  
*lift, to* 71: Spirit said, *No, ~ lift, to*  
1223 55, 67-71: questions, and ~ you; 56-  
60: questions, and  
1224 55: answer . . . . you 60-71: answer  
—you  
1225 55-56: awhile wayfarer, 60: while,  
wayfarer, 67-71: while, dear son;  
1226 56: eat, here 60: eat, and 67-71: eat,  
and ~ drink;  
1227 55: clothes I will certainly kiss ~ with  
my goodbye 56: clothes, I will certainly kiss  
~ with my good-bye kiss, and 60: sleep, and

~ clothes, I will certainly kiss ~ with my  
good-bye kiss, and 67-71: sleep, and ~ good-  
bye kiss, and  
1228 55-60: dreamed 67-71: dreams;  
1229 67-71: eyes;  
1230 55: life [No period] 56-71: light, and  
1231 55, 60: waded, holding 67-71: waded,  
holding ~ shore;  
1233 55: sea, and rise again and nod to me  
and shout, and 56: shout, laughingly  
1234 67-71: athletes;  
1235 60: own, proves 67-71: own, proves ~  
own;

The boy I love, the same becomes a man not through derived power, but in  
 his own right,  
 Wicked rather than virtuous out of conformity or fear,  
 Fond of his sweetheart, relishing well his steak,  
 Unrequited love or a slight cutting him worse than sharp steel cuts, 1240  
 First-rate to ride, to fight, to hit the bull's eye, to sail a skiff, to sing a song or  
 play on the banjo,  
 Preferring scars and the beard and faces pitted with small-pox over all latherers,  
 And those well-tann'd to those that keep out of the sun. ○

I teach straying from me, yet who can stray from me?  
 I follow you whoever you are from the present hour, 1245  
 My words itch at your ears till you understand them. ○

I do not say these things for a dollar or to fill up the time while I wait for  
 a boat,  
 (It is you talking just as much as myself, I act as the tongue of you,  
 Tied in your mouth, in mine it begins to be loosen'd.) ○

I swear I will never again mention love or death inside a house, 1250  
 And I swear I will never translate myself at all, only to him or her who pri-  
 vately stays with me in the open air. ○

If you would understand me go to the heights or water-shore,

1237 55: power but 56-71: man, not

1238 55-71: Wicked, rather

1240 55: than a wound cuts, 56-60: love, or  
 a slight, cutting ~ than a wound cuts, 67-  
 71: love, or a slight, cutting

1241 55: First rate 56: First rate ~ song, or  
 60: First rate ~ bull's-eye, ~ song, or 67:  
 bull's-eye, ~ song, or 71: song, or

1242 55: scars and faces ~ smallpox ~  
 latherers and those that keep out of the sun.  
 56: scars, and faces ~ small-pox, over ~  
 latherers and those that keep out of the sun.  
 60: scars, and faces ~ small-pox, over ~ lath-  
 erers, and those that keep out of the sun. 55-  
 60: [Space following 1242] 67-71: scars, and

the beard, and ~ small-pox, over

1243 55-60: [Not present—part of 1242] 67:  
 well tann'd

1244 60-71: me—yet

1245 55: hour; 56-60: you, whoever ~ are,  
 from 67-71: you, whoever ~ are, from ~  
 hour;

1247 55, 67-71: dollar, or ~ boat; 56-60:  
 dollar, or

1248 55: myself . . . . I [No parenthesis]  
 56: [No parenthesis] 60: myself—I [No pa-  
 renthesis] 67-71: myself—I ~ you; [No pa-  
 renthesis]

1249 55: It was tied ~ mouth . . . . in ~  
 loosened. [No parenthesis] 56: It was tied ~  
 loosened. [No parenthesis] 60: loosened. [No  
 parenthesis] 67-71: [No parenthesis]

1250 55-56: never mention

1251 55-56: swear I never will

1252 56-60: me, go 67-71: me, go ~ water-  
 shore;

The nearest gnat is an explanation, and a drop or motion of waves a key,  
The maul, the oar, the hand-saw, second my words. o

1255 No shutter'd room or school can commune with me,  
But roughs and little children better than they. o

The young mechanic is closest to me, he knows me well,  
The woodman that takes his axe and jug with him shall take me with him  
all day,

The farm-boy ploughing in the field feels good at the sound of my voice,  
In vessels that sail my words sail, I go with fishermen and seamen and love  
1260 them. o

The soldier camp'd or upon the march is mine,  
On the night ere the pending battle many seek me, and I do not fail them,  
On that solemn night (it may be their last) those that know me seek me. o

My face rubs to the hunter's face when he lies down alone in his blanket,  
1265 The driver thinking of me does not mind the jolt of his wagon,  
The young mother and old mother comprehend me,  
The girl and the wife rest the needle a moment and forget where they are,  
They and all would resume what I have told them. o

## 48

I have said that the soul is not more than the body,

- 1253 55: explanation and ~ or the motion  
67-71: key;  
1254 55: maul the oar and the handsaw second  
1255 55-60: shuttered  
1257 55: me . . . . he ~ me pretty 56: me  
pretty well, 60: me—he ~ me pretty 67-71:  
me—he ~ well;  
1258 56: wood-man ~ him, shall 60:  
woodman, that ~ him, shall 67-71: woodman,  
that ~ him, shall ~ day;  
1259 55: farmboy 60: farm-boy, ploughing  
~ field, feels 67-71: farm-boy, ploughing ~  
field, feels ~ voice;  
1260 55: words must sail . . . . I ~ sea-  
men, and ~ them, 56: sail—I ~ seamen, and  
~ them, 55-56: [No space between 1260 and  
next line] 60-71: sail, my ~ sail—I ~ sea-  
men, and  
1261 55-60: [Not present] 67-71: camp'd,  
or ~ march, is mine;  
1262 55-60: [Not present] 67-71: battle,  
many ~ them;  
1263 55-60: [Not present] 67-71: On the ~  
last,) those ~ me, seek  
1264 60: hunter's face, when 67-71: hunter's  
face, when ~ blanket;  
1265 60: driver, thinking ~ me, does 67-  
71: driver, thinking ~ me, does ~ wagon;  
1266 55: old mother shall 67-71: me;  
1267 56-60: moment, and 67-71: moment,  
and ~ are;  
1269 60: Soul

And I have said that the body is not more than the soul, 1270  
 And nothing, not God, is greater to one than one's self is,  
 And whoever walks a furlong without sympathy walks to his own funeral drest  
     in his shroud,  
 And I or you pocketless of a dime may purchase the pick of the earth,  
 And to glance with an eye or show a bean in its pod confounds the learning  
     of all times,  
 And there is no trade or employment but the young man following it may  
     become a hero, 1275  
 And there is no object so soft but it makes a hub for the wheel'd universe,  
 And I say to any man or woman, Let your soul stand cool and composed be-  
     fore a million universes. o

And I say to mankind, Be not curious about God,  
 For I who am curious about each am not curious about God,  
 (No array of terms can say how much I am at peace about God and about  
     death.) o 1280

I hear and behold God in every object, yet understand God not in the least,  
 Nor do I understand who there can be more wonderful than myself. o

Why should I wish to see God better than this day?  
 I see something of God each hour of the twenty-four, and each moment then,  
 In the faces of men and women I see God, and in my own face in the glass, 1285  
 I find letters from God dropt in the street, and every one is sign'd by God's  
     name,  
 And I leave them where they are, for I know that wheresoe'er I go,  
 Others will punctually come for ever and ever. o

1270 60: Soul, 67-71: soul;

1271 55-56: one's-self 71: one's-/self

1272 55: funeral, dressed 56-60: sympathy,  
 walks ~ funeral, dressed 67-71: sympathy,  
 walks ~ funeral, drest

1273 56-71: you, pocketless ~ dime, may

1274 56-71: eye, or ~ pod, confounds

1276 55-60: wheeled

1277 55-60: And any ~ woman shall stand  
 cool and supercilious before

1278 55-60: I call to

1279 56-60: I, who ~ each, am 67-71: I,  
 who ~ each, am ~ God;

1280 55: [No parentheses] 56-60: God, and  
 [No parentheses] 67-71: God, and

1281 55-56: yet I

1284 67-71: then;

1285 55, 67-71: glass;

1286 55-56: dropped ~ signed 60: dropped  
 ~ street—and ~ signed 67: drop't ~ street  
 —and 71: street—and

1287 55-60: know that others will punctually  
 come forever and ever.

1288 55-60: [Not present—part of 1287] 67-  
 71: forever

## 49

And as to you Death, and you bitter hug of mortality, it is idle to try to  
alarm me. ○

To his work without flinching the accoucheur comes,  
1290 I see the elder-hand pressing receiving supporting,  
I recline by the sills of the exquisite flexible doors,  
And mark the outlet, and mark the relief and escape. ○

And as to you Corpse I think you are good manure, but that does not  
offend me,  
1295 I smell the white roses sweet-scented and growing,  
I reach to the leafy lips, I reach to the polish'd breasts of melons. ○

And as to you Life I reckon you are the leavings of many deaths,  
(No doubt I have died myself ten thousand times before.) ○

I hear you whispering there O stars of heaven,  
1300 O suns—O grass of graves—O perpetual transfers and promotions,  
If you do not say any thing how can I say any thing? ○

Of the turbid pool that lies in the autumn forest,  
Of the moon that descends the steeps of the soughing twilight,  
Toss, sparkles of day and dusk—toss on the black stems that decay in the muck,  
1305 Toss to the moaning gibberish of the dry limbs. ○

1289 55: death, ~ mortality . . . . it 56:  
death,  
1290 67-71: comes;  
1291 55: elderhand 56-60: elder-hand, press-  
ing, receiving, supporting, 67: elder hand,  
pressing, receiving, supporting; 71: elder-/  
hand, pressing, receiving, supporting;  
1292 55: doors . . . . and mark the outlet,  
and mark the relief and escape. 56: doors,  
mark the outlet, mark the relief and escape.  
60: doors, and mark the outlet, and mark the  
relief and escape.  
1293 55-60: [Not present—part of 1292]  
1294 55: corpse 56-60: corpse, I 67: you,  
Corpse, I ~ manure—but ~ me; 71: you,  
Corpse, I ~ manure—but ~ me;  
1295 55: sweetscented  
1296 55: lips . . . . I ~ polished 56: pol-

ished 60: lips—I ~ polished 67: lips—I ~  
polish't 71: lips—I  
1297 55-60: life, I 67-71: Life, I ~ deaths;  
1298 55-60: [No parentheses]  
1299 56-60: there, O 67-71: there, O ~  
heaven;  
1300 55: suns . . . . O ~ graves . . . . O  
~ promotions . . . . if you do not say anything  
how can I say anything? 56: suns, O ~  
graves, O ~ promotions, if you do not say  
any-/thing, how can I say anything? 60-71:  
suns! O ~ graves! O ~ promotions!  
1301 55-56: [Not present—part of 1300] 60-  
71: anything, how ~ anything?  
1304 55: dusk . . . . toss 56: dusk! Toss  
~ muck! 60-71: dusk! toss ~ muck!  
1305 56: limbs!

I ascend from the moon, I ascend from the night,  
I perceive that the ghastly glimmer is noonday sunbeams reflected,  
And debouch to the steady and central from the offspring great or small. ◦

## 50

There is that in me—I do not know what it is—but I know it is in me. ◦

Wrench'd and sweaty—calm and cool then my body becomes, 1310  
I sleep—I sleep long. ◦

I do not know it—it is without name—it is a word unsaid,  
It is not in any dictionary, utterance, symbol. ◦

Something it swings on more than the earth I swing on,  
To it the creation is the friend whose embracing awakes me. ◦ 1315

Perhaps I might tell more. Outlines! I plead for my brothers and sisters. ◦

Do you see O my brothers and sisters?  
It is not chaos or death—it is form, union, plan—it is eternal life—it is  
Happiness. ◦

## 51

The past and present wilt—I have fill'd them, emptied them,  
And proceed to fill my next fold of the future. ◦ 1320

Listener up there! what have you to confide to me?

1306 55: moon . . . . I 67-71: night;

1307 55: And perceive of the ~ glitter the sunbeams 56: And perceive of the ~ glimmer the sun-/beams 60: perceive of the ~ glimmer the sunbeams 67: sun-/beams reflected; 71: reflected;

1309 55: me . . . . I ~ is . . . . but

1310 55: Wrenched ~ sweaty . . . . calm ~ becomes; 56: Wrenched ~ sweaty, calm 60: Wrenched 67: Wrench't ~ becomes; 71: becomes;

1311 55: sleep . . . . I

1312 55: it . . . . it ~ name . . . . it 67-71: unsaid;

1313 55: dictionary or utterance or symbol.

1314 67-71: on;

1316 55: more . . . . Outlines!

1317 56-71: see, O

1318 55: death . . . . it is form and union and plan . . . . it ~ life . . . . it is happiness. 56: happiness. 60: HAPPINESS. 67-71: HAPPINESS.

1319 55: wilt . . . . I have filled them and 56-60: filled

1320 67: [1319 and 1320 constitute the final stanza in Section 50]

1321 55: there! Here you . . . . what 56: there! here you! what 60-67: there! Here you! What 71: there! Here, you! What

Look in my face while I snuff the sidle of evening,  
(Talk honestly, no one else hears you, and I stay only a minute longer.) ◦

1325 Do I contradict myself?  
Very well then I contradict myself,  
(I am large, I contain multitudes.) ◦

I concentrate toward them that are nigh, I wait on the door-slab. ◦

Who has done his day's work? who will soonest be through with his supper?  
Who wishes to walk with me? ◦

1330 Will you speak before I am gone? will you prove already too late? ◦

## 52

The spotted hawk swoops by and accuses me, he complains of my gab and  
my loitering. ◦

I too am not a bit tamed, I too am untranslatable,  
I sound my barbaric yawp over the roofs of the world. ◦

The last scud of day holds back for me,  
1335 It flings my likeness after the rest and true as any on the shadow'd wilds,  
It coaxes me to the vapor and the dusk. ◦

I depart as air, I shake my white locks at the runaway sun,  
I effuse my flesh in eddies, and drift it in lacy jags. ◦

1322 60: face, while 67-71: face, while ~ evening;

1323 55: honestly, for no [No parentheses]  
56: [No parentheses] 60-71: honestly—no [No parentheses]

1325 55: then . . . . I ~ myself; 56: then, I 60: well, then, I 67-71: well, then, I ~ myself;

1326 55: large . . . . I [No parentheses]  
56: [No parentheses] 60-67: large—I [No parentheses] 71: large—I

1327 55: nigh . . . . I 60-71: nigh—I

1328 55: work and will 60-71: work? Who

1330 55, 60-71: gone? Will

1331 55: me . . . . he 56-71: me—he

1332 55: tamed . . . . I 56-60: tamed—I  
67-71: tamed—I ~ untranslatable;

1334 67-71: me;

1335 55: shadowed 56-60: likeness, after ~ rest, and ~ any, on ~ shadowed 67-71: rest, and ~ any, on ~ wilds;

1337 55: air . . . . I 56: run-away 60: air—I ~ run-away 67-71: air—I ~ run-/away sun;

1338 55: eddies and 56: my flash

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. ○ 1340

You will hardly know who I am or what I mean,  
But I shall be good health to you nevertheless,  
And filter and fibre your blood. ○

Failing to fetch me at first keep encouraged,  
Missing me one place search another, 1345  
I stop somewhere waiting for you. ○

## A Song for Occupations.

### I

A song for occupations!  
In the labor of engines and trades and the labor of fields I find the  
developments,  
And find the eternal meanings. ○

1339 56: dirt, to 60: bequeathe ~ dirt, to  
67-71: bequeathe ~ dirt, to ~ love;  
1340 55: bootsoles. 60, 71: again, look ~  
boot-/soles. 56, 67: again, look  
1341 56-60: am, or 67-71: am, or ~ mean;  
1344 55: fetch me me at 56-60: first, keep

67-71: first, keep encouraged;  
1345 56-60: place, search 67-71: place,  
search another;  
1346 55: some where ~ you [No period]  
56: some where 67-71: somewhere, waiting

*Title:* 55: *Untitled*. 56: 4—Poem of The Daily Work of The Workmen and Workwomen of These States. 60: Chants Democratic. 3. 67: To WORKINGMEN. 71: CAROL OF OCCUPATIONS. 55-56: [No stanza or section numbers] 60: [Stanza numbers] 67-71: [Stanza and section numbers]

1 55-56: [1-4, Not present] 60-71: [1-3, Not present; 4 reworked from 13]  
55: [The following lines appear before 1:]  
[1] Come closer to me,  
[2] Push close my lovers and take the best I possess,  
[3] Yield closer and closer and give me the

- Workmen and Workwomen!  
 Were all educations practical and ornamental well display'd out of me, what  
 5 would it amount to?  
 Were I as the head teacher, charitable proprietor, wise statesman, what would  
 it amount to?  
 Were I to you as the boss employing and paying you, would that satisfy you? ○
- The learn'd, virtuous, benevolent, and the usual terms,  
 A man like me and never the usual terms. ○
- 10 Neither a servant nor a master I,  
 I take no sooner a large price than a small price, I will have my own whoever  
 enjoys me,  
 I will be even with you and you shall be even with me. ○
- If you stand at work in a shop I stand as nigh as the nighest in the same shop,  
 If you bestow gifts on your brother or dearest friend I demand as good as your  
 brother or dearest friend,  
 If your lover, husband, wife, is welcome by day or night, I must be personally  
 15 as welcome,  
 If you become degraded, criminal, ill, then I become so for your sake,

best you possess. [Space between lines]

[4] This is unfinished business with me  
 . . . . how is it with you?

[5] I was chilled with the cold types and  
 cylinder and wet paper between us. [Space  
 between lines]

[6] I pass so poorly with paper and types  
 . . . . I must pass with the contact of bodies  
 and souls. [Space between lines]

[7] I do not thank you for liking me as I  
 am, and liking the touch of me . . . . I  
 know that it is good for you to do so. [Space  
 between lines]

56: [2] close, my lovers, and [3] and  
 closer, and [4] me—How [5] types, cyl-  
 inder, wet [6] types, I [7] me—I

60: [2] Push closer, my lovers, and [3]  
 and closer, and [4] me—How [5] types,  
 cylinder, wet [Additional line:] Male and  
 Female! [6] types, I [Additional line:]  
 American masses! [7] me—I know

67-71: [1] me; [2] close, my lovers, and  
 ~ possess; [3] and closer, and [4] un-  
 finish'd ~ me—How [5] (I ~ chill'd  
 ~ types, cylinder, wet ~ us.) [Additional  
 line:] Male and Female! [6] types, I [Ad-  
 ditional line:] American masses! [7] me

—I know 67: [Section 2 begins with:  
 This is the poem of occupations;] 71:  
 [Section 2 begins with: This is the carol  
 of occupations;] [See line 1]

2 67-71: trades, and ~ fields, I

5 55-56: displayed 60: educations, practical  
 and ornamental, well displayed 67-71: edu-  
 cations, practical ~ ornamental, well

6 55: teacher or charitable proprietor or wise

8 55: learned and virtuous and benevolent, ~  
 terms; 56-60: learned, 67-71: terms;

9 55-71: me, and

10 55-60: master am I, 67-71: master am I;

11 55: price . . . . I 56-60: price—I ~ own,  
 whoever 67-71: price—I ~ own, whoever ~  
 me;

12 55-71: you, and

13 55: you are a workman or workwoman I  
 stand ~ nighest that works in 56: you are a  
 workman or workwoman, I stand ~ nighest  
 that works in 60: shop, I 67-71: shop, I ~  
 shop;

14 55-60: friend, I 67-71: friend, I ~ friend;

15 55: lover or husband or wife is ~ wel-  
 come; 67-71: welcome;

16 55: degraded or ill, ~ I will become ~  
 sake; 67-71: sake;

If you remember your foolish and outlaw'd deeds, do you think I cannot remember my own foolish and outlaw'd deeds?

If you carouse at the table I carouse at the opposite side of the table,  
If you meet some stranger in the streets and love him or her, why I often meet strangers in the street and love them. ○

Why what have you thought of yourself? 20  
Is it you then that thought yourself less?  
Is it you that thought the President greater than you?  
Or the rich better off than you? or the educated wiser than you? ○

(Because you are greasy or pimpled, or were once drunk, or a thief,  
Or that you are diseas'd, or rheumatic, or a prostitute, 25  
Or from frivolity or impotence, or that you are no scholar and never saw your name in print,  
Do you give in that you are any less immortal?) ○

2

Souls of men and women! it is not you I call unseen, unheard, untouchable and untouching,

17 55: outlawed ~ my foolish ~ outlawed  
56: outlawed ~ outlawed deeds? plenty of them? 60: outlawed ~ outlawed deeds? plenty of them;

18 55: table I say I will carouse ~ table; 56-60: table, I 67-71: table, I ~ table;

19 55: street ~ her, do I not often ~ them?  
56: street, and ~ her, do I not often ~ them?  
60: streets, and ~ her, do I not often ~ street, and ~ them? 67-71: streets, and ~ her—why ~ street, and

55: [The following line appears after 19:]  
[1] If you see a good deal remarkable in me I see just as much remarkable in you.  
56-60: [1] me, I ~ much, perhaps more, in you.

20 60-71: Why, what

21 56: you, then, that

22 55-56: than you? or the rich better off than you? or the educated wiser than you?

23 55-56: [Not present—part of 22]

24 55: pimpled—or that you was once ~

thief, or diseased, or rheumatic, or a prostitute—or are so now—or from frivolity or impotence—or that you are no scholar, and never saw your name in print . . . do you give in that you are any less immortal? [No parenthesis] 56-60: pimpled, or that you was once ~ thief, or diseased, or rheumatic, or a prostitute, or are so now, or from frivolity or impotence, or that you are no scholar, and never saw your name in print, do you give in that you are any less immortal? [No parenthesis] 67: pimpled, or that you was once [No parenthesis] 71: pimpled, or that you were [No parenthesis]

25 55-60: [Not present—part of 24] 67: Or diseas'd, or ~ prostitute, or are so now; 71: Or diseas'd, or ~ prostitute—or are so now;

26 55-60: [Not present—part of 24] 67-71: scholar, and

27 55-60: [Not present—part of 24] 67-71: [No parenthesis]

28 55, 67-71: untouching; 67-71: [Section 3 begins with 28]

It is not you I go argue pro and con about, and to settle whether you are alive  
or no,

30 I own publicly who you are, if nobody else owns. ○

Grown, half-grown and babe, of this country and every country, in-doors and  
out-doors, one just as much as the other, I see,  
And all else behind or through them. ○

The wife, and she is not one jot less than the husband,  
The daughter, and she is just as good as the son,  
35 The mother, and she is every bit as much as the father. ○

Offspring of ignorant and poor, boys apprenticed to trades,  
Young fellows working on farms and old fellows working on farms,

29 55, 67-71: no;

30 55: owns . . . . aud [Printer's error] see  
and hear you, and what you give and take;  
56-60: owns—I see and hear you, and what  
you give and take, 81-88[SS] are if 88  
[CPP]: [Final reading]

55: [The following lines—without space  
between lines—appear after 30:]

[1] What is there you cannot give and  
take? [Space between lines]

[2] I see not merely that you are polite or  
whitefaced . . . . married or single . . . .  
citizens of old states or citizens of new  
states . . . . eminent in some profession  
. . . . a lady or gentleman in a parlor  
. . . . or dressed in the jail uniform . . . .  
or pulpit uniform,

[3] Not only the free Utahan, Kansian, or  
Arkansian . . . . not only the free Cuban  
. . . . not merely the slave . . . . not Mex-  
ican native, or Flatfoot, or negro from  
Africa,

[4] Iroquois eating the warflesh—fishtearer  
in his lair of rocks and sand . . . . Esqui-  
maux in the dark cold snowhouse . . . .  
Chinese with his transverse eyes . . . .  
Bedowee—or wandering nomad—or ta-  
bounschik at the head of his droves, [No  
space after this line]

56: [2] or White-faced, married, single citi-  
zens ~ states, citizens ~ states, eminent  
~ profession, a ~ parlor, or ~ uniform,  
or [3] Kansian, Arkansian—not ~ Cub-  
an, not ~ slave, not ~ native, Flatfoot,

negro [4] war-flesh, fish-tearer ~ sand,  
Esquimaux ~ snow-house, Chinese ~  
eyes, Bedowee, wandering nomad, taboun-  
schik [No space after this line]

60: [2] white-faced, married, single, citi-  
zens ~ States, citizens ~ States, /Eminent  
~ profession, a ~ parlor, or ~ uniform,  
or ~ uniform; [3], [4] [Not present]

31 55: half-grown, and babe—of ~ indoors  
and out-/doors I see . . . . and all else is be-  
hind or through them. 56: half-grown, and ~  
country, indoors and outdoors, I see—and all  
else is behind or through them. 60-67: half-  
grown, and ~ country, indoors and outdoors,  
one 71: half-grown, and Copy-text: in-/doors  
32 55-56: [Not present—part of 31] 60:  
else is behind

33 55, 60: wife—and 56: husband! 67-71:  
wife—and ~ husband;

34 55, 60: daughter—and 56: son! 67-71:  
daughter—and ~ son;

35 55, 60-71: mother—and 56: father!

36 55: of those not rich—boys 56-60: of  
those not rich, boys

37 55: farms;/ 56-71: farms, and old

55: [The following line appears after 37:]

[1] The naive . . . . the simple and hardy  
. . . . he going to the polls to vote . . . .  
he who has a good time, and he who has  
a bad time;

56: [1] naive, the ~ hardy, he ~ vote, he  
~ bad time,

60: [1] naïve, the ~ hardy, he ~ vote, he  
~ he has who a bad time,

Sailor-men, merchant-men, coasters, immigrants,  
 All these I see, but nigher and farther the same I see,  
 None shall escape me and none shall wish to escape me. ○ 40

I bring what you much need yet always have,  
 Not money, amours, dress, eating, erudition, but as good,  
 I send no agent or medium, offer no representative of value, but offer the value  
 itself. ○

There is something that comes to one now and perpetually,  
 It is not what is printed, preach'd, discussed, it eludes discussion and print, 45  
 It is not to be put in a book, it is not in this book,  
 It is for you whoever you are, it is no farther from you than your hearing and  
 sight are from you,  
 It is hinted by nearest, commonest, readiest, it is ever provoked by them. ○

You may read in many languages, yet read nothing about it,  
 You may read the President's message and read nothing about it there, 50  
 Nothing in the reports from the State department or Treasury department, or  
 in the daily papers or weekly papers,  
 Or in the census or revenue returns, prices current, or any accounts of stock. ○

38 55: Mechanics, southerners, new arrivals, sailors, man-o'-warships, merchantmen, coasters, / 56: Mechanics, southerners, new arrivals, laborers, sailors, man-o'-warships, merchantmen, coasters, / 60: Mechanics, southerners, new arrivals, laborers, sailors, man-o'-warships, merchantmen, coasters, /

39 55: see . . . . but ~ see; 60: see—but 67-71: see—but ~ see;

40 55-71: me, and

41 55-71: need, yet

42 55: I bring not money or amours or dress or eating . . . . but I bring as good; 56: eating, but 60-71: eating, but ~ good;

43 55: And send ~ medium . . . . and offer ~ value—but

44 55-60: comes home to 67-71: comes home to ~ perpetually;

45 55: printed or preached or discussed . . . . it 56-60: preached, discussed—it 67: discuss'd—it ~ print; 71: discussed—it ~ print;

46 55: book . . . . it 60: book—it 67-71: book—it ~ book;

47 55: are . . . . it 56-60: you, whoever ~ are—it 67-71: you, whoever ~ are—it ~ you;

48 55: nearest and commonest and readiest . . . . it is not them, though it is endlessly provoked by them . . . . What is there ready and near you now? 56: readiest—it is not them, though it is endlessly provoked by them—what is there ready and near you now? 60: readiest—it is not them, though it is endlessly provoked by them, (what is there ready and near you now?) 67-71: readiest—it

49 55: languages and read ~ it; 67-71: it; 50 56: message, and 60: Message, and 67-71: Message, and ~ there;

51 55: state ~ treasury department . . . . or ~ papers, or the weekly 56-71: or the weekly

52 55: census returns or assessors' returns or prices current or 56-60: census returns, assessors' returns, prices

## 3

The sun and stars that float in the open air,  
The apple-shaped earth and we upon it, surely the drift of them is something  
grand,

- 55 I do not know what it is except that it is grand, and that it is happiness,  
And that the enclosing purport of us here is not a speculation or bon-mot or  
reconnaissance,  
And that it is not something which by luck may turn out well for us, and  
without luck must be a failure for us,  
And not something which may yet be retracted in a certain contingency. o

- The light and shade, the curious sense of body and identity, the greed that  
with perfect complaisance devours all things,  
60 The endless pride and outstretching of man, unspeakable joys and sorrows,  
The wonder every one sees in every one else he sees, and the wonders that fill  
each minute of time forever,  
What have you reckon'd them for, camerado?  
Have you reckon'd them for your trade or farm-work? or for the profits of  
your store?  
Or to achieve yourself a position? or to fill a gentleman's leisure, or a lady's  
leisure? o

- Have you reckon'd that the landscape took substance and form that it might  
65 be painted in a picture?  
Or men and women that they might be written of, and songs sung?

53 55: air . . . . the appleshaped earth and we upon it . . . . surely the drift of them is something grand; 56: air—the apple-shaped earth, and we upon it, surely the drift of them is something grand! 60: air—the apple-shaped earth, and we upon it—surely the drift of them is something grand! 67-71: air; 67-71: [Section 4 begins with 53]

54 55-60: [Not present—part of 53] 67-71: earth, and ~ it—surely ~ grand!

55 56-71: is, except

56 55: speculation, or 56-71: speculation, or bon-mot, or

59 55: shade—the ~ identity—the ~ things—the endless pride and out-/stretching of man—unspeakable joys and sorrows, 56-71: things, the endless pride and out-stretching of man, unspeakable joys and sorrows,

60 55-71: [Not present—part of 59]

61 55: sees . . . . and ~ forever and each acre of surface and space forever, 56-60: forever, and each acre of surface and space forever,

62 55-60: [Not present]

63 55: reckoned them as mainly for a trade or farmwork? ~ profits of a store? or to achieve yourself a position? or to fill a gentleman's leisure or a lady's leisure? 56: reckoned ~ for a trade ~ of a store? or to achieve yourself a position? or to fill a gentleman's leisure, or a lady's leisure? 60: reckoned ~ for a trade, or ~ of a store? or to achieve your-/self a position? or to fill a gentleman's leisure, or a lady's leisure? 67-71: for a trade, or ~ of a store?

64 55-60: [Not present—part of 63]

65 55-60: reckoned the 67-71: reckon'd the

Or the attraction of gravity, and the great laws and harmonious combinations  
 and the fluids of the air, as subjects for the savans?  
 Or the brown land and the blue sea for maps and charts?  
 Or the stars to be put in constellations and named fancy names?  
 Or that the growth of seeds is for agricultural tables, or agriculture itself? ○ 70

Old institutions, these arts, libraries, legends, collections, and the practice  
 handed along in manufactures, will we rate them so high?  
 Will we rate our cash and business high? I have no objection,  
 I rate them as high as the highest—then a child born of a woman and man  
 I rate beyond all rate. ○

We thought our Union grand, and our Constitution grand,  
 I do not say they are not grand and good, for they are, 75  
 I am this day just as much in love with them as you,  
 Then I am in love with You, and with all my fellows upon the earth. ○

We consider bibles and religions divine—I do not say they are not divine,  
 I say they have all grown out of you, and may grow out of you still,  
 It is not they who give the life, it is you who give the life, 80  
 Leaves are not more shed from the trees, or trees from the earth, than they are  
 shed out of you. ○

67 55: gravity and ~ air as 56-71: combinations, and  
 70 55: tables or  
 71 55: institutions . . . . these arts libraries legends collections—and ~ manufactures . . . . will 60-71: institutions—these ~ manufactures—will  
 72 55: rate our prudence and business so high? . . . . I 67-71: high?—I ~ objection;  
 73 55: highest . . . . but a 56: them high ~ highest, then 60: them high  
 74 55, 67-71: grand;  
 75 55: good—for 67-71: are;  
 76 67-71: you;  
 77 55: But I am eternally in ~ you and 56: am eternally in ~ you, 60-71: you, and  
 78 55: consider the bibles ~ divine . . . . I 67-71: divine;  
 79 55: you and 67-71: still;  
 80 55: life . . . . it ~ life; 60: life—it 67-71: life—it ~ life;  
 81 55: trees or ~ earth than 67-71: [The following lines appear after

81:]  
 [1] When the psalm sings instead of the singer; [Section 5 begins with [1] ]  
 [2] When the script preaches, instead of the preacher;  
 [3] When the pulpit descends and goes, instead of the carver that carved the supporting desk;  
 [4] When I can touch the body of books, by night or by day, and when they touch my body back again;  
 [5] When a university course convinces, like a slumbering woman and child convince;  
 [6] When the minted gold in the vault smiles like the night-watchman's daughter;  
 [7] When warrantee deeds loafe in chairs opposite, and are my friendly companions;  
 [8] I intend to reach them my hand, and make as much of them as I do of men and women like you.

## 4

The sum of all known reverence I add up in you whoever you are,  
 The President is there in the White House for you, it is not you who are here  
 for him,  
 The Secretaries act in their bureaus for you, not you here for them,  
 85 The Congress convenes every Twelfth-month for you,  
 Laws, courts, the forming of States, the charters of cities, the going and coming  
 of commerce and mails, are all for you. o

List close my scholars dear,  
 Doctrines, politics and civilization exurge from you,  
 Sculpture and monuments and any thing inscribed anywhere are tallied in you,  
 The gist of histories and statistics as far back as the records reach is in you this  
 90 hour, and myths and tales the same,  
 If you were not breathing and walking here, where would they all be?  
 The most renown'd poems would be ashes, orations and plays would be  
 vacuums. o

All architecture is what you do to it when you look upon it,  
 (Did you think it was in the white or gray stone? or the lines of the arches  
 and cornices?) o

95 All music is what awakes from you when you are reminded by the instruments,  
 It is not the violins and the cornets, it is not the oboe nor the beating drums,  
 nor the score of the baritone singer singing his sweet romanza, nor that  
 of the men's chorus, nor that of the women's chorus,  
 It is nearer and farther than they. o

82 55: known value and respect I ~ are; 56-60: you, whoever 67-71: you, whoever ~ are;  
 83 55: is up there ~ you . . . . it 60: you—  
 it 67-71: you—it ~ him;  
 84 55: you . . . . not 60: you—not 67-71:  
 you—not ~ them;  
 85 55-56: every December for 60: Twelfth  
 Month 67-71: you;  
 86 55: states, ~ mails are  
 87 55-60: [Not present] 67-71: close, my ~  
 dear!  
 88 55: All doctrines, all politics 56-60: All  
 doctrines, all politics ~ civilization, exurge  
 67-71: All doctrines, all politics ~ civilization,  
 exurge ~ you;  
 89 55: All sculpture ~ anything 56-60: All  
 sculpture ~ monuments, and anything ~ any-  
 where, are 67-71: All sculpture ~ monu-  
 ments, and anything ~ anywhere, are ~ you;  
 90 55: hour—and ~ same; 56-60: reach, is  
 67-71: reach, is ~ same;  
 91 55: here where  
 92 55: renowned ~ ashes . . . . orations 56-  
 60: renowned  
 93 55, 67-71: it;  
 94 55-60: [No parentheses]  
 95 55: awakens 56-60: you, when 67-71:  
 you, when ~ instruments;  
 96 55: cornets . . . . it ~ drums—nor the  
 notes of ~ romanza . . . . nor those of ~  
 nor those of 56: cornets—it 60-71: cornets  
 —it ~ romanza—nor

## 5

Will the whole come back then?

Can each see signs of the best by a look in the looking-glass? is there nothing greater or more?

Does all sit there with you, with the mystic unseen soul? o

100

98 67-71: [Section 6 begins with 98]

99 55: lookingglass? Is 71: looking-/glass?

100 55: you and here with me? 56-60: you, and here with me? 67-71: mystic, unseen Soul?

55: [The following lines appear after 100:]

[1] The old forever new things . . . . you foolish child! . . . . the closest simplest things—this moment with you,

[2] Your person and every particle that relates to your person,

[3] The pulses of your brain waiting their chance and encouragement at every deed or sight;

[4] Anything you do in public by day, and anything you do in secret between days,

[5] What is called right and what is called wrong . . . . what you behold or touch . . . . what causes your anger or wonder,

[6] The anklechain of the slave, the bed of the bedhouse, the cards of the gambler, the plates of the forger;

[7] What is seen or learned in the street, or intuitively learned,

[8] What is learned in the public school—spelling, reading, writing and ciphering . . . . the blackboard and the teacher's diagrams:

[9] The panes of the windows and all that appears through them . . . . the going forth in the morning and the aimless spending of the day;

[10] (What is it that you made money? what is it that you got what you wanted?)

[11] The usual routine . . . . the workshop, factory, yard, office, store, or desk;

[12] The jaunt of hunting or fishing, or the life of hunting or fishing,

[13] Pasturelife, foddering, milking and herding, and all the personnel and usages;

[14] The plum-orchard and apple-orchard . . . . gardening . . . . seedlings, cuttings, flowers and vines,

[15] Grains and manures . . marl, clay, loam . . the subsoil plough . . the shovel and pick and rake and hoe . . irrigation and draining;

[16] The currycomb . . the horse-cloth . . the halter and bridle and bits . . the very wisps of straw,

[17] The barn and barn-yard . . the bins and mangers . . the mows and racks:

[18] Manufactures . . commerce . . engineering . . the building of cities, and every trade carried on there . . and the implements of every trade,

[19] The anvil and tongs and hammer . . the axe and wedge . . the square and mitre and jointer and smoothingplane;

[20] The plumbob and trowel and level . . the wall-scaffold, and the work of walls and ceilings . . or any mason-work:

[21] The ship's compass . . the sailor's tarpaulin . . the stays and lanyards, and the ground-/tackle for anchoring or mooring,

[22] The sloop's tiller . . the pilot's wheel and bell . . the yacht or fish-smack . . the great gay-pennanted three-hundred-foot steamboat under full headway, with her proud fat breasts and her delicate swift-flashing paddles;

[23] The trail and line and hooks and sinkers . . the seine, and hauling the seine;

[24] Smallarms and rifles . . . . the powder and shot and caps and wadding . . . . the ordnance for war . . . . the carriages:

[25] Everyday objects . . . . the house-chairs, the carpet, the bed and the counterpane of the bed, and him or her sleeping at night, and the wind blowing, and the indefinite noises:

[26] The snowstorm or rainstorm . . . . the tow-trowsers . . . . the lodge-hut in the woods, and the still-hunt:

[27] City and country . . fireplace and candle . . gaslight and heater and aqueduct;

[28] The message of the governor, mayor, or chief of police . . . the dishes of breakfast or dinner or supper;  
 [29] The bunkroom, the fire-engine, the string-team, and the car or truck behind;  
 [30] The paper I write on or you write on . . and every word we write . . and every cross and twirl of the pen . . and the curious way we write what we think . . . yet very faintly;  
 [31] The directory, the detector, the ledger . . . the books in ranks or the bookshelves . . . the clock attached to the wall,  
 [32] The ring on your finger . . the lady's wristlet . . the hammers of stonebreakers or coppersmiths . . the druggist's vials and jars;  
 [33] The etui of surgical instruments, and the etui of oculist's or aurist's instruments, or dentist's instruments;  
 56: [1] old, forever-new things—you ~ child! the closest, simplest things, this [2] person, and [3] brain, waiting ~ sight, [4] between-days, [5] wrong, what ~ touch, what [6] ankle-chain ~ bed-/house, ~ forger, [7] learnt ~ learnt, [8] learnt ~ school, spelling, ~ writing, ciphering, the black-board, the ~ diagrams, [9] windows, all ~ them, the ~ morning, the ~ day, [11] routine, the work-shop, ~ store, desk, [12] fishing, the life [13] Pasture-life, ~ milking, herding, all ~ usages, [14] plum-orchard, apple-orchard, gardening, seedlings, ~ flowers, vines, [15] Grains, manures, marl, ~ loam, the ~ plough, the shovel, pick, rake, hoe, irrigation, draining, [16] curry-comb, the horse-cloth, the halter, bridle, bits, the [17] barn-yard, the bins, mangers, mows, racks, [18] Manufactures, commerce, engineering, the ~ cities, every ~ there, the [19] anvil, tongs, hammer, the ~ wedge, the square, mitre, jointer, smoothing-plane, [20] plumbob, trowel, level, the wall-scaffold, the work ~ ceilings, any mason-/work, [Additional line:] [1] The steam-engine, lever, crank, axle, piston, shaft, air-pump, boiler, beam, pulley, hinge, flange, band, bolt, throttle, governors, up and down rods, [21] compass, the ~ tarpaulin, the ~ lanyards, the ground tackle ~ mooring, the life-boat for wrecks, [22] tiller, the ~ bell,

the ~ fish-smack, the ~ head-/way, ~ paddles, [23] trail, line, hooks, sinkers, the seine, hauling the seine, [24] The arsenal, small-arms, rifles, gunpowder, shot, caps, wadding, ordnance for war, carriages; [25] Every-day objects, house-chairs, carpet, bed, counterpane ~ bed, him ~ night, wind blowing, indefinite noises, [26] snow-storm or rain-storm, the tow-trowsers, the ~ woods, the still-hunt, [27] country, fire-place, candle, gas-light, heater, aqueduct, [28] mayor, chief of police—the ~ breakfast, dinner, supper, [29] bunk-room, ~ string-team, the car ~ behind, [30] on, every ~ write, every ~ pen, and ~ think, yet ~ faintly, [31] ledger, the books ~ on the book-shelves, the clock [32] finger, the ~ wristlet, the scent-powder, the druggist's ~ jars, the draught of lager-beer, [33] instruments, the etui ~ instruments, [Additional line:] [1] The permutating lock that can be turned and locked as many different ways as there are minutes in a year,  
 60: [1] old, forever-new things—you ~ child! the closest, simplest things, this [2] person, and [3] brain, waiting ~ sight, [4] between-days, [5] wrong—what ~ touch, or what [6] ankle-chain ~ bed-/house, ~ forger, [7] learnt ~ learnt, [8] learnt ~ school, spelling, ~ writing, ciphering, the black-board, the ~ diagrams, [9] windows, all ~ them, the ~ morning, the ~ day, [10] money? What [11] routine, the work-shop, ~ store, desk, [12] fishing, and the [13] Pasture-life, ~ milking, herding, ~ usages, [14] plum-orchard, apple-orchard, gardening, seedlings, cuttings, flowers, vines, [15] Grains, manures, marl, ~ loam, the ~ plough, the shovel, pick, rake, hoe, irrigation, draining, [16] curry-comb, the horse-cloth, the halter, bridle, bits, the [17] barn-yard, the bins, mangers, mows, racks, [18] Manufactures, commerce, engineering, the ~ cities, every ~ there, and [19] anvil, tongs, hammer, the ~ wedge, the square, mitre, jointer, smoothing-plane, [20] plumbob, trowel, level, the wall-scaffold, the work ~ ceilings, or any mason-work, [Additional line:] [1] The steam-engine, lever, crank, axle, piston, shaft, air-pump, boiler, beam, pulley, hinge, flange, band, bolt, throttle,

Strange and hard that paradox true I give,  
Objects gross and the unseen soul are one. o

House-building, measuring, sawing the boards,  
Blacksmithing, glass-blowing, nail-making, coopering, tin-roofing,  
shingle-dressing,  
Ship-joining, dock-building, fish-curing, flagging of sidewalks by flaggers, 105  
The pump, the pile-driver, the great derrick, the coal-kiln and brick-kiln,  
Coal-mines and all that is down there, the lamps in the darkness, echoes, songs,  
what meditations, what vast native thoughts looking through smutch'd  
faces,  
Iron-works, forge-fires in the mountains or by river-banks, men around feeling  
the melt with huge crowbars, lumps of ore, the due combining of ore,  
limestone, coal,

governors, up and down rods, [21] compass, the ~ tarpaulin, the ~ ground tackle ~ mooring, the life-boat for wrecks, [22] tiller, the ~ bell, the ~ fish-smack—the ~ three-hundred-foot steamboat, under ~ breasts, and ~paddles, [23] trail, line, hooks, sinkers, and the seine, and ~ seine, [24] The arsenal, small-arms, rifles, gunpowder, shot, caps, wadding, ordnance for war, and carriages; [25] Every-day objects, house-chairs, carpet, bed, counterpane ~ bed, him ~ night, wind blowing, indefinite noises, [26] snow-storm or rain-storm, the tow-trowsers, the ~ woods, the still-hunt, [27] country, fire-place, candle, gas-light, heater, aqueduct, [28] the Governor, Mayor, Chief of Police—the ~ breakfast, dinner, supper, [29] bunk-room, ~ behind, [30] on, every ~ write, every ~ pen, and ~ think, yet ~ faintly, [31] ledger, the ~ on the book-shelves, the [32] finger, the ~ wristlet, the scent-/powder, the druggist's ~ jars, the draught of lager-beer, [33] instruments, the ~ instruments, [Additional line:] [1] The permutating lock that can be turned and locked as many different ways as there are minutes in a year,

101 55-60: [Not present] 67-71: give;

102 55-60: [Not present] 67-71: Soul

103 55-60: [Not present] 67-71: boards;

104 55: † Glassblowing, grinding of wheat and corn . . . casting, and what is cast . . . tin-roofing, shingledressing, 56-60: † Glass-blowing, nail-making, salt-making, tin-roofing, shingle-dressing, candle-making, lock-making [56: lock-/making] and hanging, 55-60 [No space between this and previous line]

105 55: Shipcarpentering, flagging ~ flaggers . . . dockbuilding, fishcuring, ferrying; 56-60: Shipcarpentering, ~ fish-curing, ferrying, stone-breaking, flagging of side-walks 67-71: fish-curing, ferrying, flagging of side-walks

106 55: piledriver, ~ derrick . . . the coalkiln and brickkiln, 60, 71: coal-/kiln

107 55: [Not present] 56-60: Coal-mines, all 67-71: Coal-mines, and ~ there,—the

108 55: [Not present—see 110] 56: crowbars—lumps ~ coal—the blast-/furnace and the puddling-furnace, the loup-/lump at the bottom of the melt at last—the rolling-mill, the stumpy bars of pig-iron, the strong clean-shaped T rail for rail-/roads, 60: mountains, or ~ river-/banks, ~ crowbars—lumps ~ coal—the blast-furnace and the puddling-furnace, the loup-lump at the bottom of the melt at last—the rolling-mill, the stumpy bars of pig-iron, the strong clean-shaped T rail for railroads, 67-71: mountains, or ~ river-banks—men ~ crowbars—lumps ~ coal—the blast-furnace and the puddling-furnace, the loup-lump at the bottom of the melt at last—the rolling-mill, [67: rolling-/mill,] the stumpy bars of pig-iron, the strong, clean-shaped T-rail for railroads;

- The blast-furnace and the puddling-furnace, the loup-lump at the bottom of the melt at last, the rolling-mill, the stumpy bars of pig-iron, the strong clean-shaped T-rail for railroads,
- Oil-works, silk-works, white-lead-works, the sugar-house, steam-saws, the great  
110 mills and factories,
- Stone-cutting, shapely trimmings for façades or window or door-lintels, the mallet, the tooth-chisel, the jib to protect the thumb,
- The calking-iron, the kettle of boiling vault-cement, and the fire under the kettle,
- The cotton-bale, the stevedore's hook, the saw and buck of the sawyer, the mould of the moulder, the working-knife of the butcher, the ice-saw, and all the work with ice,
- The work and tools of the rigger, grappler, sail-maker, block-maker,  
Goods of gutta-percha, papier-maché, colors, brushes, brush-making, glazier's  
115 implements,
- The veneer and glue-pot, the confectioner's ornaments, the decanter and glasses, the shears and flat-iron,
- The awl and knee-strap, the pint measure and quart measure, the counter and stool, the writing-pen of quill or metal, the making of all sorts of edged tools,
- The brewery, brewing, the malt, the vats, every thing that is done by brewers,
- 109 55: [Not present] 56-71: [Not present  
—part of 108]
- 110 55: Ironworks or whiteleadworks . . the  
sugarhouse . . steam-saws, and the ~ factories;  
60: sugar-/house, 67: sugar-/house, ~ fac-  
tories; 71: factories; Copy-text: steam-/saws,  
56-60: [The following lines appear after  
110:]  
[1] Lead-mines, and all that is done in  
lead-mines, or with the lead afterward,  
[2] Copper-mines, the sheets of copper,  
and what is formed out of the sheets, and  
all the work in forming it,
- 111 55: [Not present] 56: facades, or ~  
door lintels—the 60: façades, or ~ door lin-  
tels—the 67: façades, or ~ door-lintels—the  
~ tooth-/chisel, 71: façades, or ~ door-  
lintels—the Copy-text: door-/lintels,
- 112 55: [Not present] 56-71: Oakum, the  
oakum-chisel, the caulking-iron—the
- 113 55: cottonbale . . the ~ hook . . the ~  
sawyer . . the screen of the coalscreener . . the  
mould ~ moulder . . the workingknife ~  
butcher;/ 56-60: sawyer, the screen of the  
coal-/screener, the mould  
55: [The following line appears after  
113:]
- [1] The cylinder press . . the handpress  
. . the frisket and tympan . . the com-  
positor's stick and rule,  
56-60: [1] The four-double cylinder press,  
the hand-press, the frisket and tympan,  
the compositor's stick and rule, type-set-  
ting, making up the forms, all the work  
of newspaper counters, folders, carriers,  
news-men,
- 114 55: The implements for daguerreotyping  
. . . . the tools ~ rigger or grappler or sail-  
maker or blockmaker, 56-71: The imple-  
ments for daguerreotyping—the tools 56 and  
copy-text: block-/maker,
- 115 55: guttapercha or papiermache . . .  
colors and brushes . . . glazier's 56-67: pa-  
pier-mache, Copy-text: brush-/making,
- 116 55: gluepot . . the ~ ornaments . . the  
~ glasses . . the ~ flatiron;
- 117 55: kneestrap . . the ~ measure . . the  
counter ~ stool . . the writingpen ~ metal;/  
56-60, 71: metal—the 67: writing-/pen ~  
metal—the  
55: [The following lines appear after  
117:]  
[1] Billiards and tenpins . . . the lad-

wine-makers, vinegar-makers,  
 Leather-dressing, coach-making, boiler-making, rope-twisting, distilling,  
 sign-painting, lime-burning, cotton-picking, electro-plating,  
 electrotyping, stereotyping,  
 Stave-machines, planing-machines, reaping-machines, ploughing-machines,  
 thrashing-machines, steam wagons,  
 The cart of the carman, the omnibus, the ponderous dray,  
 Pyrotechny, letting off color'd fireworks at night, fancy figures and jets;  
 Beef on the butcher's stall, the slaughter-house of the butcher, the butcher in  
 his killing-clothes,

120

ders and hanging ropes of the gymnasium, and the manly exercises;

[2] The designs for wallpapers or oilcloths or carpets . . . . the fancies for goods for woman . . . . the bookbinder's stamps;  
 56: [1] † The ladders ~ gymnasium, manly exercises, the game of base-ball, running, leaping, pitching quoits, [2] wall-papers, oil-cloths, carpets, the ~ women, the book-/binder's stamps,

60: [1] † The ladders and hanging-ropes ~ gymnasium, manly exercises, the game of base-ball, running, leaping, pitching quoits, [2] wall-papers, oil-cloths, carpets, the ~ women, the book-binder's stamps,

118 55: [Not present] 56: every-/thing ~ brewers, also by wine-/makers, also vinegar-makers, 60-71: brewers, also by wine-makers, also vinegar-makers,

119 55: Leatherdressing, coachmaking, boiler-making, ropetwisting, distilling, signpainting, lime-/burning, coopering, cotton-picking, electro-/plating, stereotyping, 60: rope-/twisting, ~ lime-burning, coopering, cotton-picking—electro-plating, 67-71: rope-/twisting, ~ cotton-picking—electro-plating, Copy-text: electro-/plating,

55: [The following line appears after 119:]

[1] The walkingbeam of the steam-engine . . the throttle and governors, and the up and down rods,

120 55: Stavemachines and plainingmachines . . . . the cart of the carman . . the omnibus . . the ponderous dray: 56: steam-wagons, 60: steam-/wagons, Copy-text: ploughing-machines,

121 55: [Not present—part of 120] 67-71: dray;

55: [The following lines appear after

121:]

[1] The snowplough and two engines pushing it . . . . the ride in the express train of only one car . . . . the swift go through a howling storm:

[2] The bearhunt or coonhunt . . . . the bonfire of shavings in the open lot in the city . . the crowd of children watching;

[3] The blows of the fighting-man . . the upper cut and one-two-three;

56: [1] snow-plough ~ it, the ~ express-train ~ car, the ~ storm—the locomotive, and all that is done about a locomotive, [Additional line before [1]:] The wires of the electric telegraph stretched on land, or laid at the bottom of the sea, and then the message in an instant from ten thousand miles off, [2] bear-hunt or coon-hunt, the ~ city, the ~ watching, [3] fighting-man, the upper-cut ~ one-two-three,

60: [1] snow-plough, and ~ it—the ~ express-train ~ car, the ~ storm—the locomotive, and all that is done about a locomotive, [Additional line before [1]:] The wires of the electric telegraph stretched on land, or laid at the bottom of the sea, and then the message in an instant from a thousand miles off, [2] bear-hunt or coon-hunt—the ~ city, and the ~ watching, [3] fighting-man, the upper-cut, and one-two-three,

122 55: [Not present] 56-60: colored fire-works ~ jets, 67: fire-works ~ jets, 71: fire-works

123 55: The shopwindows . . . . the coffins in the sexton's wareroom . . . . the fruit on the fruitstand . . . . the beef on the butcher's stall, / 56-60: Shop-windows, coffins in the sexton's ware-room, fruit on the fruit-stand—beef in the butcher's

The pens of live pork, the killing-hammer, the hog-hook, the scalded's tub,  
 gutting, the cutter's cleaver, the packer's maul, and the plenteous  
 winterwork of pork-packing,  
 Flour-works, grinding of wheat, rye, maize, rice, the barrels and the half and  
 125 quarter barrels, the loaded barges, the high piles on wharves and levees,  
 The men and the work of the men on ferries, railroads, coasters, fish-boats,  
 canals;  
 The hourly routine of your own or any man's life, the shop, yard, store, or  
 factory,  
 These shows all near you by day and night—workman! whoever you are, your  
 daily life!

124 55: [Not present] 56-60: The area of  
 pens ~ winter-work 67: hog-/hook, ~ win-  
 ter-work 71: hog-/hook, ~ winter-work of  
 pork-packing;  
 125 55: [Not present] 56-67: rice—the 71:  
 rice—the ~ levees;  
 55: [The following lines appear after  
 125:]  
 [1] The bread and cakes in the bakery  
 . . . the white and red pork in the  
 pork-store;  
 [2] The milliner's ribbons . . the dress-  
 maker's patterns . . . the tea-table . .  
 the home-/made sweetmeats:  
 [3] The column of wants in the one-cent  
 paper . . the news by telegraph . . . the  
 amusements and operas and shows:  
 [4] The cotton and woolen and linen you  
 wear . . . the money you make and  
 spend;  
 [5] Your room and bedroom . . . your  
 piano-forte . . . the stove and cookpans,  
 [6] The house you live in . . . the rent  
 . . . the other tenants . . . the de-  
 posit in the savings-bank . . . the trade  
 at the grocery,  
 [7] The pay on Saturday night . . . the  
 going home, and the purchases;  
 56: [1] † Bread ~ bakery, the milliner's  
 ribbons, the dress-maker's patterns, the  
 tea-table, the home-made sweetmeats;  
 [2] [See [1]] [Two additional lines:]  
 Coins and medals, the ancient bronze  
 coin, bust, inscription, date, ring-money,  
 the copper cent, the silver dime, the five-  
 dime piece, the gold dollar, the fifty-dollar

piece—Modern coins, and all the study  
 and reminiscence of old coins,/Cheap  
 literature, maps, charts, lithographs, daily  
 and weekly newspapers, [3] paper, the  
 ~ telegraph, amusements, operas, shows,  
 [Additional line:] The business parts of  
 a city, the trottoirs of a city when thou-  
 sands of well-dressed people walk up and  
 down, [4] cotton, woolen, linen ~  
 wear, the ~ spend, [5] bed-room, your  
 piano-forte, the ~ cook-pans, [6] in,  
 the rent, the ~ tenants, the ~ savings-  
 bank, the [7] night, the  
 60: [1] † Bread ~ bakery, the milliner's  
 ribbons, the dress-maker's patterns, the  
 tea-table, the home-made sweetmeats;  
 [2] [See [1]] [Additional line:] Cheap  
 literature, maps, charts, lithographs, daily  
 and weekly newspapers, [3] paper, the  
 ~ telegraph, amusements, operas, shows,  
 [Additional line:] The business parts of  
 a city, the trottoirs of a city when thou-  
 sands of well-dressed people walk up and  
 down, [4] cotton, woollen, linen ~  
 wear, the ~ spend, [5] bed-room, your  
 piano-forte, the ~ cook-pans, [6] in,  
 the rent, the ~ tenants, the deposit ~  
 savings-bank, the [7] on Seventh Day  
 night, the

126 55-60: [Not present] 67-71: men, and  
 ~ men, on railroads,  
 127 55-60: [Not present—part of additional  
 line [11] after 100] 67-71: The daily routine  
 ~ life—the ~ factory;  
 128 55-60: [Not present] 67: workmen!

In that and them the heft of the heaviest—in that and them far more than you  
estimated, (and far less also,)

In them realities for you and me, in them poems for you and me, 130

In them, not yourself—you and your soul enclose all things, regardless of  
estimation,

In them the development good—in them all themes, hints, possibilities. ◦

I do not affirm that what you see beyond is futile, I do not advise you to stop,

I do not say leadings you thought great are not great,

But I say that none lead to greater than these lead to. ◦ 135

## 6

Will you seek afar off? you surely come back at last,

In things best known to you finding the best, or as good as the best,

In folks nearest to you finding the sweetest, strongest, lovingest,

Happiness, knowledge, not in another place but this place, not for another  
hour but this hour,

Man in the first you see or touch, always in friend, brother, nighest neighbor—  
woman in mother, sister, wife, 140

129 55: In them the heft ~ heaviest . . . .  
in them far [No parentheses] 56-60: In them  
the heft ~ heaviest—in them far [No paren-  
theses] 67-71: heaviest—in them far ~ also;  
[No parentheses]

130 55-56: [Not present] 60: me—in 67-  
71: me—in ~ me;

131 55: yourself . . . . you 60: Soul 67-71:  
Soul ~ estimation;

132 55: them your themes and hints and pro-  
vokers . . if not, the whole earth has no themes  
or hints or provokers, and never had. 56:  
them your themes, hints, provokers—if not, the  
whole earth has no themes, hints, provokers,  
and never had. 60: them themes, hints, pro-  
vokers—if not, the whole earth has no themes,  
hints, provokers, and never had. 67-71: them,  
all themes and hints./

133 55: affirm what ~ futile . . . . I 56-  
60: affirm what ~ futile—I 67-71: affirm  
what ~ futile—I ~ stop;

134 67-71: great;

135 55: greater or sadder or happier than  
those 56-60: greater, sadder, happier, than  
those 67-71: greater, than those

136 55, 60-67: off? You 67-71: [Section 7  
begins with 136]

137 55: best or 56-71: you, finding

138 55: finding also the sweetest and strong-  
est and lovingest, 56-60: finding also 67-71:  
lovingest;

139 55: Happiness not ~ place, but ~ place  
. . not ~ hour, but 56: Happiness not ~  
place, but ~ place—not ~ hour, but 60:  
place, but ~ place—not ~ hour, but 67-71:  
place, but ~ place—not ~ hour, but ~ hour;

140 55: touch . . . . always in your friend or  
brother or nighest neighbor . . . . Woman in  
your mother or lover or wife, 56: in your  
friend, ~ neighbor—Woman in your mother,  
lover, wife, 60: touch—always in your friend,  
~ neighbor—Woman in your mother, lover,  
wife, 67-71: touch—always ~ neighbor—  
Woman in mother, lover, wife;

The popular tastes and employments taking precedence in poems or anywhere,  
 You workwomen and workmen of these States having your own divine and  
 strong life,  
 And all else giving place to men and women like you. ◦

When the psalm sings instead of the singer,  
 145 When the script preaches instead of the preacher,  
 When the pulpit descends and goes instead of the carver that carved the sup-  
 porting desk,  
 When I can touch the body of books by night or by day, and when they touch  
 my body back again,  
 When a university course convinces like a slumbering woman and child  
 convince,  
 When the minted gold in the vault smiles like the night-watchman's daughter,  
 150 When warrantee deeds loafe in chairs opposite and are my friendly companions,  
 I intend to reach them my hand, and make as much of them as I do of men  
 and women like you. ◦

141 55: [Not present] 56: tastes and occu-  
 pations 60: tastes and occupations ~ any  
 where, 67-71: any where,

142 55: [Not present] 56: of These ~ life—  
 looking the President always sternly in the face,  
 unbending, nonchalant, understanding that he  
 is to be kept by you to short and sharp account  
 of himself, 60, 71: of These

60: [The following lines appear after  
 142:]

[1] Looking the President always sternly  
 in the face, unbending, nonchalant,

[2] Understanding that he is to be kept  
 by you to short and sharp account of him-  
 self,

143 55: else thus far known giving ~  
 women./ 56: else thus far giving ~ women./  
 60: else thus far giving 67-71: [Poem ends  
 here; for 144-151 see note for 81]

60: [The following lines appear after  
 143 as a separate stanza:]

[1] O you robust, sacred!

[2] I cannot tell you how I love you;

[3] All I love America for, is contained  
 in men and women like you.

144 55-56 [Space between lines 143 and 144]

146 56-60: supporting-desk,

147 55: [Not present] 56-60: books, by  
 55: [The following line appears after  
 147:]

[1] When the sacred vessels or the bits of  
 the eucharist, or the lath and plast, pro-  
 create as effectually as the young silver-  
 smiths or bakers, or the masons in their  
 overalls,

56: [1] vessels, or ~ silver-smiths ~  
 over-alls,

60: [1] the holy vessels, or ~ silver-  
 smiths ~ over-alls,

149 55: nightwatchman's

150 56-60: opposite, and

151 55: hand and ~ women./ 56: women./

To Think of Time.

I

To think of time—of all that retrospection,  
 To think of to-day, and the ages continued henceforward. o

Have you guess'd you yourself would not continue?  
 Have you dreaded these earth-beetles?  
 Have you fear'd the future would be nothing to you? o 5

Is to-day nothing? is the beginningless past nothing?  
 If the future is nothing they are just as surely nothing. o

To think that the sun rose in the east—that men and women were flexible, real,  
 alive—that every thing was alive,  
 To think that you and I did not see, feel, think, nor bear our part,  
 To think that we are now here and bear our part. o 10

*Title:* 55: *Untitled*. 56: 32—Burial Poem.  
 60: BURIAL. 67: BURIAL. 71[PI]: TO THINK  
 OF TIME.

55-56: [No stanza or section numbers] 60:  
 [Stanza numbers] 67-71[PI]: [Stanza and  
 section numbers]

1 55: time . . . . to think through the retro-  
 spection, 56: time! to think through the retro-  
 spection! 60-71[PI]: retrospection!

60-67: [The following line appears before  
 1:]

[1] To think of it!

2 55: today . . and 56: today, and ~  
 hence-/forward! 60-67: hence-/forward! 71  
 [PI]: henceforward!

3 55-56: guessed ~ continue? Have you

dreaded those earth-beetles? [56: earth-/  
 beetles?] 60: guessed

4 55-56: [Not present—part of 3] 60: those

5 55-60: feared

6 55-56: today nothing? Is 60-71[PI]: noth-  
 ing? Is

7 56-71[PI]: nothing, they

8 55: east . . . . that ~ flexible and real and  
 alive . . . . that ~ thing was real and alive;

56: east! that ~ alive! that ~ alive! 60-67:  
 east! that ~ alive! that every-/thing ~ alive!

71[PI]: east! that ~ alive! that everything ~  
 alive!

9 55: see feel think nor 56-71[PI]: part!

10 56-71[PI]: here, and ~ part!

## 2

Not a day passes, not a minute or second without an accouchement,  
 Not a day passes, not a minute or second without a corpse. ◦

The dull nights go over and the dull days also,  
 The soreness of lying so much in bed goes over,  
 The physician after long putting off gives the silent and terrible look for an  
 answer,

- 15 The children come hurried and weeping, and the brothers and sisters are  
 sent for,  
 Medicines stand unused on the shelf, (the camphor-smell has long pervaded  
 the rooms),  
 The faithful hand of the living does not desert the hand of the dying,  
 The twitching lips press lightly on the forehead of the dying,  
 20 The breath ceases and the pulse of the heart ceases,  
 The corpse stretches on the bed and the living look upon it,  
 It is palpable as the living are palpable. ◦

The living look upon the corpse with their eyesight,  
 But without eyesight lingers a different living and looks curiously on the  
 corpse. ◦

## 3

- 25 To think the thought of death merged in the thought of materials,

- 11 55: passes . . . not ~ accouchement; 56: second, without ~ accouchement! 60-71 [PI]: passes—not ~ second, without ~ accouchement!  
 12 55: passes . . . not 56: second, without corpse! 60-71[PI]: passes—not ~ second, without a corpse!  
 13 55: When the dull nights are over, and 56-71[PI]: over, and  
 14 55: When the ~ bed is over,  
 15 55: When the physician, after ~ off, gives 56-71[PI]: physician, after ~ off, gives  
 16 55: When the ~ sisters have been sent  
 17 55: When medicines ~ shelf, and the ~ has pervaded [No parentheses] 56: shelf—the ~ has pervaded [No parentheses] 60-71 [PI]: shelf—(the camphor-/smell  
 18 55: When the faithful  
 19 55: When the twitching  
 20 55: When the breath 60-71[PI]: ceases, and  
 21 55: Then the corpse-limbs stretch ~ bed, and ~ upon them, 56-71[PI]: bed, and  
 22 55: They are palpable  
 23 56, 67: eye-/sight, 60, 71[PI]: eye-sight,  
 24 56-71[PI]: eye-sight ~ living, and  
 25 55-67: [Not present] 71[PI]: Death, merged ~ materials!  
 55: [The following line appears after 25:]  
 [1] To think that the rivers will come to flow, and the snow fall, and fruits ripen . . . and act upon others as upon us now . . . yet not act upon us;  
 56: [1] ripen, and ~ now—yet ~ us!  
 60-71[PI]: [1] will flow, ~ ripen, and ~ now—yet ~ us!

To think of all these wonders of city and country, and others taking great interest in them, and we taking no interest in them. ◦

To think how eager we are in building our houses,  
To think others shall be just as eager, and we quite indifferent. ◦

(I see one building the house that serves him a few years, or seventy or eighty years at most,  
I see one building the house that serves him longer than that.) ◦ 30

Slow-moving and black lines creep over the whole earth—they never cease—they are the burial lines,  
He that was President was buried, and he that is now President shall surely be buried. ◦

## 4

A reminiscence of the vulgar fate,  
A frequent sample of the life and death of workmen,  
Each after his kind. ◦ 35

Cold dash of waves at the ferry-wharf, posh and ice in the river, half-frozen mud in the streets,  
A gray discouraged sky overhead, the short last daylight of December,  
A hearse and stages, the funeral of an old Broadway stage-driver, the cortege mostly drivers. ◦

26 55: country . . and ~ them . . and we taking small 56-71[PI]: them—and ~ them!  
27 56-71[PI]: houses!  
28 55: eager . . and we 56-71[PI]: indifferent!  
29 55: years . . . . or ~ most; [No parenthesis] 56-67: [No parenthesis]  
30 55-67: [No parenthesis]  
31 55: Slowmoving ~ earth . . . . they ~ cease . . . . they  
33 55-67: [Not present]  
34 55-67: [Not present]  
35 55-67: [Not present] 71[PI]: kind: [No space between 35 and 36]  
36 55: ferrywharf,/Posh ~ river . . . . half-

frozen 56: ferry-wharf—posh ~ streets, a gray discouraged sky overhead, the short last daylight of December, 60: ferry-wharf—posh ~ streets, a gray discouraged sky overhead, the short last daylight of Twelfth Month, 67-71[PI]: ferry-wharf—posh ~ streets, a gray discouraged sky overhead, the short last daylight of Twelfth-month,  
37 55: overhead . . . . the 56-71[PI]: [Not present—part of 36]  
38 55: stages . . . . other vehicles give place,/ The funeral of an old stagedriver . . . . the 56: stages, other vehicles give place—the funeral 60-71[PI]: stages—other vehicles give place—the funeral

- Steady the trot to the cemetery, duly rattles the death-bell,  
 The gate is pass'd, the new-dug grave is halted at, the living alight, the hearse  
 40 uncloses,  
 The coffin is pass'd out, lower'd and settled, the whip is laid on the coffin, the  
 earth is swiftly shovel'd in,  
 The mound above is flatted with the spades—silence,  
 A minute—no one moves or speaks—it is done,  
 He is decently put away—is there any thing more? o
- 45 He was a good fellow, free-mouth'd, quick-temper'd, not bad-looking,  
 Ready with life or death for a friend, fond of women, gambled, ate hearty,  
 drank hearty,  
 Had known what it was to be flush, grew low-spirited toward the last, sicken'd,  
 was help'd by a contribution,  
 Died, aged forty-one years—and that was his funeral. o

39 55: Rapid the trot ~ cemetery,/ 56: Rapid the trot ~ death-bell, the gate is passed, the grave is halted at, the living alight, the hearse uncloses, 60: death-bell, the gate is passed, the new-dug grave is halted at, the living alight, the hearse un-/closes, 67-71[PI]: death-bell, the gate is pass'd, the new-dug grave is halted at, the living alight, the hearse uncloses,  
 40 55: Duly rattles the deathbell . . . . the gate is passed . . . . the grave ~ at . . . . the ~ alight . . . . the 56-71[PI]: [Not present—part of 39]  
 41 55: coffin is lowered and settled . . . . the whip ~ coffin,/ 56: coffin is lowered and settled, the whip ~ shovelled in—a minute, no one moves or speaks—it is done, 60: passed ~ lowered ~ shovelled  
 42 55-56: [Not present]  
 43 55: The earth is swiftly shovelled in . . . . a minute . . no ~ speaks . . . . it 56: [Not present—part of 41] 60-67: minute, no  
 44 55: away . . . . is ~ anything 56-71 [PI]: anything  
 45 55: goodfellow,/Freemouthered, quicktempered, not badlooking, able to take his own part, 56: free-mouthed, quick-tempered, not bad-looking, able to take his own part, witty, sensitive to a slight, ready with life or death for a friend, fond of women, played some, ate

hearty, drank hearty, had known what it was to be flush, grew low-/spirited toward the last, sickened, was helped by a contribution, died aged forty-one years—and that was his funeral. 60: free-mouthed, quick-tempered, not bad-looking, able to take his own part, witty, sensitive to a slight, ready with life or death for a friend, fond of women, gambled, ate hearty, drank hearty, had known what it was to be flush, grew low-spirited toward the last, sickened, was helped by a contribution, died, aged forty-/one years—and that was his funeral. 67-71[PI]: bad-looking, able to take his own part, witty, sensitive to a slight, ready with life or death for a friend, fond of women, gambled, ate hearty, drank hearty, had known what it was to be flush, grew low-spirited toward the last, sicken'd, was help'd by a contribution, died, aged forty-one years—and that was his funeral. Copy-text: bad-/looking,  
 46 55: Witty, sensitive to a slight, ready with ~ friend,/Fond of women, . . played some . . eat hearty and drank hearty, 56-71[PI]: [Not present—part of 45]  
 47 55: flush . . grew lowspirited ~ last . . sickened . . was helped 56-71[PI]: [Not present—part of 45]  
 48 55: Died aged ~ years . . and 56-71 [PI]: [Not present—part of 45]

Thumb extended, finger uplifted, apron, cape, gloves, strap, wet-weather  
 clothes, whip carefully chosen,  
 Boss, spotter, starter, hostler, somebody loafing on you, you loafing on  
 somebody, headway, man before and man behind, 50  
 Good day's work, bad day's work, pet stock, mean stock, first out, last out,  
 turning-in at night,  
 To think that these are so much and so nigh to other drivers, and he there takes  
 no interest in them. ◦

## 5

The markets, the government, the working-man's wages, to think what account  
 they are through our nights and days,  
 To think that other working-men will make just as great account of them,  
 yet we make little or no account. ◦

The vulgar and the refined, what you call sin and what you call goodness,  
 to think how wide a difference, 55  
 To think the difference will still continue to others, yet we lie beyond the  
 difference. ◦

To think how much pleasure there is,

49 55: extended or finger uplifted,/Apron, ~  
 strap . . . . wetweather clothes . . . . whip ~  
 chosen . . . . boss, spotter, starter, and hostler,  
 56-60: chosen, boss, spotter, starter, hostler,  
 somebody loafing on you, you loafing on some-  
 body, head-way, man before and man behind,  
 good day's work, bad day's work, pet stock,  
 mean stock, first out, last out, turning in at  
 night, 67: chosen, boss, spotter, starter, hostler,  
 somebody loafing on you, you loafing on some-  
 body, head-/way, man before and man behind,  
 good day's work, bad day's work, pet stock,  
 mean stock, first out, last out, turning-in at  
 night; 71[PI]: chosen, boss, spotter, starter,  
 hostler, somebody loafing on you, you loafing  
 on somebody, headway, man before and man  
 behind, good day's work, bad day's work,  
 pet stock, mean stock, first out, last out, turn-  
 ing-in at night; Copy-text: wet-/weather  
 50 55: Somebody ~ you, or you ~ some-  
 body . . . . headway . . . . man 56-71[PI]:  
 [Not present—part of 49]

51 55: work or bad ~ work . . . . pet stock  
 or mean stock . . . . first out or last out . . . .  
 turning in 56-71[PI]: [Not present—part of  
 49]  
 52 55: drivers . . and 56-71[PI]: drivers—  
 and ~ them!  
 53 55: workingman's wages . . . . to ~ days;  
 56-71[PI]: wages—to ~ days!  
 54 55: workingmen ~ them . . yet 56-71  
 [PI]: them—yet ~ account!  
 55 55: refined . . . . what ~ goodness . .  
 to ~ difference; 56: goodness—to ~ differ-  
 ence! 60: refined—what ~ goodness—to ~  
 difference! 67-71[PI]: refined—what ~ sin,  
 and ~ goodness—to ~ difference!  
 56 56: difference!  
 57 55-71[PI]: is!  
 55: [The following line appears after 57:]  
 [1] Have you pleasure from looking at the  
 sky? Have you pleasure from poems?  
 56-71[PI]: [1] sky? have

Do you enjoy yourself in the city? or engaged in business? or planning a  
nomination and election? or with your wife and family?  
Or with your mother and sisters? or in womanly housework? or the beautiful  
maternal cares?

60 These also flow onward to others, you and I flow onward,  
But in due time you and I shall take less interest in them. ○

Your farm, profits, crops—to think how engross'd you are,  
To think there will still be farms, profits, crops, yet for you of what avail? ○

## 6

What will be will be well, for what is is well,  
65 To take interest is well, and not to take interest shall be well. ○

The domestic joys, the daily housework or business, the building of houses,  
are not phantasms, they have weight, form, location,  
Farms, profits, crops, markets, wages, government, are none of them phantasms,  
The difference between sin and goodness is no delusion,  
The earth is not an echo, man and his life and all the things of his life are  
well-consider'd. ○

You are not thrown to the winds, you gather certainly and safely around  
70 yourself,

59 56-67: house-work? 71[PI]: house-/  
work?

60 55: others . . . . you ~ onward; 56-67:  
others—you 71[PI]: —These ~ others—you

61 55: [Space between 60 and 61] 71[PI]:  
time, you

62 55: farm and profits and crops . . . . to  
~ engrossed ~ are; 56: engrossed ~ are!  
60: crops,—to ~ engrossed ~ are! 67-  
71[PI]: crops,—to ~ are!

63 55: farms and profits and crops . . yet  
56-71[PI]: crops—yet ~ you, of

64 55: well—for 56-71[PI]: be, will be  
well—for ~ is, is

65 55: [The following line appears after 65:]  
[1] The sky continues beautiful . . . . the  
pleasure of men with women shall never  
be sated . . nor the pleasure of women  
with men . . nor the pleasure from poems;  
56: [1] beautiful, the ~ sated, nor ~

men, nor ~ poems,

60-71[PI]: [1] beautiful,/The ~ sated,  
nor ~ men, nor ~ poems,

66 55: houses—they are ~ phantasms . .  
they ~ weight and form and location; 56:  
house-work ~ houses—these are ~ location;  
60: house-work ~ houses—these are ~ phan-  
tasms—they ~ location; 67-71[PI]: houses  
—these are ~ phantasms—they ~ location;

67 55: The farms and profits and crops . .  
the markets and wages and government . .  
they also are not phantasms;

68 55: no apparition;

69 55: echo . . . . man ~ well-/considered.  
56-60: echo—man ~ life, and ~ life, are well-  
considered. 67-71[PI]: echo—man ~ life,  
and ~ life, are

70 55: winds . . you 56-60: winds—you  
67-71[PI]: winds—you ~ yourself;

Yourself! yourself! yourself, for ever and ever! o

7

It is not to diffuse you that you were born of your mother and father, it is to identify you,

It is not that you should be undecided, but that you should be decided,

Something long preparing and formless is arrived and form'd in you,

You are henceforth secure, whatever comes or goes. o

75

The threads that were spun are gather'd, the weft crosses the warp, the pattern is systematic. o

The preparations have every one been justified,

The orchestra have sufficiently tuned their instruments, the baton has given the signal. o

The guest that was coming, he waited long, he is now housed,

He is one of those who are beautiful and happy, he is one of those that to look upon and be with is enough. o

80

The law of the past cannot be eluded,

The law of the present and future cannot be eluded,

The law of the living cannot be eluded, it is eternal,

The law of promotion and transformation cannot be eluded,

The law of heroes and good-doers cannot be eluded,

85

The law of drunkards, informers, mean persons, not one iota thereof can be eluded. o

- |                  |   |                     |  |
|------------------|---|---------------------|--|
| 71               | 55: Yourself! Yourself! Yourself forever            | . . . . he          | 56: coming—he ~ long for reasons   |
| 56-71[PI]:       | Yourself! Yourself! Yourself, for-<br>ever          | —he                 | 60-71[PI]: coming—he ~ long, for<br>reasons—he   |
| 72               | 55-67: father—it                                    | 71[PI]: father—it ~ | 80   |
|                  | you;  |                     | 55: happy . . . . he   |
| 73               | 55-71[PI]: decided;                                 |                     | 56-71[PI]: happy<br>—he  |
| 74               | 55-60: formed                                       | 81                  | 56: eluded!  |
| 75               | 55-60: thenceforth                                  | 82                  | 56: eluded!  |
| 76               | 55: gathered . . . . the ~ warp . . . . the         | 83                  | 55: eluded . . . . it  |
| 56-67: gathered, |   | 56: eluded—it ~     | eternal! 60-71[PI]: eluded—it  |
| 77               | 55: justified;                                      | 84                  | 56: eluded!  |
| 78               | 55: have tuned ~ instruments sufficiently           | 85                  | 56: eluded!  |
| . . . . the      | 56: have tuned ~ instruments suf-<br>ficiently, the | 86                  | 55: drunkards and informers and mean<br>persons cannot be eluded. 56: persons, cannot<br>be eluded! 60: persons—not ~ iota of it can |
| 79               | 55: coming . . . . he ~ long for reasons            | 67-71[PI]:          | persons—not  |

## 8

Slow moving and black lines go ceaselessly over the earth,  
 Northerner goes carried and Southerner goes carried, and they on the Atlantic  
 side and they on the Pacific,  
 And they between, and all through the Mississippi country, and all over the  
 earth. o

The great masters and kosmos are well as they go, the heroes and good-doers  
 90 are well,  
 The known leaders and inventors and the rich owners and pious and distin-  
 guish'd may be well,  
 But there is more account than that, there is strict account of all. o

The interminable hordes of the ignorant and wicked are not nothing,  
 The barbarians of Africa and Asia are not nothing,  
 95 The perpetual successions of shallow people are not nothing as they go. o

Of and in all these things,  
 I have dream'd that we are not to be changed so much, nor the law of us  
 changed,

87 55: Slowmoving 56-60: Slow-moving

88 55: southerner ~ carried . . . . and ~  
 Pacific, and they between, and all through the  
 Mississippi country . . . . and all over the earth.  
 56-60: carried, and southerner ~ side, and ~  
 Pacific, and they between, and all through the  
 Mississippi country, and all over the earth. 67-  
 71[PI]: carried, and Southerner ~ side, and  
 ~ Pacific, and they between, and all through  
 the Mississippi country, and all over the earth.

89 55-71[PI]: [Not present—part 88]

90 55: go . . . . the 56-71[PI]: go—the

91 55: distinguished 56-60: inventors, and  
 ~ distinguished, may 67-71[PI]: inventors,  
 and ~ distinguish'd, may

92 55: that . . . . there 56-71[PI]: that—  
 there

94 55: [The following lines appear after 94:]  
 [1] The common people of Europe are not  
 nothing . . . . the American aborigines are  
 not nothing,

[2] A zambo or a foreheadless Crowfoot  
 or a Camanche is not nothing,

[3] The infected in the immigrant hospital

are not nothing . . . . the murderer or  
 mean person is not nothing,  
 56-71[PI]: [1] nothing—the [2] [Not  
 present] [3] nothing—the

95 55: succession ~ go, 56-71[PI]: go,  
 55: [The following lines appear after 95:]  
 [1] The prostitute is not nothing . . . .  
 the mocker of religion is not nothing as he  
 goes.

[2] I shall go with the rest . . . . we have  
 satisfaction:

56: [1] nothing—the [2] rest—we ~  
 satisfaction,

60-67: [1] lowest prostitute ~ nothing—  
 the [2] rest—we ~ satisfaction, 55-67:  
 [Space between [1] and [2]] 67: [Section  
 9 begins with [2]]

71[PI]: [1] lowest prostitute ~ nothing  
 —the [2] [Not present]

96 55-67: [Not present] 71[PI]: [Section  
 9 begins with 96]

97 55: dreamed ~ much . . . . nor ~  
 changed; 56-60: dreamed

I have dream'd that heroes and good-doers shall be under the present and past  
law,  
And that murderers, drunkards, liars, shall be under the present and past law,  
For I have dream'd that the law they are under now is enough. ○ 100

And I have dream'd that the purpose and essence of the known life, the  
transient,  
Is to form and decide identity for the unknown life, the permanent. ○

If all came but to ashes of dung,  
If maggots and rats ended us, then Alarum! for we are betray'd,  
Then indeed suspicion of death. ○ 105

Do you suspect death? if I were to suspect death I should die now,  
Do you think I could walk pleasantly and well-suited toward annihilation? ○

Pleasantly and well-suited I walk,  
Whither I walk I cannot define, but I know it is good,  
The whole universe indicates that it is good, 110  
The past and the present indicate that it is good. ○

How beautiful and perfect are the animals!

98 55-60: dreamed

99 55: murderers and drunkards and liars  
shall ~ law;

100 55-60: dreamed

55: [The following lines—between spaces  
—appear after 100:]

[1] And I have dreamed that the satisfac-  
tion is not so much changed . . . and  
that there is no life without satisfaction;  
[2] What is the earth? what are body and  
soul without satisfaction?

[3] I shall go with the rest, [Space be-  
tween [2] and [3] ]

[4] We cannot be stopped at a given point  
. . . . that is no satisfaction;

[5] To show us a good thing or a few  
good things for a space of time—that is  
no satisfaction;

[6] We must have the indestructible  
breed of the best, regardless of time.

56: [1] changed, and [2] soul, without  
[4] point—that ~ satisfaction, [5]  
thing, or ~ things, for ~ satisfaction,

60: [1] changed, and [2] Soul, without  
[4] point—that ~ satisfaction, [5]  
thing, or ~ things, for ~ satisfaction,  
67: [1] dream'd ~ changed, and ~ satis-  
faction: [2] Body ~ Soul, without [4]  
stopt ~ point—that ~ satisfaction, [5]  
thing, or ~ things, for ~ satisfaction,

101 55-71[PI]: [Not present]

102 55-71[PI]: [Not present]

103 55: If otherwise, all these things came ~  
dung; 56-67: If otherwise, all these things  
came 71[PI]: If otherwise, all

104 55: us, then suspicion and treachery and  
death. 56: us, then suspicion, treachery, death.  
60: alarm! for ~ betrayed! 67: alarum! for  
~ betray'd! 71[PI]: betray'd!

105 55-56: [Not present—part of 104]

106 55: If 56-71[PI]: If ~ death, I

107 56: well-/suited

108 67-71[PI]: [Section 10 begins with 108]

112 55-56: animals! How perfect is my soul!  
60-67: animals! How perfect is my Soul!

How perfect the earth, and the minutest thing upon it!  
 What is called good is perfect, and what is called bad is just as perfect,  
 115 The vegetables and minerals are all perfect, and the imponderable fluids perfect;  
 Slowly and surely they have pass'd on to this, and slowly and surely they yet  
 pass on. ◦

## 9

I swear I think now that every thing without exception has an eternal soul!  
 The trees have, rooted in the ground! the weeds of the sea have! the animals! ◦

I swear I think there is nothing but immortality!  
 That the exquisite scheme is for it, and the nebulous float is for it, and the  
 120 cohering is for it!  
 And all preparation is for it—and identity is for it—and life and materials are  
 altogether for it! ◦

114 55: called sin is just as perfect;  
 115 55: perfect . . . and ~ fluids are 56-71  
 [PI]: fluids are  
 116 55: passed ~ they will yet 56-60: passed  
 55: [The following lines—after a space  
 between lines—appear after 116:]  
 [1] O my soul! if I realize you I have  
 satisfaction,  
 [2] Animals and vegetables! if I realize  
 you I have satisfaction,  
 [3] Laws of the earth and air! if I realize  
 you I have satisfaction.  
 [4] I cannot define my satisfaction . . . yet  
 it is so, [Space between [3] and [4]]  
 [5] I cannot define my life . . . yet it is so.  
 56: [1] † My soul! ~ you, I [2] you, I  
 [3] you, I [4] satisfaction, yet [5] life,  
 yet  
 60: [1] † My Soul! ~ you, I [2] you, I

[3] you, I [4] satisfaction, yet [5] life,  
 yet [Additional line after space:] [6]  
 O it comes to me now!  
 67: [1] † My Soul! ~ you, I [2] you,  
 I [3] you, I [4] satisfaction, yet [5]  
 life, yet [Additional line:] [6] It comes  
 to me now! [Section 11 begins with  
 [6]]  
 117 55: swear I see now ~ thing has 56: O  
 I swear ~ thing has 60-71[PI]: everything  
 ~ Soul! 71[PI]: [Section 11 begins with  
 117]  
 118 55: ground . . . . the ~ have . . . . the  
 animals.  
 120 55: it, 67-71[PI]: it;  
 121 55: it . . . and ~ it . . . and life and death  
 are for it. 56: it! and ~ it! and life and death  
 are for 60-67: it! and ~ it! and life and death  
 are 71[PI]: it! and ~ it! and

## The Sleepers.

## I

I wander all night in my vision,  
 Stepping with light feet, swiftly and noiselessly stepping and stopping,  
 Bending with open eyes over the shut eyes of sleepers,  
 Wandering and confused, lost to myself, ill-assorted, contradictory,  
 Pausing, gazing, bending, and stopping.    5

How solemn they look there, stretch'd and still,  
 How quiet they breathe, the little children in their cradles.    5

The wretched features of ennuyés, the white features of corpses, the livid faces  
 of drunkards, the sick-gray faces of onanists,  
 The gash'd bodies on battle-fields, the insane in their strong-door'd rooms,  
 the sacred idiots, the new-born emerging from gates, and the dying  
 emerging from gates,  
 The night pervades them and infolds them.    10

The married couple sleep calmly in their bed, he with his palm on the hip  
 of the wife, and she with her palm on the hip of the husband,

*Title:* 55: *Untitled*. 56: 26—Night Poem.  
 60: SLEEP-CHASINGS. 67: SLEEP-CHASINGS. 71:  
 THE SLEEPERS. 55-56: [No stanza or sec-  
 tion numbers] 60: [Stanza numbers] 67-  
 71: [Stanza and section numbers]  
 2 55: feet . . . . swiftly  
 3 55: sleepers;  
 4 55: confused . . . . lost to myself . . . .  
 ill-assorted . . . . contradictory, 56: ill-/as-  
 sorted,  
 5 55: Pausing and gazing and bending and  
 56: bending, stopping.

6 55: stretched ~ still; 56-60: stretched ~  
 still! 67-71: still!  
 7 56-71: cradles!  
 8 55-56: ennuyees, 60, 71: sick-/gray  
 9 55: gashed ~ battlefields, ~ strong-doored  
 ~ idiots,/The newborn ~ gates and 56:  
 gashed ~ strong-doored ~ idiots,/The 60:  
 gashed ~ strong-doored ~ new-/born 67-71:  
 new-/born  
 10 55-56: enfolds  
 11 56-71: bed—he

The sisters sleep lovingly side by side in their bed,  
 The men sleep lovingly side by side in theirs,  
 And the mother sleeps with her little child carefully wrapt. ○

- 15 The blind sleep, and the deaf and dumb sleep,  
 The prisoner sleeps well in the prison, the runaway son sleeps,  
 The murderer that is to be hung next day, how does he sleep?  
 And the murder'd person, how does he sleep? ○

- The female that loves unrequited sleeps,  
 20 And the male that loves unrequited sleeps,  
 The head of the money-maker that plotted all day sleeps,  
 And the enraged and treacherous dispositions, all, all sleep. ○

- I stand in the dark with drooping eyes by the worst-suffering and the most  
 restless,  
 I pass my hands soothingly to and fro a few inches from them,  
 25 The restless sink in their beds, they fitfully sleep. ○

Now I pierce the darkness, new beings appear,  
 The earth recedes from me into the night,  
 I saw that it was beautiful, and I see that what is not the earth is beautiful. ○

- I go from bedside to bedside, I sleep close with the other sleepers each in turn,  
 30 I dream in my dream all the dreams of the other dreamers,  
 And I become the other dreamers. ○

I am a dance—play up there! the fit is whirling me fast! ○

- 14 55-56: wrapped. 60: sleeps, with ~ wrapped. 67: sleeps, with ~ wrap't. 71: sleeps, with  
 16 55: prison . . . . the 56: run-/away 24 55: them;  
 60: prison—the run-/away 67-71: prison— 25 55: beds . . . . they 56-71: beds—they  
 the run-away ~ sleeps; 26 55-56: [Not present] 60-71: darkness—  
 17 55: day . . . . how 56-71: day—how new  
 18 55: murdered person . . . . how 56-60: 28 55: beautiful . . . . and  
 murdered person—how 67-71: person—how 29 55: bedside . . . . I ~ sleepers, each in  
 20 55-56: sleeps; turn; 56: sleepers, each 60-71: bedside—I  
 21 55: moneymaker ~ sleepers, each  
 22 55-56: dispositions sleep. 60-71: disposi- 32 55: dance . . . . Play ~ fast. 56-71: dance  
 tions—all, —Play up, there! the 67-71: [Section 3 begins  
 23 55: stand with drooping ~ worstsuffering with 32]

I am the ever-laughing—it is new moon and twilight,  
 I see the hiding of douceurs, I see nimble ghosts whichever way I look,  
 Cache and cache again deep in the ground and sea, and where it is neither  
 ground nor sea. ○ 35

Well do they do their jobs those journeymen divine,  
 Only from me can they hide nothing, and would not if they could,  
 I reckon I am their boss and they make me a pet besides,  
 And surround me and lead me and run ahead when I walk,  
 To lift their cunning covers to signify me with stretch'd arms, and resume  
 the way; 40  
 Onward we move, a gay gang of blackguards! with mirth-shouting music and  
 wild-flapping pennants of joy! ○

I am the actor, the actress, the voter, the politician,  
 The emigrant and the exile, the criminal that stood in the box,  
 He who has been famous and he who shall be famous after to-day,  
 The stammerer, the well-form'd person, the wasted or feeble person. ○ 45

I am she who adorn'd herself and folded her hair expectantly,  
 My truant lover has come, and it is dark. ○

Double yourself and receive me darkness,  
 Receive me and my lover too, he will not let me go without him. ○

I roll myself upon you as upon a bed, I resign myself to the dusk. ○ 50

He whom I call answers me and takes the place of my lover,

- 33 55: everlaughing . . . . it  
 34 55: douceurs . . . . I 60-71: douceurs . . the 67-71: politician; 71: [Section 4  
 —I begins with 42]  
 35 55: neither ground or 56-71: Cache, and 43 55: exile . . the  
 ~ again, deep ~ neither ground or 44 55-56: famous, and ~ today, 60-71: fa-  
 36 55-71: jobs, those famous, and  
 37 55: nothing and ~ could; 45 55: stammerer . . . . the wellformed per-  
 38 55-71: boss, and son . . the 56-60: well-formed  
 39 55: me, and lead. 56-71: me, and run 46 55-60: adorned 71: [Section 5 begins  
 40 55: And lift ~ covers and signify ~ with 46]  
 stretched 56-60: covers, to ~ stretched 67- 47 55: come and  
 71: covers, to 48 56-71: me, darkness!  
 41 55: blackguards with mirthshouting ~ 49 55: too . . . . he 56-71: too—he  
 wild-/flapping ~ joy. 56-60: move! a 67- 50 55: bed . . . . I 56-71: you, as ~ bed—I  
 71: move! a ~ music, and 51 67-71: me, and 71: [Section 6 begins  
 42 55: actor and the actress . . . . the voter with 51]

He rises with me silently from the bed. ○

Darkness, you are gentler than my lover, his flesh was sweaty and panting,  
I feel the hot moisture yet that he left me. ○

55 My hands are spread forth, I pass them in all directions,  
I would sound up the shadowy shore to which you are journeying. ○

Be careful darkness! already what was it touch'd me?  
I thought my lover had gone, else darkness and he are one,  
I hear the heart-beat, I follow, I fade away. ○

## 2

60 I descend my western course, my sinews are flaccid,  
Perfume and youth course through me and I am their wake. ○

53 55: Darkness you ~ lover . . . . his 56:  
lover! his 60-71: Darkness! you ~ lover—his  
55 55: forth . . . I  
57 55: careful, darkness . . . . already, what  
~ touched 56-60: careful, darkness! already,  
what ~ touched 67-71: careful, darkness! al-  
ready, what  
58 55: gone . . . . else  
59 55: heart-beat . . . . I follow . . . . I  
60-71: heart-beat—I

55: [The following lines appear after 59:]  
[1] O hotcheeked and blushing! O foolish  
hctic!

[2] O for pity's sake, no one must see me  
now! . . . . my clothes were stolen while  
I was abed,

[3] Now I am thrust forth, where shall I  
run?

[4] Pier that I saw dimly last night when  
I looked from the windows, [Space be-  
tween [3] and [4] ]

[5] Pier out from the main, let me catch  
myself with you and stay . . . . I will not  
chafe you;

[6] I feel ashamed to go naked about the  
world,

[7] And am curious to know where my  
feet stand . . . . and what is this flooding  
me, childhood or manhood . . . . and the  
hunger that crosses the bridge between.

[8] The cloth laps a first sweet eating and

drinking, [Space between [7] and [8] ]  
[9] Laps life-swelling yolks . . . . laps  
ear of rose-corn, milky and just ripened:  
[10] The white teeth stay, and the boss-  
tooth advances in darkness,  
[11] And liquor is spilled on lips and  
bosoms by touching glasses, and the best  
liquor afterward.

56: [1] hot-cheeked [2] now! my [4]  
night, when ~ windows! [5] stay! I ~  
you, [6] world. [7] I am ~ stand—  
and what this is flooding ~ man-/hood—  
and [Space between [6] and [7] ] [9]  
yolks—laps ~ ripened;

60: [1] hot-cheeked [2] now! my [4]  
night, when ~ windows! [5] stay—I ~  
you, [6] world. [7] I am ~ stand—  
and what this is flooding ~ manhood—  
and [Space between [6] and [7] ] [9]  
yolks—laps ~ ripened;

67-71: [1] hot-cheek'd [2] now! my  
[4] night, when I look'd ~ windows!  
[5] you, and stay—I ~ you, [6] world.  
[7] I am ~ stand—and what this is flood-  
ing ~ manhood—and [Space between [6]  
and [7] ] [9] yolks—laps ~ ripen'd;  
[11] spill'd 71: [Section 7 begins with  
[1]; Section 8 begins with [8] ]

60 55: course . . . . my 67: [Section 4 be-  
gins with 60]

61 55-71: me, and

It is my face yellow and wrinkled instead of the old woman's,  
I sit low in a straw-bottom chair and carefully darn my grandson's stockings. ◦

It is I too, the sleepless widow looking out on the winter midnight,  
I see the sparkles of starshine on the icy and pallid earth. ◦ 65

A shroud I see and I am the shroud, I wrap a body and lie in the coffin,  
It is dark here under ground, it is not evil or pain here, it is blank here, for  
reasons. ◦

(It seems to me that every thing in the light and air ought to be happy,  
Whoever is not in his coffin and the dark grave let him know he has enough.) ◦

## 3

I see a beautiful gigantic swimmer swimming naked through the eddies of  
the sea, 70  
His brown hair lies close and even to his head, he strikes out with courageous  
arms, he urges himself with his legs,  
I see his white body, I see his undaunted eyes,  
I hate the swift-running eddies that would dash him head-foremost on the  
rocks. ◦

What are you doing you ruffianly red-trickled waves?  
Will you kill the courageous giant? will you kill him in the prime of his  
middle age? ◦ 75

Steady and long he struggles,

62 56-71: wrinkled, instead

63 55: strawbottom 56: chair, and ~  
grand-son's 60-71: chair, and

64 55: too . . . . the 67-71: widow, looking

66 55: see—and ~ shroud . . . . I ~ coffin;  
56-60: see, and ~ shroud—I 67-71: see, and  
~ shroud—I ~ body, and

67 55: underground . . . . it ~ here . . . .  
it 56: underground, 60-71: ground—it ~  
here—it

68 55: everything ~ happy; [No parenthesis]  
56-71: everything [No parenthesis]

69 55-71: grave, let [No parenthesis]

70 67-71: swimmer, swimming 67: [Section  
5 begins with 70] 71: [Section 10 begins with  
70]

71 55: head . . . . he ~ arms . . . . he ~  
legs. 60-71: head—he ~ arms—he

72 55: body . . . . I ~ eyes; [Space between  
71 and 72] 60-71: body—I

73 55: headforemost

74 56-71: doing, you

75 55-71: giant? Will

76 55: struggles;

He is baffled, bang'd, bruise'd, he holds out while his strength holds out,  
 The slapping eddies are spotted with his blood, they bear him away, they roll  
     him, swing him, turn him,  
 His beautiful body is borne in the circling eddies, it is continually bruise'd on  
     rocks,  
 80 Swiftly and out of sight is borne the brave corpse. ○

## 4

I turn but do not extricate myself,  
 Confused, a past-reading, another, but with darkness yet. ○

The beach is cut by the razory ice-wind, the wreck-guns sound,  
 The tempest lulls, the moon comes floundering through the drifts. ○

I look where the ship helplessly heads end on, I hear the burst as she strikes,  
 85 I hear the howls of dismay, they grow fainter and fainter. ○

I cannot aid with my wringing fingers,  
 I can but rush to the surf and let it drench me and freeze upon me. ○

I search with the crowd, not one of the company is wash'd to us alive,  
 In the morning I help pick up the dead and lay them in rows in a barn. ○

## 5

90 Now of the older war-days, the defeat at Brooklyn,

77 55: baffled and banged and bruised . . . .  
 he 56-60: banged, bruised—he 67-71: bruise'd  
 —he

78 55: blood . . . . they ~ away . . . . they  
 ~ him and swing him and turn him: 56:  
 blood—they 60-71: blood—they ~ away—  
 they

79 55: eddies . . . . it ~ bruised 56-60:  
 bruised

81 55: myself; 56-71: turn, but 67: [Sec-  
 tion 6 begins with 81] 71: [Section 11 begins  
 with 81]

82 55: Confused . . . . a pastreading . . . .  
 another,

83 55: ice-wind . . . . the 60-71: ice-wind—  
 the wreck-/guns

84 55: lulls and the 56-71: lulls—the

85 55: on . . . . I ~ strikes . . I ~ dismay  
 . . . . they 56-71: on—I ~ strikes—I ~ dis-  
 may—they

86 55: fingers;

87 56-71: surf, and

88 55: crowd . . . . not ~ washed ~ alive;  
 56-60: crowd—not ~ washed ~ alive; 67-  
 71: crowd—not ~ alive;

90 55: old war-days . . the ~ Brooklyn;  
 56-67: old war-days, 67: [Section 7 begins  
 with 90] 71: [Section 12 begins with 90]

Washington stands inside the lines, he stands on the intrench'd hills amid  
a crowd of officers,

His face is cold and damp, he cannot repress the weeping drops,  
He lifts the glass perpetually to his eyes, the color is blanch'd from his cheeks,  
He sees the slaughter of the southern braves confided to him by their parents. ◦

The same at last and at last when peace is declared, 95  
He stands in the room of the old tavern, the well-belov'd soldiers all pass  
through,

The officers speechless and slow draw near in their turns,  
The chief encircles their necks with his arm and kisses them on the cheek,  
He kisses lightly the wet cheeks one after another, he shakes hands and bids  
good-by to the army. ◦

## 6

Now what my mother told me one day as we sat at dinner together, 100  
Of when she was a nearly grown girl living home with her parents on the old  
homestead. ◦

A red squaw came one breakfast-time to the old homestead,  
On her back she carried a bundle of rushes for rush-bottoming chairs,  
Her hair, straight, shiny, coarse, black, profuse, half-envelop'd her face,  
Her step was free and elastic, and her voice sounded exquisitely as she spoke. ◦ 105

My mother look'd in delight and amazement at the stranger,

- 91 55: lines . . he ~ entrenched 56: entrenched 60: lines—he ~ intrenched hills, amid 67-71: lines—he ~ hills, amid  
92 55: damp . . . . he ~ drops . . . . he lifts the glass perpetually to his eyes . . . . the color is blanched from his cheeks, 56: drops, he lifts the glass perpetually to his eyes, the color is blanched from his cheeks, 60-71: damp—he  
93 55-56: [Not present—part of 92] 60: eyes—the ~ blanched 67-71: eyes—the  
95 56-71: same, at ~ last, when  
96 55: tavern . . . . the wellbeloved 56: tavern—the well-beloved 60-67: tavern—the well-/beloved 71: tavern—the well-/belov'd  
98 56-71: arm, and  
99 55: another . . . . he ~ goodbye 56: another—he ~ hands, and ~ good-bye 60-71: another—he ~ hands, and  
100 55-56: Now I tell what ~ me today 60-71: Now I tell what ~ me to-day 67: [Section 8 begins with 100] 71: [Section 13 begins with 100]  
101 55: home-/stead. 60: girl, living ~ home-/stead. 67-71: girl, living  
102 55: breakfasttime 71: breakfast time  
103 55: rushbottoming chairs; 67-71: rush-/bottoming  
104 55: hair straight shiny coarse black and profuse halfenveloped 56: half-enveloped 60: half-/enveloped 67-71: half-/envelop'd  
105 55: elastic . . . . her 56: elastic, her  
106 55-60: looked

She look'd at the freshness of her tall-borne face and full and pliant limbs,  
 The more she look'd upon her she loved her,  
 Never before had she seen such wonderful beauty and purity,  
 She made her sit on a bench by the jamb of the fireplace, she cook'd food  
 110 for her,  
 She had no work to give her, but she gave her remembrance and fondness. ◦

The red squaw staid all the forenoon, and toward the middle of the afternoon  
 she went away,  
 O my mother was loth to have her go away,  
 All the week she thought of her, she watch'd for her many a month,  
 115 She remember'd her many a winter and many a summer,  
 But the red squaw never came nor was heard of there again. ◦

## 7

A show of the summer softness—a contact of something unseen—an amour  
 of the light and air,

107 55: looked at the beauty of her tallborne  
 56: looked at the beauty of ~ face, and 60:  
 looked ~ face, and 67-71: face, and  
 108 55-60: looked 67-71: her, she  
 109 55: purity;  
 110 55: fireplace . . . . she cooked 56:  
 fire-place, she cooked 60: fire-/place—she  
 cooked 67-71: fire-/place—she  
 111 55: her but  
 112 55: away;  
 113 56-71: away!  
 114 55: her . . . . she watched 56-60: her  
 —she watched 67-71: her—she  
 115 55-60: remembered  
 116 56-71: came, nor  
 55: [The following lines—after space—  
 appear after 116:]  
 [1] Now Lucifer was not dead . . . . or  
 if he was I am his sorrowful terrible heir;  
 [2] I have been wronged . . . . I am op-  
 pressed . . . . I hate him that oppresses  
 me,  
 [3] I will either destroy him, or he shall  
 release me.  
 [4] Damn him! how he does defile me,  
 [Space between [3] and [4] ]  
 [5] How he informs against my brother

and sister and takes pay for their blood,  
 [6] How he laughs when I look down  
 the bend after the steamboat that carries  
 away my woman.  
 [7] Now the vast dusk bulk that is the  
 whale's bulk . . . . it seems mine, [Space  
 between [6] and [7] ]  
 [8] Warily, sportsman! though I lie so  
 sleepy and sluggish, my tap is death.  
 56: [1] dead—or ~ was, I ~ heir! [2]  
 wronged—I am oppressed—I ~ me!  
 [4] me! [5] sister, and ~ blood! [6]  
 bend, after ~ woman! [7] bulk, it  
 60: [1] dead—or ~ was, I ~ heir, [2]  
 wronged—I am oppressed—I [4] me!  
 [5] sister, and ~ blood! [6] bend,  
 after ~ woman! [7] bulk, it  
 67-71: [1] dead—or ~ was, I [2]  
 wrong'd—I am oppress'd—I [4] me!  
 [5] sister, and ~ blood! [6] bend, after  
 ~ woman! [7] bulk, it ~ mine; [8]  
 sluggish, the tap of my flukes is  
 117 55: softness . . . . a ~ unseen . . . . an  
 ~ air; 56-71: softness! a ~ unseen! an ~  
 air! [60: some-/thing] 67: [Section 10 be-  
 gins with 117] 71: [Section 15 begins with  
 117]

I am jealous and overwhelm'd with friendliness,  
And will go gallivant with the light and air myself. o

O love and summer, you are in the dreams and in me, 120  
Autumn and winter are in the dreams, the farmer goes with his thrift,  
The droves and crops increase, the barns are well-fill'd. o

Elements merge in the night, ships make tacks in the dreams,  
The sailor sails, the exile returns home,  
The fugitive returns unharm'd, the immigrant is back beyond months and 125  
years,

The poor Irishman lives in the simple house of his childhood with the  
well-known neighbors and faces,  
They warmly welcome him, he is barefoot again, he forgets he is well off,  
The Dutchman voyages home, and the Scotchman and Welshman voyage  
home, and the native of the Mediterranean voyages home,  
To every port of England, France, Spain, enter well-fill'd ships,  
The Swiss foots it toward his hills, the Prussian goes his way, the Hungarian  
his way, and the Pole his way, 130  
The Swede returns, and the Dane and Norwegian return. o

The homeward bound and the outward bound,

118 55: overwhelmed 56-60: jealous, and  
overwhelmed 67-71: jealous, and

119 55-71: myself,  
55-71: [The following line appears after  
119:]  
[1] And have an unseen something to be  
in contact with them also.

120 55: summer! you 56: summer! you ~  
dreams, and 60-71: summer! you ~ dreams,  
and in me!

121 55: dreams . . . . the 56-71: dreams—  
the

122 55: increase . . . . the ~ wellfilled.  
56: well-filled. 60: increase, and the ~ well-/  
filled. 67-71: increase, and the ~ well-/fill'd.

123 55: night . . . . ships ~ dreams . . . .  
the sailor sails . . . . the exile returns home,  
56: dreams, the sailor sails, the exile returns  
home, 60-71: night—ships 71: [Section 16  
begins with 123]

124 55-56: [Not present—part of 123] 60-

71: sails—the

125 55: unharmed . . . . the ~ years; 56:  
unharmed, the 60: unharmed—the 67-71:  
unharm'd—the

126 55: childhood, with ~ wellknown 60-  
71: childhood, with

127 55: him . . . . he ~ again . . . . he ~  
welloff; 56: bare-foot ~ well-off; 60-71: him  
—he ~ off;

128 55: Welchman ~ home . . and ~ home;  
56: Welchman

129 55: England and France and Spain enter  
wellfilled ships; 56: well-filled 60: well-/  
filled 67-71: well-/fill'd

130 55: hills . . . . the ~ way, and the  
Hungarian ~ Pole goes his 56: way, the Pole  
60-71: hills—the

132 56-71: bound, and 67: [Section 11 be-  
gins with 132] 71: [Section 17 begins with  
132]

The beautiful lost swimmer, the ennuyé, the onanist, the female that loves  
 unrequited, the money-maker,  
 The actor and actress, those through with their parts and those waiting to  
 commence,  
 The affectionate boy, the husband and wife, the voter, the nominee that is  
 135 chosen and the nominee that has fail'd,  
 The great already known and the great any time after to-day,  
 The stammerer, the sick, the perfect-form'd, the homely,  
 The criminal that stood in the box, the judge that sat and sentenced him,  
 the fluent lawyers, the jury, the audience,  
 The laugher and weeper, the dancer, the midnight widow, the red squaw,  
 140 The consumptive, the erysipelite, the idiot, he that is wrong'd,  
 The antipodes, and every one between this and them in the dark,  
 I swear they are averaged now—one is no better than the other,  
 The night and sleep have liken'd them and restored them. o

I swear they are all beautiful,  
 145 Every one that sleeps is beautiful, every thing in the dim light is beautiful,  
 The wildest and bloodiest is over, and all is peace. o

Peace is always beautiful,  
 The myth of heaven indicates peace and night. o

The myth of heaven indicates the soul,  
 The soul is always beautiful, it appears more or it appears less, it comes or it  
 150 lags behind,  
 It comes from its embower'd garden and looks pleasantly on itself and encloses  
 the world,

133 55: ennuyee, ~ moneymaker, 56: en-  
 nuyee, 60-71: money-/maker,  
 134 55: actress . . . those 56-71: parts, and  
 135 55: failed, 56-60: chosen, and ~ failed,  
 67-71: chosen, and  
 136 55: known, and ~ anytime ~ to day,  
 56: known, and ~ any-time ~ today, 60-  
 71: known, and  
 137 55: perfectformed 56-60: perfect-formed,  
 140 55-56: wronged, 60: erysipelite, ~  
 wronged, 67-71: erysipelite,  
 142 55: now . . . one  
 143 55-60: likened

144 56-60: beautiful! 67-71: beautiful;  
 145 55: beautiful . . . . every ~ dim night is  
 56: beautiful—every 60-71: beautiful—  
 everything  
 146 55: over and  
 147 71: [Section 18 begins with 147]  
 149 55-56: soul; 60-71: Soul;  
 150 55: beautiful . . . . it ~ less . . . . it  
 ~ or lags 56: beautiful—it ~ less—it 60-  
 71: Soul ~ beautiful—it ~ less—it comes, or  
 151 55: embowered ~ world; 56-60: em-  
 bowered garden, and ~ itself, and 67-71:  
 garden, and ~ itself, and

Perfect and clean the genitals previously jetting, and perfect and clean the  
womb cohering,  
The head well-grown proportion'd and plumb, and the bowels and joints  
proportion'd and plumb. ◦

The soul is always beautiful,  
The universe is duly in order, every thing is in its place, 155  
What has arrived is in its place and what waits shall be in its place,  
The twisted skull waits, the watery or rotten blood waits,  
The child of the glutton or venerealee waits long, and the child of the drunkard  
waits long, and the drunkard himself waits long,  
The sleepers that lived and died wait, the far advanced are to go on in their  
turns, and the far behind are to come on in their turns,  
The diverse shall be no less diverse, but they shall flow and unite—they unite  
now. ◦ 160

## 8

The sleepers are very beautiful as they lie unclothed,  
They flow hand in hand over the whole earth from east to west as they lie  
unclothed,  
The Asiatic and African are hand in hand, the European and American are  
hand in hand,  
Learn'd and unlearn'd are hand in hand, and male and female are hand in  
hand,  
The bare arm of the girl crosses the bare breast of her lover, they press close  
without lust, his lips press her neck, 165  
The father holds his grown or ungrown son in his arms with measureless love,  
and the son holds the father in his arms with measureless love,

- 153 55: wellgrown and proportioned ~ proportioned 56: well-grown, proportioned, plumb, and ~ proportioned 60: well-grown, proportioned ~ proportioned 67-71: well-grown, proportion'd  
154 60-71: Soul 71: [Section 19 begins with 154]  
155 55: order . . . . every 60-71: everything  
156 55-60: What is arrived ~ place, and ~ waits is in its place; 67-71: place, and ~ waits is in its place;  
157 55: waits . . . . the  
159 55: wait . . . . the ~ behind are to go on 56-60: wait—the ~ behind are to go on 67-71: wait—the  
160 55: unite . . . . they  
161 67: [Section 12 begins with 161] 71: [Section 20 begins with 161]  
162 55: unclothed; 60-71: earth, from ~ west, as  
163 55: hand . . . . the 60-71: hand—the  
164 55: Learned ~ unlearned ~ hand . . and ~ hand; 56-60: Learned ~ unlearned  
165 55: lover . . . . they ~ lust . . . . his 60-71: lover—they ~ lust—his  
166 55: love . . . . and

The white hair of the mother shines on the white wrist of the daughter,  
 The breath of the boy goes with the breath of the man, friend is inarm'd by  
 friend,  
 The scholar kisses the teacher and the teacher kisses the scholar, the wrong'd  
 is made right,  
 The call of the slave is one with the master's call, and the master salutes the  
 170 slave,  
 The felon steps forth from the prison, the insane becomes sane, the suffering  
 of sick persons is reliev'd,  
 The sweatings and fevers stop, the throat that was unsound is sound, the lungs  
 of the consumptive are resumed, the poor distress'd head is free,  
 The joints of the rheumatic move as smoothly as ever, and smoother than ever,  
 Stiflings and passages open, the paralyzed become supple,  
 175 The swell'd and convuls'd and congested awake to themselves in condition,  
 They pass the invigoration of the night and the chemistry of the night, and  
 awake. o

I too pass from the night,  
 I stay a while away O night, but I return to you again and love you. o

Why should I be afraid to trust myself to you?  
 180 I am not afraid, I have been well brought forward by you,  
 I love the rich running day, but I do not desert her in whom I lay so long,  
 I know not how I came of you and I know not where I go with you, but I know  
 I came well and shall go well. o

I will stop only a time with the night, and rise betimes,  
 I will duly pass the day O my mother, and duly return to you. o

- 168 55: man . . . . friend ~ inarmed 56- sound—the ~ resumed—the  
 60: inarmed 174 55: open . . . . the paralysed 56: para-  
 169 55: scholar . . . . the wronged 56-60: lysed 60-71: open—the  
 teacher, and ~ scholar—the wronged 67-71: 175 55-60: swelled ~ convulsed  
 teacher, and ~ scholar—the 176 55: night and awake. 60-71: night, and  
 170 55: call . . and the chemistry  
 171 55: prison . . . . the ~ sane . . . . the 177 55: night; 56: night! 67: [Section 13  
 ~ relieved, 56: relieved; 60: prison—the ~ begins with 177] 71: [Section 21 begins with  
 sane—the ~ relieved, 67-71: prison—the ~ 177]  
 sane—the 178 55: awhile ~ you; 56: awhile ~ again,  
 172 55: stop . . the ~ sound . . the ~ re- and ~ you! 60: again, and 67-71: away, O  
 sumed . . the ~ distressed 56: distressed ~ again, and  
 60: stop—the ~ sound—the ~ resumed—the 179 55: [No space between 178 and 179]  
 ~ distressed 67: stop—the ~ sound—the ~ 180 55: afraid . . . . I ~ you; 56-60: afraid  
 resumed—the ~ distres't 71: stop—the ~ —I 67-71: afraid—I ~ you;

## I Sing the Body Electric.

## I

I sing the body electric,  
 The armies of those I love engirth me and I engirth them,  
 They will not let me off till I go with them, respond to them,  
 And discorrupt them, and charge them full with the charge of the soul. o

Was it doubted that those who corrupt their own bodies conceal themselves? 5  
 And if those who defile the living are as bad as they who defile the dead?  
 And if the body does not do fully as much as the soul?

- Title:* 55: *Untitled*. 56: 7—Poem of The Body. 60: *Enfans d'Adam*. 3. 67: I SING THE BODY ELECTRIC. 71: I SING THE BODY ELECTRIC.
- 55-56: [No stanza or section numbers] 60: [Stanza numbers] 67-71: [Stanza and section numbers]
- 1 55-60: [Not present] 67-71: the Body electric;  
 60: [The following line appears instead of 1:]  
 [1] O my children! O mates!
- 2 55-56: The bodies of men and women engirth me, and 60: O the bodies of you, and of all men and women, engirth me, and 67-71: me, and ~ them;
- 3 55: off nor I them till ~ them and respond to them and love them. 56: off, nor I them, till ~ them, ~ them, love them. 60: O they ~ off, nor I them, till
- 4 55-56: [Not present] 60: And respond to the contact of them, and discorrupt ~ them with ~ Soul. 67-71: Soul.
- 5 55: it dreamed whether those who corrupted their own live bodies could conceal 56: doubted if ~ own live bodies 60: doubted if
- 6 55: And whether those ~ defiled ~ living were as ~ defiled
- 7 55: [Not present] 56: do as much 60-71: do as much ~ Soul?
- 181 55: long:
- 182 55: you, and ~ you . . . . but 56-71: you, and ~ you—but ~ well, and
- 183 55: night . . . . and ~ betimes. 67-71: betimes;
- 184 55: mother and ~ you; [Space between 183 and 184] 56-71: day, O  
 55: [The following lines appear after 184:]
- [1] Not you will yield forth the dawn again more surely than you will yield forth me again,  
 [2] Not the womb yields the babe in its time more surely than I shall be yielded from you in my time.

And if the body were not the soul, what is the soul? ○

## 2

The love of the body of man or woman balks account, the body itself balks  
account,

10 That of the male is perfect, and that of the female is perfect. ○

The expression of the face balks account,

But the expression of a well-made man appears not only in his face,

It is in his limbs and joints also, it is curiously in the joints of his hips and  
wrists,

It is in his walk, the carriage of his neck, the flex of his waist and knees, dress  
does not hide him,

15 The strong sweet quality he has strikes through the cotton and broadcloth,  
To see him pass conveys as much as the best poem, perhaps more,  
You linger to see his back, and the back of his neck and shoulder-side. ○

The sprawl and fulness of babes, the bosoms and heads of women, the folds  
of their dress, their style as we pass in the street, the contour of their  
shape downwards,

The swimmer naked in the swimming-bath, seen as he swims through the  
transparent green-shine, or lies with his face up and rolls silently to and  
fro in the heave of the water,

20 The bending forward and backward of rowers in row-boats, the horseman  
in his saddle,

8 55: [Not present] 60-71: Soul, ~ Soul?

9 55-56: The expression of the body ~  
account,/ 60: account—the 67-71: the Body  
~ account—the ~ account;

10 55: †The male is perfect and 56: †The  
male is

11 55-56: [Not present] 67-71: account;

12 55: †The expression ~ wellmade 56:  
†The expression 60: well made 67-71: face;

13 55: also . . . . it 67-71: wrists;

14 55: walk . . the ~ neck . . the ~ knees  
. . . . dress 56-60: knees—dress 67-71: knees  
—dress ~ him;

15 55: sweet supple ~ and flannel; 56-60:  
strong, sweet, supple ~ has, strikes ~ and  
flannel, 67-71: strong, sweet, supple ~ has,  
strikes ~ and flannel;

16 55: poem . . perhaps 67-71: more;

17 55: back and ~ shoulderside.

18 55: babes . . . . the ~ women . . . .  
the ~ dress . . . . their ~ street . . . . the  
~ downwards;

19 55: swimmingbath . . seen ~ the salt  
transparent greenshine, or lies on his back and  
rolls silently with the heave ~ water; 56:  
green-/shine, ~ up, and ~ silently in the  
60-67: swimming bath, seen ~ up, and [60:  
green-/shine,] 71: up, and

55: [The following line appears after 19:]  
[1] Framers bare-armed framing a house  
. . hoisting the beams in their places . .  
or using the mallet and mortising-chisel,

20 55: rowboats . . . . the ~ saddle; 60-71:  
row-/boats—the

Girls, mothers, house-keepers, in all their performances,  
 The group of laborers seated at noon-time with their open dinner-kettles, and  
 their wives waiting,  
 The female soothing a child, the farmer's daughter in the garden or cow-yard,  
 The young fellow hoeing corn, the sleigh-driver driving his six horses through  
 the crowd,  
 The wrestle of wrestlers, two apprentice-boys, quite grown, lusty, good-natured,  
 native-born, out on the vacant lot at sun-down after work, 25  
 The coats and caps thrown down, the embrace of love and resistance,  
 The upper-hold and under-hold, the hair ruffled over and blinding the eyes;  
 The march of firemen in their own costumes, the play of masculine muscle  
 through clean-setting trowsers and waist-straps,  
 The slow return from the fire, the pause when the bell strikes suddenly again,  
 and the listening on the alert,  
 The natural, perfect, varied attitudes, the bent head, the curv'd neck and the  
 counting; 30  
 Such-like I love—I loosen myself, pass freely, am at the mother's breast with  
 the little child,  
 Swim with the swimmers, wrestle with wrestlers, march in line with the  
 firemen, and pause, listen, count. o

## 3

I knew a man, a common farmer, the father of five sons,

- 21 55: Girls and mothers and housekeepers in ~ their exquisite offices,  
 22 55: noontime ~ dinnerkettles, Copy-text: dinner-/kettles,  
 23 55: child . . . . the ~ cowyard, 60-71: child—the  
 24 55: The woodman rapidly swinging his axe in the woods . . . . the young ~ corn . . . . the sleighdriver guiding his 56: sleigh-driver guiding his 60-71: corn—the sleigh-driver guiding his  
 25 55: wrestlers . . two ~ goodnatured, nativeborn, ~ sundown 56-71: sun-down, after Copy-text: sun-/down  
 26 55: coats vests and caps ~ down . . the  
 27 55: upperhold ~ underhold—the  
 28 55: costumes—the ~ of the masculine ~ cleansetting ~ waistbands, 60: trousers  
 29 55: fire . . . . the ~ again—the 56: again, the  
 30 55: natural perfect and varied attitudes . . . . the ~ curved neck, the counting: 56: curved neck, the counting, 60: attitudes—the ~ curved neck, and the counting, 67-71: attitudes—the ~ neck, and  
 31 55: Suchlike I love . . . . I ~ myself and pass freely . . . . and am 56: love, I  
 32 55: And swim ~ swimmer, and wrestle ~ wrestlers, and march ~ pause and listen and count. 56: fireman, pause, 60-71: listen, and count.  
 33 55: man . . . . he was a ~ farmer . . . . he was the father ~ sons . . . and in them were the fathers of sons . . . and in them were the fathers of sons. 56: man, he was a ~ farmer, he was the father ~ sons, and in them were the fathers of sons, and in them were the fathers of sons. 60: man,/He was a ~ farmer —he was the father 67-71: farmer—the ~ sons;

And in them the fathers of sons, and in them the fathers of sons. o

- 35 This man was of wonderful vigor, calmness, beauty of person,  
The shape of his head, the pale yellow and white of his hair and beard, the  
immeasurable meaning of his black eyes, the richness and breadth of his  
manners,  
These I used to go and visit him to see, he was wise also,  
He was six feet tall, he was over eighty years old, his sons were massive, clean,  
bearded, tan-faced, handsome,  
They and his daughters loved him, all who saw him loved him,  
40 They did not love him by allowance, they loved him with personal love,  
He drank water only, the blood show'd like scarlet through the clear-brown  
skin of his face,  
He was a frequent gunner and fisher, he sail'd his boat himself, he had a fine  
one presented to him by a ship-joiner, he had fowling-pieces presented  
to him by men that loved him,  
When he went with his five sons and many grand-sons to hunt or fish, you  
would pick him out as the most beautiful and vigorous of the gang,  
You would wish long and long to be with him, you would wish to sit by him  
in the boat that you and he might touch each other. o

## 4

- 45 I have perceiv'd that to be with those I like is enough,

- 34 55-56: [Not present—part of 33] 60-71: him;  
them were ~ sons—and in them were  
35 55: vigor and calmness and beauty of per- 40 55-56: [Not present—part of 39] 60-71:  
son; 67-71: person; allowance—they ~ love;  
36 55-56: head, the richness and breadth of 41 55: only . . . . the ~ showed ~ clear  
his manners, the pale ~ eyes,/ 60-67: head, brown ~ face; 56: showed ~ clear brown  
the richness and breadth of his manners, the 60: only—the ~ showed 67-71: only—the ~  
pale ~ beard, and the ~ eyes,/ 71: beard, face;  
and the ~ eyes—the  
37 55: see . . . . He 56-60: see—he 67- 42 55: fisher . . . he sailed ~ himself . . .  
71: see—he ~ also; he ~ shipjoiner . . . . he ~ fowling-pieces,  
38 55: tall . . . . he ~ old . . . . his ~ presented ~ him; 56: sailed ~ ship-joiner—  
massive clean bearded tanfaced and handsome, he ~ fowling-pieces, presented 60: fisher—  
56-60: old—his 67-71: old—his ~ hand- he sailed ~ himself—he ~ ship-joiner—he  
some; ~ fowling-/pieces, presented ~ him; 67-71:  
39 55: him . . . . all ~ him . . . . they did fisher—he ~ himself—he ~ ship-joiner—he  
not love him by allowance . . . . they loved him ~ fowling-pieces, presented ~ him;  
with personal love; 56: him, they did not love 43 55: grandsons ~ fish you 56-60: grand-/  
him by allowance, they loved him with per- sons  
sonal love, 60: him—all 67-71: him—all ~ 44 55: him . . . . you 56-71: him—you ~  
boat, that  
45 55-60: perceived

To stop in company with the rest at evening is enough,  
 To be surrounded by beautiful, curious, breathing, laughing flesh is enough,  
 To pass among them or touch any one, or rest my arm ever so lightly round  
     his or her neck for a moment, what is this then?  
 I do not ask any more delight, I swim in it as in a sea. ○

There is something in staying close to men and women and looking on them,  
     and in the contact and odor of them, that pleases the soul well, 50  
 All things please the soul, but these please the soul well. ○

## 5

This is the female form,  
 A divine nimbus exhales from it from head to foot,  
 It attracts with fierce undeniable attraction,  
 I am drawn by its breath as if I were no more than a helpless vapor, all falls  
     aside but myself and it, 55  
 Books, art, religion, time, the visible and solid earth, and what was expected  
     of heaven or fear'd of hell, are now consumed,  
 Mad filaments, ungovernable shoots play out of it, the response likewise  
     ungovernable,  
 Hair, bosom, hips, bend of legs, negligent falling hands all diffused, mine too  
     diffused,  
 Ebb stung by the flow and flow stung by the ebb, love-flesh swelling and  
     deliciously aching,

47 55: beautiful curious breathing laughing  
 48 55: them . . . to ~ one . . . . to rest ~  
 moment . . . . what 56: them, to ~ one, to  
 rest ~ moment—what is this, then? 60, 71:  
 them, or ~ moment—what is this, then?  
 67: them, or ~ moment—what  
 49 55: delight . . . . I 56: it, as 60-71: de-  
 light—I ~ it, as  
 50 55: them and ~ them that 56: women,  
 and 60: women, and ~ Soul 67-71: women,  
 and ~ well;  
 51 60: Soul—but ~ Soul 67-71: soul—but  
 52 56: form! 67-71: form;  
 53 67-71: foot;  
 54 67-71: attraction!  
 55 55: vapor . . . . all 56-60: vapor—all

67-71: vapor—all ~ it;  
 56 55: time . . the ~ earth . . the atmos-  
 phere and the fringed clouds . . what was ~  
 feared of hell are 56-60: earth, the atmos-  
 phere and the clouds, what was ~ feared 67-  
 71: earth, the atmosphere and the clouds, and  
 ~ consumed;  
 57 55: it . . the 67: ungovernable! 71: it  
 —the ~ ungovernable;  
 58 55: hands—all diffused . . . . mine 56-  
 60: hands, all diffused—mine 67-71: hands,  
 all diffused—mine ~ diffused;  
 59 55: flow, and ~ ebb . . . . loveflesh 56:  
 flow, and 60: flow, and ~ ebb—love-flesh  
 67-71: flow, and ~ ebb—love-flesh ~ aching;

Limitless limpid jets of love hot and enormous, quivering jelly of love,  
 60 white-blow and delirious juice,  
 Bridegroom night of love working surely and softly into the prostrate dawn,  
 Undulating into the willing and yielding day,  
 Lost in the cleave of the clasping and sweet-flesh'd day. o

This the nucleus—after the child is born of woman, man is born of woman,  
 65 This the bath of birth, this the merge of small and large, and the outlet again. o

Be not ashamed women, your privilege encloses the rest, and is the exit of the  
 rest,  
 You are the gates of the body, and you are the gates of the soul. o

The female contains all qualities and tempers them,  
 She is in her place and moves with perfect balance,  
 70 She is all things duly veil'd, she is both passive and active,  
 She is to conceive daughters as well as sons, and sons as well as daughters. o

As I see my soul reflected in Nature,  
 As I see through a mist, One with inexpressible completeness, sanity, beauty,

60 55: enormous . . . . quivering ~ love  
 . . . white-/blow 67-71: juice;  
 61 55: Bridegroom-night 56-60: Bride-  
 groom-night of love, working 67-71: love,  
 working ~ dawn;  
 63 55: sweetfleshed 56: sweet-/fleshed 60:  
 sweet-fleshed  
 64 55: This is the nucleus . . . after ~  
 woman the man 56-60: This is the ~ woman,  
 the man 67-71: This is the ~ woman, the  
 man ~ woman;  
 65 55: This is the ~ birth . . . this is the ~  
 large and 56-71: This is the ~ birth—this is  
 the  
 66 55: women . . your ~ rest . . it is the  
 56: ashamed, women! your ~ rest, it is the 60-  
 67: ashamed, women—your 71: ashamed,  
 women—your ~ rest;  
 67 55: body and 56: soul! 60: Soul.  
 68 55: them . . . . she is in her place . . . .  
 she moves with perfect balance, 56: qualities,  
 and ~ them—she is in her place, she moves  
 with perfect balance, 60: qualities, and ~  
 them ~ she is in her place, and moves with  
 perfect balance, 67-71: qualities, and ~ them  
 —she is in her place, and moves with perfect

balance;

69 55-71: [Not present—part of 68]

70 55: veiled . . . . she ~ active . . . . she  
 is to conceive daughters as well as sons and sons  
 as well as daughters. 56: veiled, ~ active—  
 she is to conceive daughters as well as sons, and  
 sons as well as daughters. 60: veiled—she 67-  
 71: veil'd—she ~ active;

71 55-56: [Not present—part of 70]

72 55: nature . . . . as I see through a mist  
 one with inexpressible completeness and beauty  
 . . . . see the bent head and arms folded over the  
 breast . . . . the female I see, 56: nature, as I  
 see through a mist, one with inexpressible com-  
 pleteness and beauty—see the bent head and  
 arms folded over the breast, the female I see,  
 60: Soul ~ nature, 67-71: nature;

55: [The following line appears after 72:]  
 [1] I see the bearer of the great fruit  
 which is immortality . . . . the good  
 thereof is not tasted by roues, and never  
 can be.

56: [1] immortality—the

73 55-56: [Not present—part of 72] 60-71:  
 one ~ completeness and beauty,

See the bent head and arms folded over the breast, the Female I see. ◦

## 6

The male is not less the soul nor more, he too is in his place, 75  
 He too is all qualities, he is action and power,  
 The flush of the known universe is in him,  
 Scorn becomes him well, and appetite and defiance become him well,  
 The wildest largest passions, bliss that is utmost, sorrow that is utmost become  
 him well, pride is for him,  
 The full-spread pride of man is calming and excellent to the soul, 80  
 Knowledge becomes him, he likes it always, he brings every thing to the test  
 of himself,  
 Whatever the survey, whatever the sea and the sail he strikes soundings at last  
 only here,  
 (Where else does he strike soundings except here?) ◦

The man's body is sacred and the woman's body is sacred,  
 No matter who it is, it is sacred—is it the meanest one in the laborers' gang? 85  
 Is it one of the dull-faced immigrants just landed on the wharf?  
 Each belongs here or anywhere just as much as the well-off, just as much as you,  
 Each has his or her place in the procession. ◦

- 74 55-56: [Not present—part of 72] 60: breast—the female 67-71: head, and ~ breast—the female  
 75 55: soul, nor more . . . . he 56: soul, nor more—he 60: Soul, nor more—he 67-71: soul, nor more—he ~ place;  
 76 55: qualities . . . . he ~ power . . . . the flush of the known universe is in him, 56: power, the flush of the known universe is in him, 60: qualities—he 67-71: qualities—he ~ power;  
 77 55-56: [Not present—part of 76] 67-71: him;  
 78 55: well and 67-71: well;  
 79 55: The fiercest largest passions . . bliss ~ utmost and sorrow ~ well . . . . pride 56: The fiercest largest ~ utmost, become ~ well—pride 60: utmost, become ~ well—pride 67-71: utmost, become ~ well—pride ~ him;  
 80 55: fullspread ~ soul; 60: Soul; 67-71: soul;  
 81 55: him . . . . he ~ always . . . . he ~ everything 56: everything 60: him—he ~ always—he ~ everything 67-71: him—he ~ always—he ~ everything ~ himself;  
 82 55: survey . . whatever ~ sail, he 56-60: sail, he 67-71: sail, he ~ here;  
 83 55: [No parentheses] 56-67: soundings, except [No parentheses] 71: soundings, except  
 84 55: sacred . . . . it is no matter who, 56: sacred, and ~ sacred—it is no matter who, 60: sacred, and 67-71: sacred, and ~ sacred;  
 85 55-56: [Not present] 60-71: sacred;/  
 86 55: Is it a slave? Is ~ dullfaced 56-71: Is it a slave? Is  
 87 55: welloff . . . . just 56: anywhere, just 60: well-off—just 67-71: anywhere, just ~ well-off—just ~ you;

(All is a procession,  
90 The universe is a procession with measured and perfect motion.) ◦

Do you know so much yourself that you call the meanest ignorant?  
Do you suppose you have a right to a good sight, and he or she has no right  
to a sight?  
Do you think matter has cohered together from its diffuse float, and the soil  
is on the surface, and water runs and vegetation sprouts,  
For you only, and not for him and her? ◦

## 7

95 A man's body at auction,  
(For before the war I often go to the slave-mart and watch the sale,)  
I help the auctioneer, the sloven does not half know his business. ◦

Gentlemen look on this wonder,  
Whatever the bids of the bidders they cannot be high enough for it,  
100 For it the globe lay preparing quintillions of years without one animal or plant,  
For it the revolving cycles truly and steadily roll'd. ◦

In this head the all-baffling brain,  
In it and below it the makings of heroes. ◦

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

89 55, 60: [No parenthesis] 56: procession!  
[No parenthesis] 67: procession; [No parenthesis]  
71: procession;  
90 55: and beautiful motion. [No parenthesis]  
56: procession, with ~ and beautiful motion!  
[No parenthesis] 60-67: procession, with ~  
and beautiful motion. [No parenthesis] 71:  
procession, with ~ and beautiful motion.  
91 55: much that ~ the slave or the dullface  
ignorant? 56: much, that ~ the slave or the  
dull-face ignorant? 60-71: yourself, that ~  
the slave or the dull-face ignorant?  
92 55: sight . . . and  
93 55: diffused ~ surface and ~ sprouts for  
you . . . and not for him and her? 56: diffused  
~ runs, and ~ sprouts, for you, and not for  
him and her? 60: diffused float—and ~ runs,  
and 67-71: float—and ~ runs, and

94 55-56: [Not present—part of 93]  
95 55: A slave at auction! 56-60: auction!  
67-71: man's Body at auction;  
96 55-71: [Not present]  
97 55: auctioneer . . . the 56-71: auction-  
eer—the  
98 55: this curious creature, 56-71: Gentle-  
men, look ~ wonder!  
99 55: for him, 56-60: bidders, they 67-71:  
bidders, they ~ it;  
100 55: For him 56-60: years, without 67-  
71: years, without ~ plant;  
101 55: For him ~ rolled. 56-60: rolled.  
102 55: In that ~ allbaffling 67-71: brain;  
103 55-56: it the making of the attributes of  
60: it, the making of the attributes of 67-71:  
it, the  
104 55: red black or white . . . they are

They shall be stript that you may see them. ○ 105

Exquisite senses, life-lit eyes, pluck, volition,  
Flakes of breast-muscle, pliant backbone and neck, flesh not flabby, good-sized  
arms and legs,  
And wonders within there yet. ○

Within there runs blood,  
The same old blood! the same red-running blood! 110  
There swells and jets a heart, there all passions, desires, reachings, aspirations,  
(Do you think they are not there because they are not express'd in parlors and  
lecture-rooms?) ○

This is not only one man, this the father of those who shall be fathers in their  
turns,  
In him the start of populous states and rich republics,  
Of him countless immortal lives with countless embodiments and  
enjoyments. ○ 115

How do you know who shall come from the offspring of his offspring through  
the centuries?  
(Who might you find you have come from yourself, if you could trace back  
through the centuries?) ○

## 8

A woman's body at auction,

- very cunning ~ nerve; 56-60: white—they are so cunning 67-71: white—they are so cunning ~ nerve;  
105 60-71: stript, that  
106 55: lifelit  
107 55: breastmuscle, ~ goodsized 56-60, 71: back-bone 67: back-bone ~ good sized  
109 55: runs his blood . . . . the same old blood . . the same red running blood; 56: blood—the same old blood! the same red running blood!  
110 55-56: [Not present—part of 109] 60-71: blood!/The  
111 55: jets his heart . . . . There ~ pas- sions and desires . . all reachings and aspira- tions: 56-60: heart—there 67-71: heart—there ~ aspirations;  
112 55-60: expressed [No parentheses] 67-71: [No parentheses]  
113 55: man . . . . he is the 56-60: man—this is the 67-71: man—this is the ~ turns;  
114 67-71: republics;  
115 56-71: lives, with  
116 Copy-text: his off-/spring  
117 55: yourself if [No parentheses] 56-71: [No parentheses]  
118 55: woman at auction, 56-60: auction! 67-71: woman's Body ~ auction!

She too is not only herself, she is the teeming mother of mothers,  
 120 She is the bearer of them that shall grow and be mates to the mothers. o

Have you ever loved the body of a woman?

Have you ever loved the body of a man?

Do you not see that these are exactly the same to all in all nations and times  
 all over the earth? o

If any thing is sacred the human body is sacred,  
 125 And the glory and sweet of a man is the token of manhood untainted,  
 And in man or woman a clean, strong, firm-fibred body, is more beautiful  
 than the most beautiful face. o

Have you seen the fool that corrupted his own live body? or the fool that  
 corrupted her own live body?

For they do not conceal themselves, and cannot conceal themselves. o

## 9

O my body! I dare not desert the likes of you in other men and women, nor  
 the likes of the parts of you,

- 119 55: herself . . . . she 60: herself—she  
 67-71: herself—she ~ mothers;
- 120 55: [The following lines appear after  
 120:]  
 [1] Her daughters or their daughters'  
 daughters . . who knows who shall mate  
 with them?  
 [2] Who knows through the centuries  
 what heroes may come from them?  
 [3] In them and of them natal love . . . .  
 in them the divine mystery . . . . the  
 same old beautiful mystery. [Space be-  
 tween [2] and [3]]  
 56-60: [1] daughters, or ~ daughters—  
 who [3] them, and of them, natal love  
 —in ~ mystery, the
- 121 55: loved a woman? 67-71: the Body  
 55: [The following line appears after  
 121:]  
 [1] Your mother . . . . is she living?  
 Have you been much with her? and has  
 she been much with you?
- 122 55: [Not present] 67-71: the Body  
 56: [The following lines appear after  
 122:]
- [1] Your father, where is your father?  
 [2] Your mother, is she living? Have you  
 been much with her? and has she been  
 much with you?  
 60-71: [1] father—where [2] mother—  
 is ~ have
- 123 56-67: all, in ~ times, all 71: —Do  
 ~ all, in ~ times, all
- 124 55: If life and the soul are sacred ~  
 sacred; 56-71: sacred, the
- 125 60: man, is 67-71: man, is ~ untainted;
- 126 55: strong firmfibred body is beautiful as  
 the most 56: body, is beautiful as the most  
 60-71: woman, a ~ body, is beautiful as the  
 most
- 128 55: [The following lines appear after  
 128:]  
 [1] Who degrades or defiles the living  
 human body is cursed,  
 [2] Who degrades or defiles the body of  
 the dead is not more cursed. [Poem ends  
 here]
- 129-164 55: [Not present]
- 129 56: you! 60: you; 67-71: Body! ~ you;

I believe the likes of you are to stand or fall with the likes of the soul, (and  
that they are the soul,) 130  
I believe the likes of you shall stand or fall with my poems, and that they are  
my poems,  
Man's, woman's, child's, youth's, wife's, husband's, mother's, father's, young  
man's, young woman's poems,  
Head, neck, hair, ears, drop and tympan of the ears,  
Eyes, eye-fringes, iris of the eye, eyebrows and the waking or sleeping of the lids,  
Mouth, tongue, lips, teeth, roof of the mouth, jaws, and the jaw-hinges, 135  
Nose, nostrils of the nose, and the partition,  
Cheeks, temples, forehead, chin, throat, back of the neck, neck-slue,  
Strong shoulders, manly beard, scapula, hind-shoulders, and the ample  
side-round of the chest,  
Upper-arm, armpit, elbow-socket, lower-arm, arm-sinews, arm-bones,  
Wrist and wrist-joints, hand, palm, knuckles, thumb, forefinger, finger-joints,  
finger-nails, 140  
Broad breast-front, curling hair of the breast, breast-bone, breast-side,  
Ribs, belly, backbone, joints of the backbone,  
Hips, hip-sockets, hip-strength, inward and outward round, man-balls,  
man-root,  
Strong set of thighs, well carrying the trunk above,  
Leg-fibres, knee, knee-pan, upper-leg, under-leg, 145  
Ankles, instep, foot-ball, toes, toe-joints, the heel;  
All attitudes, all the shapeliness, all the belongings of my or your body or of  
any one's body, male or female,  
The lung-sponges, the stomach-sac, the bowels sweet and clean,  
The brain in its folds inside the skull-frame,  
Sympathies, heart-valves, palate-valves, sexuality, maternity, 150  
Womanhood, and all that is a woman, and the man that comes from woman,

130 56: of the soul,/ 60: Soul, ~ Soul,  
67-71: Soul, ~ Soul;)

131 56: poems—for they are poems, 60-71:  
poems—and ~ are poems,

132 67-71: poems;

134 56-71: eye-brows,

135 Copy-text: jaw-/hinges,

137 Copy-text: neck-/slue,

138 56: hind-/shoulders, 71: chest. [Prob-  
able broken comma]

139 56-71: arm-pit, ~ arm-/sinews, Copy-  
text: arm-/bones,

140 56: forefinger, finger-balls, finger-joints,  
60-71: fore-finger, finger-balls, finger-joints,  
[67: finger-/nails,]

142 56-60, 71: back-bone, ~ back-bone, 67:  
of the back-bone,

143 56: out-/ward Copy-text: man-/balls,

145 71: under leg,

146 56-60: heel,

147 56-71: body, or

150 56: sexuality maternity,

151 56-71: woman—and

The womb, the teats, nipples, breast-milk, tears, laughter, weeping, love-looks,  
 love-perturbations and risings,  
 The voice, articulation, language, whispering, shouting aloud,  
 Food, drink, pulse, digestion, sweat, sleep, walking, swimming,  
 155 Poise on the hips, leaping, reclining, embracing, arm-curving and tightening,  
 The continual changes of the flex of the mouth, and around the eyes,  
 The skin, the sunburnt shade, freckles, hair,  
 The curious sympathy one feels when feeling with the hand the naked meat  
 of the body,  
 The circling rivers the breath, and breathing it in and out,  
 The beauty of the waist, and thence of the hips, and thence downward toward  
 160 the knees,  
 The thin red jellies within you or within me, the bones and the marrow in the  
 bones,  
 The exquisite realization of health;  
 O I say these are not the parts and poems of the body only, but of the soul,  
 O I say now these are the soul! o

## Faces.

### I

Sauntering the pavement or riding the country by-road, lo, such faces!  
 Faces of friendship, precision, caution, suavity, ideality,

155 56: arm-curving, and 60: arm-/curving,  
 and 67-71: arm-/curving  
 157 56-71: sun-burnt  
 158 56: feels, when ~ meat of his own body  
 or another person's body, 60: feels, when ~  
 meat of his own body, or another person's body,  
 67-71: feels, when  
 159 56-71: rivers, the  
 160 Copy-text: down-/ward  
 161 56-71: you, or ~ me—the bones, and

162 56-60: health,  
 163 56: O I think these 60: say now these ~  
 Soul, 67-71: say, these ~ Body, ~ Soul,  
 164 56: O I think these 60: say these ~  
 Soul! 67-71: Soul!  
 56: [The following line appears after  
 164:]  
 [1] If these are not the soul, what is the  
 soul?

*Title:* 55; *Untitled.* 56: 27—Poem of Faces.  
 60: LEAF OF FACES. 67: A LEAF OF FACES. 71:  
 FACES. 55-56: [No stanza or section numbers]  
 60: [Stanza numbers] 67-71: [Stanza and  
 section numbers]

1 55: byroad here then are faces, 56: by-road,  
 here then are faces! 60: pavement, or ~ by-/  
 road, here then are faces! 67-71: pavement,  
 or ~ by-/road—lo! such  
 2 67-71: ideality;

The spiritual-prescient face, the always welcome common benevolent face,  
 The face of the singing of music, the grand faces of natural lawyers and judges  
     broad at the back-top,  
 The faces of hunters and fishers bulged at the brows, the shaved blanch'd faces  
     of orthodox citizens, 5  
 The pure, extravagant, yearning, questioning artist's face,  
 The ugly face of some beautiful soul, the handsome detested or despised face,  
 The sacred faces of infants, the illuminated face of the mother of many  
     children,  
 The face of an amour, the face of veneration,  
 The face as of a dream, the face of an immobile rock, 10  
 The face withdrawn of its good and bad, a castrated face,  
 A wild hawk, his wings clipp'd by the clipper,  
 A stallion that yielded at last to the thongs and knife of the gelder. o

Sauntering the pavement thus, or crossing the ceaseless ferry, faces and faces  
     and faces,  
 I see them and complain not, and am content with all. o 15

2

Do you suppose I could be content with all if I thought them their own  
     finale? o

This now is too lamentable a face for a man,  
 Some abject louse asking leave to be, cringing for it,

- |  |  |
|--|--|
| <p>3 55: spiritual prescient 56-67: spiritual prescient face—the ~ welcome, common, benevolent 71: spiritual, prescient face—the ~ welcome, common, benevolent</p> <p>4 55: backtop, 56: music—the ~ judges, broad 60: music—the ~ judges, broad ~ back-/top, 67-71: music—the ~ judges, broad ~ back-/top;</p> <p>5 55: fishers, bulged ~ brows . . . . the ~ blanched 56-60: fishers, bulged ~ brows—the ~ blanched 67-71: fishers, bulged ~ brows—the ~ citizens;</p> <p>6 55: pure extravagant yearning questioning 67-71: face;</p> <p>7 55: The welcome ugly ~ soul . . . . the 60: Soul, the 67-71: Soul, the ~ face;</p> <p>8 55: infants . . . . the 67-71: children;</p> | <p>9 55: amour . . . . the 67-71: veneration;</p> <p>10 55: dream . . . . the 67-71: rock;</p> <p>11 55: bad . . a 67-71: face;</p> <p>12 55: hawk . . his ~ clipped 56-60: clipped 67-71: clipper;</p> <p>14 55: pavement or crossing ~ ferry, here then are faces; 56: pavement or crossing ~ ferry, here then are faces! 60: pavement, or crossing ~ ferry, here then are faces, 67-71: pavement, thus, ~ ferry, faces, and faces, and faces:</p> <p>15 55: not and 56, 67-71: them, and</p> <p>16 55-56: finale? 60-71: all, if ~ finale?</p> <p>17 55, 67-71: man;</p> <p>18 55: be . . cringing 60: louse, asking ~ be—cringing 67-71: louse, asking ~ be—cringing ~ it;</p> |
|--|--|

Some milk-nosed maggot blessing what lets it wrig to its hole. ◦

- 20 This face is a dog's snout sniffing for garbage,  
Snakes nest in that mouth, I hear the sibilant threat. ◦

This face is a haze more chill than the arctic sea,  
Its sleepy and wobbling icebergs crunch as they go. ◦

- 25 This is a face of bitter herbs, this an emetic, they need no label,  
And more of the drug-shelf, laudanum, caoutchouc, or hog's-lard. ◦

This face is an epilepsy, its wordless tongue gives out the unearthly cry,  
Its veins down the neck distend, its eyes roll till they show nothing but their  
whites,  
Its teeth grit, the palms of the hands are cut by the turn'd-in nails,  
The man falls struggling and foaming to the ground, while he speculates  
well. ◦

- 30 This face is bitten by vermin and worms,  
And this is some murderer's knife with a half-pull'd scabbard. ◦

This face owes to the sexton his dismalest fee,  
An unceasing death-bell tolls there. ◦

## 3

Features of my equals would you trick me with your creas'd and cadaverous  
march?

- |  |  |                           |  |
|--|--|---------------------------|--|
| 19   | 55: milknosed                                | 60-71: maggot, blessing   | turned-in                                    |
| 20   | 55-56: garbage;                              | 60: sniffing for garbage; | 29 55-71: ground while                       |
|  | 67-71: snout, sniffing ~ garbage;            |                           | 31 55: halfpulled                            |
| 21   | 55: mouth . . . I                            | 60-71: mouth—I            | 56: half-/pulled                             |
| 22   | 67-71: sea;                                  |                           | 60: half-pulled                              |
| 23   | 55-71: wobbling                              |                           | 71: knife, with                              |
| 24   | 55: herbs . . . . this ~ emetic . . . . they |                           | 32 67-71: fee;                               |
| 60: herbs—this ~ emetic—they                   | 67-71: herbs                                 |                           | 33 55: deathbell                             |
| —this ~ emetic—they ~ label;                   |  |                           | 55: [The following line—between spaces—      |
| 25 55: drugshelf . . . laudanum, ~ hog's lard. |  |                           | appears after 33:]                           |
| 26 55: epilepsy advertising and doing business |  |                           | [1] Those are really men! . . . . the bosses |
| . . . . its                                    |  |                           | and tufts of the great round globe!          |
| 27 55: distend . . . . its                     |  |                           | 56: [1] Those then are ~ men, the            |
| 28 55: grit . . the ~ turned-in                | 56-60:                                       |                           | 60-71: [1] Those then are ~ men—the          |
|  |  |                           | 34 55-60: equals, would ~ creased            |
|  |  |                           | 67-71: equals, would                         |

Well, you cannot trick me. ○ 35

I see your rounded never-erased flow,  
I see 'neath the rims of your haggard and mean disguises. ○

Splay and twist as you like, poke with the tangling fores of fishes or rats,  
You'll be unmuzzled, you certainly will. ○

I saw the face of the most smear'd and slobbering idiot they had at the asylum, 40  
And I knew for my consolation what they knew not,  
I knew of the agents that emptied and broke my brother,  
The same wait to clear the rubbish from the fallen tenement,  
And I shall look again in a score or two of ages,  
And I shall meet the real landlord perfect and unharm'd, every inch as good  
as myself. ○ 45

4

The Lord advances, and yet advances,  
Always the shadow in front, always the reach'd hand bringing up the  
laggards. ○

Out of this face emerge banners and horses—O superb! I see what is coming,  
I see the high pioneer-caps, see staves of runners clearing the way,  
I hear victorious drums. ○ 50

This face is a life-boat,  
This is the face commanding and bearded, it asks no odds of the rest,

35 55: Well then you  
36 67: flow; 71: rounded, never-erased flow;  
37 55-71: neath  
38 55: like . . . . poke 56-60: like—poke  
67-71: like—poke ~ rats;  
39 55: unmuzzled . . . . you  
40 55-60: smeared 67-71: asylum;  
41 55, 67-71: not;  
42 60: And I  
43 55, 67-71: tenement;  
45 55-56: unharmed, 60: landlord, perfect  
~ un-/harmed, 67-71: landlord, perfect

46 55: advances and ~ advances: 56: ad-  
vances! 67-71: advances;  
47 55: front . . . . always ~ reached 56:  
front! always ~ reached ~ laggards! 60:  
front—always ~ reached 67: front—always  
71: front—always ~ hand, bringing  
48 55: horses . . . . O superb! . . . . I 67-  
71: coming;  
49 55: pioneer-caps . . . . I see the 56-71:  
pioneer-caps—I see the  
51 55: lifeboat; 67-71: life-boat;  
52 55: bearded . . . . it ~ rest; 67-71: rest;

This face is flavor'd fruit ready for eating,  
This face of a healthy honest boy is the programme of all good. ◦

- 55 These faces bear testimony slumbering or awake,  
They show their descent from the Master himself. ◦

Off the word I have spoken I except not one—red, white, black, are all deific,  
In each house is the ovum, it comes forth after a thousand years. ◦

- 60 Spots or cracks at the windows do not disturb me,  
Tall and sufficient stand behind and make signs to me,  
I read the promise and patiently wait. ◦

- This is a full-grown lily's face,  
She speaks to the limber-hipp'd man near the garden pickets,  
*Come here* she blushing cries, *Come nigh to me limber-hipp'd man,*  
65 *Stand at my side till I lean as high as I can upon you,*  
*Fill me with albescent honey, bend down to me,*  
*Rub to me with your chafing beard, rub to my breast and shoulders.* ◦

## 5

The old face of the mother of many children,  
Whist! I am fully content. ◦

- 70 Lull'd and late is the smoke of the First-day morning,  
It hangs low over the rows of trees by the fences,  
It hangs thin by the sassafras and wild-cherry and cat-brier under them. ◦

53 55: flavored ~ eating; 56-60: flavored fruit, ready 67-71: fruit, ready ~ eating;  
55 67: awake; 71: testimony, slumbering or awake;  
57 55: one . . . . red white or black, all are deific, 56: black, all are deific, 67-71: deific;  
58 55: ovum . . . . it 60-71: ovum—it  
59 67-71: me;  
60 55: me; 60: behind, and 67-71: behind, and ~ me;  
61 60-71: promise, and  
62 55: fullgrown  
63 55: limber-hip'd  
64 55: here, she ~ cries . . . . Come ~ limber-hip'd man and give me your finger and

thumb, [rom] 56: here, she ~ cries—Come ~ me, limber-hipp'd man, and give me your finger and thumb, [rom] 60: here, she ~ cries—Come ~ me, limber-hipp'd man, and give me your finger and thumb, 67-71: here, she ~ cries—Come ~ me, limber-hipp'd  
65 55-56: [rom]  
66 55: honey . . . . bend [rom] 56: [rom]  
67 55: beard . . rub [rom] 56: [rom]  
68 55: children: 56-71: children!  
70 55-56: Lulled ~ the Sabbath morning, 60: Lulled ~ the First Day  
72 55: sassafras, the wildcherry and the catbrier 56-71: sassafras, the wild-cherry, and the cat-brier

I saw the rich ladies in full dress at the soiree,  
 I heard what the singers were singing so long,  
 Heard who sprang in crimson youth from the white froth and the  
     water-blue. ○ 75

Behold a woman!  
 She looks out from her quaker cap, her face is clearer and more beautiful than  
     the sky. ○

She sits in an armchair under the shaded porch of the farmhouse,  
 The sun just shines on her old white head. ○

Her ample gown is of cream-hued linen, 80  
 Her grandsons raised the flax, and her grand-daughters spun it with the distaff  
     and the wheel. ○

The melodious character of the earth,  
 The finish beyond which philosophy cannot go and does not wish to go,  
 The justified mother of men. ○

## Song of the Answerer.

### I

Now list to my morning's romanza, I tell the signs of the Answerer,  
 To the cities and farms I sing as they spread in the sunshine before me. ○

74 55: what the run of poets were saying so	~ grand-/daughters
77 55: cap . . . . her 56-71: cap—her	82 55-56: earth!
78 56-71: arm-chair, under ~ farm-house,	83 55: go! 56: go, and ~ go! 60-71: go,
80 55: creamhued	and
81 55, 71: granddaughters 56-60: grand-sons	84 55-56: men!

*Title:* 55: *Lines 3-52: Untitled.* 56: *Lines 3-52: 14—Poem of The Poet. Lines 54-66, 69-83: 19—Poem of The Singers, and of The Words of Poems.* 60: *Lines 3-52: Leaves of Grass. 3. Lines 54-66, 69-83: Leaves of Grass. 6. 67: Lines 1-52: NOW LIST TO MY MORNING'S ROMANZA. Lines 53-66, 69-83: THE INDICATIONS. 71: Lines 1-52: NOW LIST TO MY MORNING'S ROMANZA. Lines 53-83: THE INDICATIONS.* [The first two poems in the 71 cluster

THE ANSWERER.] 81: *Lines 1-83: Song of the Answerer. 55-56: [No stanza or section numbers] 60-67: [Stanza numbers] 71: [Stanza and section numbers for NOW LIST TO MY MORNING'S ROMANZA.; stanza numbers only for THE INDICATIONS.]* 1 55-60: [Not present] 67: romanza;/ 71: romanza—I ~ Answerer; 2 55-60: [Not present] 67-71: sing, as

A young man comes to me bearing a message from his brother,  
 How shall the young man know the whether and when of his brother?  
 5 Tell him to send me the signs. ○

And I stand before the young man face to face, and take his right hand in my  
 left hand and his left hand in my right hand,  
 And I answer for his brother and for men, and I answer for him that answers  
 for all, and send these signs. ○

Him all wait for, him all yield up to, his word is decisive and final,  
 Him they accept, in him lave, in him perceive themselves as amid light,  
 10 Him they immerse and he immerses them. ○

Beautiful women, the haughtiest nations, laws, the landscape, people, animals,  
 The profound earth and its attributes and the unquiet ocean, (so tell I my  
 morning's romanza,)

All enjoyments and properties and money, and whatever money will buy,  
 The best farms, others toiling and planting and he unavoidably reaps,  
 The noblest and costliest cities, others grading and building and he domiciles  
 15 there,  
 Nothing for any one but what is for him, near and far are for him, the ships  
 in the offing,  
 The perpetual shows and marches on land are for him if they are for  
 anybody. ○

3 55-60: man came to me with a 67: man came ~ brother; 71: brother;

4 55-67: How should

6 55: And I stood ~ and took 56-67: And I stood ~ and took ~ hand, and 71: hand, and

7 55: answered ~ men . . . . and I answered for the poet, and sent 56: answered ~ brother, and ~ answered for the poet, and sent 60: answered ~ brother, and ~ answered for THE POET, and sent 67: answer'd ~ brother, and ~ answer'd for THE POET, and sent 71: brother, and

8 55: for . . . . him ~ to . . . . his 60-71: for—him ~ to—his 71: [Section 2 begins with 8]

9 55: accept . . . . in ~ lave . . . . in 56-71: themselves, as

10 55-71: immerse, and

11 55: people and animals,

12 55-60: attributes, and ~ ocean,/ 67-71: attributes, and ~ romanza;)

13 55-56, 67-71: properties, and 60: properties, and ~ what-/ever

14 55: farms . . . . others ~ planting, and 56: planting, and 60-71: farms—others ~ planting, and

15 55: cities . . . . others ~ building, and ~ there; 56: building, and 60-67: cities—others ~ building, and 71: cities—others ~ building, and ~ there;

16 55: him . . . . near ~ him,/ 56-60: one, but ~ him—near ~ him,/ 67-71: one, but ~ him—near

17 55: The ships in the offing . . . . the perpetual ~ any body. 56: The ships in the offing, the perpetual ~ land, are ~ him, if ~ any body. 60: The ships in the offing—the perpetual ~ land, are ~ him, if ~ any body. 67-71: land, are ~ him, if ~ any body.

He puts things in their attitudes,  
 He puts to-day out of himself with plasticity and love,  
 He places his own times, reminiscences, parents, brothers and sisters, associa-  
 tions, employment, politics, so that the rest never shame them afterward,  
 nor assume to command them. ○ 20

He is the Answerer,  
 What can be answer'd he answers, and what cannot be answer'd he shows how  
 it cannot be answer'd. ○

A man is a summons and challenge,  
 (It is vain to skulk—do you hear that mocking and laughter? do you hear the  
 ironical echoes?) ○

Books, friendships, philosophers, priests, action, pleasure, pride, beat up and  
 down seeking to give satisfaction, 25  
 He indicates the satisfaction, and indicates them that beat up and down also. ○

Whichever the sex, whatever the season or place, he may go freshly and gently  
 and safely by day or by night,  
 He has the pass-key of hearts, to him the response of the prying of hands on  
 the knobs. ○

His welcome is universal, the flow of beauty is not more welcome or universal  
 than he is,  
 The person he favors by day or sleeps with at night is blessed. ○ 30

Every existence has its idiom, every thing has an idiom and tongue,

- 18 67-71: attitudes;  
 19 55: today 56: today ~ himself, with 60: himself, with 67-71: himself, with ~ love;  
 20 55: own city, times, ~ associations employment and politics, so 56, 67-71: own city, times, 60: own city, times, ~ after-/ward,  
 21 55-60: answerer, 67-71: answerer;  
 22 55: answered ~ answered ~ answered. 56: answered ~ answered, he ~ answered. 60: answered he answers—and ~ answered, he ~ answered. 67-71: answers—and ~ answer'd, he  
 23 56-71: challenge; 71: [Section 3 begins with 23]  
 24 55: skulk . . . . Do ~ Do [No parentheses] 56: skulk—Do ~ Do [No parentheses] 60-71: skulk—Do ~ Do  
 25 55: Books friendships philosophers priests action pleasure pride beat ~ satisfaction; 56-60: down, seeking 67-71: down, seeking ~ satisfaction;  
 27 55: sex . . . whatever ~ place he 56-60: safely, by 67-71: safely, by ~ night;  
 28 55: passkey of hearts . . . . to 56-71: hearts—to  
 29 55: universal . . . . the 56-60: universal—the 67-71: universal—the ~ is;  
 30 71: day, or ~ night, is  
 31 55: idiom . . . . every ~ tongue; 60: idiom—everything 67-71: idiom—everything ~ tongue; 71: [Section 4 begins with 31]

He resolves all tongues into his own and bestows it upon men, and any man  
 translates, and any man translates himself also,  
 One part does not counteract another part, he is the joiner, he sees how they  
 join. ◦

He says indifferently and alike *How are you friend?* to the President at his  
 levee,  
 35 And he says *Good-day my brother*, to Cudge that hoes in the sugar-field,  
 And both understand him and know that his speech is right. ◦

He walks with perfect ease in the capitol,  
 He walks among the Congress, and one Representative says to another, *Here  
 is our equal appearing and new.* ◦

Then the mechanics take him for a mechanic,  
 And the soldiers suppose him to be a soldier, and the sailors that he has follow'd  
 40 the sea,  
 And the authors take him for an author, and the artists for an artist,  
 And the laborers perceive he could labor with them and love them,  
 No matter what the work is, that he is the one to follow it or has follow'd it,  
 No matter what the nation, that he might find his brothers and sisters there. ◦

45 The English believe he comes of their English stock,  
 A Jew to the Jew he seems, a Russ to the Russ, usual and near, removed from  
 none. ◦

Whoever he looks at in the traveler's coffee-house claims him,

- 32 55: own, and ~ men . . . and ~ translates . . . and ~ also: 56-60: own, and 67-71: own, and ~ also;  
 33 55: part . . . . He ~ joiner . . . he 56: part—he 60-71: part—he ~ joiner—he  
 34 55: alike, How ~ friend? [rom] 56: alike, How ~ you, friend? [rom] 60-71: alike, *How ~ you, friend?*  
 35 55: Good day ~ brother, [rom] ~ sugar-field; 56: says, Good-day, my brother! [rom] to 60-71: says, *Good-day, my brother!* to  
 36 56-71: him, and  
 37 67-71: Capitol,  
 38 55: Congress . . . . and ~ representative ~ Here ~ new. [rom] 56: representative ~ Here ~ new. [rom] 60-67: representative ~ *equal, appearing* 71: *equal, appearing*  
 40 55: to be a captain . . . . and ~ followed 56-60: to be a captain, and ~ followed  
 41 55: author . . . . and  
 42 55, 67-71: them;  
 43 55: he is one ~ followed 56-60: it, or ~ followed 67-71: it, or  
 46 55: seems . . . . a ~ Russ . . . . usual ~ near . . . removed 56-71: seems—a ~ Russ—usual  
 47 55: coffeehouse 56: coffee-/house 60: traveller's

The Italian or Frenchman is sure, the German is sure, the Spaniard is sure,  
and the island Cuban is sure,

The engineer, the deck-hand on the great lakes, or on the Mississippi or  
St. Lawrence or Sacramento, or Hudson or Paumanok sound, claims  
him. ◦

The gentleman of perfect blood acknowledges his perfect blood, 50  
The insulter, the prostitute, the angry person, the beggar, see themselves in the  
ways of him, he strangely transmutes them,  
They are not vile any more, they hardly know themselves they are so grown. ◦

## 2

The indications and tally of time,  
Perfect sanity shows the master among philosophs, 55  
Time, always without break, indicates itself in parts,  
What always indicates the poet is the crowd of the pleasant company of singers,  
and their words,  
The words of the singers are the hours or minutes of the light or dark, but the  
words of the maker of poems are the general light and dark,  
The maker of poems settles justice, reality, immortality,

48 55: sure, and the German is sure, and the Spaniard is sure . . . . and ~ sure. 56: sure, and the German is sure, and the Spaniard ~ sure. 60-71: sure, and the German is sure, and the Spaniard ~ sure;

49 55: deckhand ~ lakes or ~ St Lawrence ~ Sacramento or Hudson or Delaware claims him. 56: Mississippi, or St. Lawrence, or ~ Hudson, or Delaware, claims him. 60-71: Mississippi, or St. Lawrence, or ~ Hudson, or ~ Sound, claims

50 67-71: blood;

51 55: him . . . . he 56-71: him—he

52 55: more . . . . they ~ themselves, they 56-71: more—they ~ themselves, they 67-71: [Poem ends here]

55: [The following lines appear after 52:]

[1] You think it would be good to be the writer of melodious verses,

[2] Well it would be good to be the writer of melodious verses;

[3] But what are verses beyond the flow-

ing character you could have? . . . . or beyond beautiful manners and behaviour? [4] Or beyond one manly or affectionate deed of an apprenticeboy? . . or old woman? . . or man that has been in prison or is likely to be in prison? [Poem ends here]

56: [1] Do you ~ verses? [2] Well, it [3] have? or [4] apprentice-boy? or ~ woman? or ~ prison, or

60: [1] Do you ~ verses? [2] Well, it [3] have? or ~ behavior? [4] apprentice-boy? or ~ woman? or ~ prison, or

53 56-60: [Not present] 67-71: indications, and ~ time; 67-71: [The Indications. begins here—with stanza numbers only]

54 67-71: philosophs;

55 56-60: without flaw, indicates 67-71: without flaw, indicates ~ parts;

56 56-60: poet, is 67-71: poet, is ~ words;

57 56: dark—but ~ are the complete light

60: dark—but 67-71: dark—but ~ dark;

His insight and power encircle things and the human race,  
60 He is the glory and extract thus far of things and of the human race. ◦

The singers do not beget, only the Poet begets,  
The singers are welcom'd, understood, appear often enough, but rare has the  
day been, likewise the spot, of the birth of the maker of poems, the  
Answerer,  
(Not every century nor every five centuries has contain'd such a day, for all  
its names.) ◦

The singers of successive hours of centuries may have ostensible names, but the  
name of each of them is one of the singers,  
The name of each is, eye-singer, ear-singer, head-singer, sweet-singer,  
65 night-singer, parlor-singer, love-singer, weird-singer, or  
something else. ◦

All this time and at all times wait the words of true poems,  
The words of true poems do not merely please,  
The true poets are not followers of beauty but the august masters of beauty;  
The greatness of sons is the exuding of the greatness of mothers and fathers,  
70 The words of true poems are the tuft and final applause of science. ◦

Divine instinct, breadth of vision, the law of reason, health, rudeness of body,  
withdrawnness,  
Gayety, sun-tan, air-sweetness, such are some of the words of poems. ◦

60 56: extract, thus far, of 60-67: extract,  
thus far, of things, and 71: far, of things,  
and

61 56: beget—only ~ poet 60: beget—only  
THE POET 67-71: beget—only ~ POET begets;  
62 56-60: welcomed, ~ enough—but ~  
poems,/ 67: enough—but ~ poems,/ 71:  
enough—but

63 56-60: century, or ~ centuries, has con-  
tained [No parentheses] 67: century, or ~  
centuries, has [No parentheses] 71: century,  
or ~ centuries, has

65 56: is, a heart-singer, eye-singer, hymn-  
singer, law-singer, ear-singer, head-/singer,  
sweet-singer, wise-singer, droll-/singer, thrift-  
singer, sea-singer, wit-singer, echo-singer, par-  
lor-singer, love-singer, passion-singer, mystic-  
singer, weeping-singer, fable-singer, item-singer,  
or something 60: is, a heart-singer, eye-singer,  
hymn-/singer, law-singer, ear-singer, head-

singer, sweet-/singer, wise-singer, droll-singer,  
thrift-singer, sea-/singer, wit-singer, echo-singer,  
parlor-singer, love-/singer, passion-singer, mystic-  
singer, fable-singer, item-singer, weeping-  
singer, or something 67-71: head-/singer,  
sweet-singer, echo-singer, parlor-singer, love-  
singer, or something Copy-text: sweet-/singer,  
66 56-67: time, and ~ times, wait ~ words  
of poems; 71: time, and ~ times, wait ~  
poems;

67 56-67: [Not present]

68 56-67: [Not present] 71: beauty, but

70 56-71: words of poems

71 56: withdrawnness, gaiety, sun-tan, air-  
sweetness—such are the words of poems. 60-  
67: withdrawnness, gayety, sun-tan, air-sweet-  
ness—such are some of the words of poems.

72 56-67: [Not present—part of 71] 71:  
air-sweetness—such

The sailor and traveler underlie the maker of poems, the Answerer,  
The builder, geometer, chemist, anatomist, phrenologist, artist, all these  
underlie the maker of poems, the Answerer. ○

The words of the true poems give you more than poems, 75  
They give you to form for yourself poems, religions, politics, war, peace, be-  
havior, histories, essays, daily life, and every thing else,  
They balance ranks, colors, races, creeds, and the sexes,  
They do not seek beauty, they are sought,  
Forever touching them or close upon them follows beauty, longing, fain,  
love-sick. ○

They prepare for death, yet are they not the finish, but rather the outset, 80  
They bring none to his or her terminus or to be content and full,  
Whom they take they take into space to behold the birth of stars, to learn one  
of the meanings,  
To launch off with absolute faith, to sweep through the ceaseless rings and  
never be quiet again. ○

73 56, 67: poems./ 60: traveller ~ poems./  
71: answerer;

74 56: geometer, mathematician, astronomer,  
melodist, philosopher, chemist, anatomist, spirit-  
ualist, language-searcher, geologist, phrenolo-  
gist, artist—all ~ poems./ 60: geometer,  
mathematician, astronomer, melodist, chemist,  
anatomist, spiritualist, language-searcher, geol-  
ogist, phrenologist, artist—all these ~ poems./  
67: artist—all ~ poems./ 71: artist—all ~  
poems, the answerer.

75 56-60: words of poems

76 56: behaviour, ~ essays, romances, and  
60: essays, romances, and everything 67-71:  
yourself, poems, ~ essays, romances, and

everything

78 56: sought—forever touching them, or  
close upon them, follows beauty, longing, fain,  
lovesick; 60-71: beauty—they

79 56: [Not present—part of 78; no space  
between 78 and next line] 60-71: them, or ~  
them, follows

80 56: † They are not the finish, 60-71:  
death—yet

81 56: terminus, or 60-71: terminus, or ~  
full;

82 56-60, 71: take, they ~ space, to 67:  
take, they ~ space, to ~ stars, to behold one

83 56-71: faith—to ~ rings, and

## Europe,

*The 72d and 73d Years of These States.*

Suddenly out of its stale and drowsy lair, the lair of slaves,  
 Like lightning it le'pt forth half startled at itself,  
 Its feet upon the ashes and the rags, its hands tight to the throats of kings. ◦

O hope and faith!  
 5 O aching close of exiled patriots' lives!  
 O many a sicken'd heart!  
 Turn back unto this day and make yourselves afresh. ◦

And you, paid to defile the People—you liars, mark!  
 Not for numberless agonies, murders, lusts,  
 For court thieving in its manifold mean forms, worming from his simplicity  
 10 the poor man's wages,  
 For many a promise sworn by royal lips and broken and laugh'd at in the  
 breaking,  
 Then in their power not for all these did the blows strike revenge, or the heads  
 of the nobles fall;

*Title:* 55: *Untitled*. 56: 16—Poem of The Dead Young Men of Europe, The 72d and 73d Years of These States. 60-71: EUROPE,/The 72d and 73d Years of These States.

55-56 [No stanza or section numbers] 60-67: [Stanza numbers] 71: [Stanza and section numbers]

1 67-71: Suddenly, out 71: [Section 1 begins with 1]

2 55: lightning Europe le'pt forth . . . half 56: lightning Europe le'pt forth, half 60-71: forth, half

3 55: rags . . . Its 60-71: rags—its

4 55-56: faith! O aching close of lives! O many a sickened heart!

5 55-56: [Not present—part of 4]

6 55-56: [Not present—part of 4] 60: sickened

7 55-71: day, and

8 55: the People . . . you liars mark: 56-71: the People! you

10 55: forms,/Worming ~ wages;

11 55: lips, And broken, and laughed 56-60: lips, and broken, and laughed 67-71: lips, and broken, and

12 55: strike of personal revenge . . or 56: power, not ~ strike of personal revenge, ~ fall, 60-67: power, not 71: power, not ~ these, did

The People scorn'd the ferocity of kings. ○

But the sweetness of mercy brew'd bitter destruction, and the frighten'd  
monarchs come back,

Each comes in state with his train, hangman, priest, tax-gatherer, 15  
Soldier, lawyer, lord, jailer, and sycophant. ○

Yet behind all lowering stealing, lo, a shape,

Vague as the night, draped interminably, head, front and form, in scarlet folds,  
Whose face and eyes none may see,

Out of its robes only this, the red robes lifted by the arm, 20  
One finger crook'd pointed high over the top, like the head of a snake  
appears. ○

Meanwhile corpses lie in new-made graves, bloody corpses of young men,  
The rope of the gibbet hangs heavily, the bullets of princes are flying, the  
creatures of power laugh aloud,

And all these things bear fruits, and they are good. ○

Those corpses of young men, 25

Those martyrs that hang from the gibbets, those hearts pierc'd by the gray lead,  
Cold and motionless as they seem live elsewhere with unslaughter'd vitality. ○

They live in other young men O kings!

They live in brothers again ready to defy you,

They were purified by death, they were taught and exalted. ○ 30

13 55-60: scorned

14 55: brewed ~ frightened rulers come  
back: 56-60: brewed ~ frightened rulers  
come 67: frighten'd rulers come back; 71:  
back; [Section 2 begins with 14]

15 55: train . . . . hangman, priest and tax-  
gatherer . . . . soldier, lawyer, jailer and syc-  
phant. 56: tax-gatherer, soldier, lawyer, jailer,  
sycophant. 60-67: train—hangman, 71:  
state, with ~ train—hangman,

16 55-56: [Not present—part of 15] 60:  
lords, jailers, and sycophants.

17 55: all, lo, a Shape, 56: † Behind all, lo,  
a Shape, 60: all, hovering, stealing—lo, a  
Shape, 67-71: all, lowering, stealing—lo, a  
Shape,

18 55: head front ~ form in 56-60: head  
front

20 55: this . . . . the ~ robes, lifted 56-

71: this—the ~ robes, lifted

21 55: finger pointed 56: finger, pointed  
60: crook'd, pointed 67-71: finger, crook'd,  
pointed

22 55: graves . . . . bloody ~ men: 56-71:  
Meanwhile, corpses ~ graves—bloody ~ men;  
71: [Section 3 begins with 22]

23 55: heavily . . . . the ~ flying . . . . the

24 55: fruits . . . . and 60-71: fruits—and

26 55: gibbets . . . . those ~ pierced 56:  
pierced 60: gibbets—those ~ pierced 67-71:  
gibbets—those

27 55: seem . . live 56-71: seem, live

28 55: men, O kings, 56-71: men, O

29 55: brothers, again ~ you: 56-71: broth-  
ers, again ~ you!

30 55: death . . . . They 56-71: death—  
they

Not a grave of the murder'd for freedom but grows seed for freedom, in its  
 turn to bear seed,  
 Which the winds carry afar and re-sow, and the rains and the snows  
 nourish. o

Not a disembodied spirit can the weapons of tyrants let loose,  
 But it stalks invisibly over the earth, whispering, counseling, cautioning. o

35 Liberty, let others despair of you—I never despair of you. o

Is the house shut? is the master away?  
 Nevertheless, be ready, be not weary of watching,  
 He will soon return, his messengers come anon. o

## A Boston Ballad.

(1854.)

To get betimes in Boston town I rose this morning early,  
 Here's a good place at the corner, I must stand and see the show. o

31 55: murdered ~ freedom but ~ freedom  
 . . . . in 56-60: murdered ~ freedom, but  
 67-71: freedom, but  
 34 55: earth . . whispering counseling cau-  
 tioning. 60: counselling,  
 35 55: Liberty let ~ you . . . . I 56-71:

Liberty! let ~ you! I 71: [Section 4 begins  
 with 35]  
 36 55-71: shut? Is  
 37 55: Nevertheless be ready . . . . be 56-  
 60: Nevertheless be ready—be 67-71: ready  
 —be ~ watching;  
 38 55: return . . . . his 56-71: return—his

*Title:* 55: *Untitled*. 56: 22—Poem of Appa-  
 ritions in Boston, *The 78th Year of These*  
*States*. 60: *A BOSTON BALLAD, / The 78th Year*  
*of These States*. 67: *TO GET BETIMES IN*  
*BOSTON TOWN*. 71: *A BOSTON BALLAD. / (1854.)*  
 60-71: [Stanza numbers only]

1 55: I rose this morning early to get betimes  
 in Boston town; 56: I rose this morning early  
 to get betimes in Boston town, 60: I rose this  
 morning early, to get betimes in Boston town,  
 67-71: town, I ~ early; 55-60: [Second  
 stanza, 3-5, precedes opening couplet, 1-2]  
 2 55: corner . . . . I 67-71: corner—I

Clear the way there Jonathan!  
 Way for the President's marshal—way for the government cannon!  
 Way for the Federal foot and dragoons, (and the apparitions copiously  
 tumbling.) o 5

I love to look on the Stars and Stripes, I hope the fifes will play Yankee Doodle. o

How bright shine the cutlasses of the foremost troops!  
 Every man holds his revolver, marching stiff through Boston town. o

A fog follows, antiques of the same come limping,  
 Some appear wooden-legged, and some appear bandaged and bloodless. o 10

Why this is indeed a show—it has called the dead out of the earth!  
 The old graveyards of the hills have hurried to see!  
 Phantoms! phantoms countless by flank and rear!  
 Cock'd hats of mothy mould—crutches made of mist!  
 Arms in slings—old men leaning on young men's shoulders. o 15

What troubles you Yankee phantoms? what is all this chattering of bare gums?  
 Does the ague convulse your limbs? do you mistake your crutches for  
 firelocks and level them? o

If you blind your eyes with tears you will not see the President's marshal,  
 If you groan such groans you might balk the government cannon. o

3 56-71: there, Jonathan!

4 55-71: marshal! Way

5 55: federal ~ dragoons . . . . and the  
 phantoms afterward. 56-60: federal ~ dra-  
 goons—and [No parentheses] 67-71: dra-  
 goons—and [No parentheses]

6 55: stars ~ stripes . . . . I 56-60: stars  
 ~ stripes, 67-71: stars ~ stripes—I

7 55: shine the foremost with cutlasses,/

8 55: revolver . . . . marching

9 55: follows . . . . antiques 60-71: follows  
 —antiques

10 55-56: wooden-legged and

11 55: is a show! It ~ earth, 56-60: is a  
 show! It 67: show! It ~ call'd 71: show!  
 It

12 55: see; 56-71: grave-yards

13 55: Uncountable phantoms gather by flank  
 ~ rear of it, 56-60: Uncountable phantoms  
 gather by flank ~ rear of it!

14 55: Cocked ~ mould and crutches ~  
 mist, 56-60: Cocked ~ mould! crutches 67-  
 71: mould! crutches

15 55: slings and old 56-71: slings! old ~  
 shoulders!

16 55-71: you, Yankee phantoms? What

17 55: limbs? Do ~ firelocks, and 56-71:  
 limbs? Do ~ fire-locks, and

18 60: tears, you 67-71: tears, you ~ mar-  
 shal;

19 71: groans, you

For shame old maniacs—bring down those toss'd arms, and let your white  
 20 hair be,  
 Here gape your great grandsons, their wives gaze at them from the windows,  
 See how well dress'd, see how orderly they conduct themselves. ○

Worse and worse—can't you stand it? are you retreating?  
 Is this hour with the living too dead for you? ○

25 Retreat then—pell-mell!  
 To your graves—back—back to the hills old limpers!  
 I do not think you belong here anyhow. ○

But there is one thing that belongs here—shall I tell you what it is, gentlemen  
 of Boston? ○

I will whisper it to the Mayor, he shall send a committee to England,  
 30 They shall get a grant from the Parliament, go with a cart to the royal vault,  
 Dig out King George's coffin, unwrap him quick from the grave-clothes, box  
 up his bones for a journey,  
 Find a swift Yankee clipper—here is freight for you, black-bellied clipper,  
 Up with your anchor—shake out your sails—steer straight toward Boston  
 bay. ○

Now call for the President's marshal again, bring out the government cannon,  
 Fetch home the roarers from Congress, make another procession, guard it with  
 35 foot and dragoons. ○

- 20 55: maniacs! . . . . Bring ~ tossed ~ be; 71: graves! Back! back ~ hills, old  
 56: shame, old maniacs! Bring ~ tossed arms 27 56-71: here, anyhow.  
 and 60: shame, old maniacs! Bring ~ tossed 28 55: here . . . . Shall  
 67: shame, old maniacs! Bring ~ be; 71: 29 55: the Mayor . . . . he 56-60: the  
 maniacs! Bring ~ be; Mayor—he 67-71: the Mayor—he ~ Eng-  
 21 55: your smart grandsons . . . . their land;  
 56-60: your smart grand-sons—their 67-71: 30 55: Parliament, and go ~ vault. 60-71:  
 grand-sons—their vault—haste!  
 22 55: well-dressed . . . . see 56-60: well- 31 55: coffin . . . . unwrap ~ graveclothes  
 dressed—see 67: well-dress'd—see 71: dress'd . . . . box ~ journey: 56: coffin—unwrap ~  
 —see grave-clothes—box 67-71: journey; Copy-text:  
 23 55: worse . . . . Can't ~ Are 56-71: grave-/clothes,  
 worse! Can't ~ Are 32 55: clipper . . . . here ~ you blackbellied  
 25 55: then! Pell-mell! . . . . Back to the 56: clipper!  
 hills, old limpers! 56: then! Pell-mell! Back 33 55: anchor! shake ~ sails! . . . . steer  
 to the hills, old limpers! 60-71: then! Pell- 56-71: anchor! shake ~ sails! steer  
 mell! 34 55: call the ~ again, and 56: call the  
 26 55-56: [Not present—part of 25] 60: 35 55: And fetch ~ Congress, and ~ proces-  
 Back to ~ graves! Back to ~ hills, old 67- sion and

This centre-piece for them;  
Look, all orderly citizens—look from the windows, women! ◦

The committee open the box, set up the regal ribs, glue those that will not stay,  
Clap the skull on top of the ribs, and clap a crown on top of the skull. ◦

You have got your revenge, old buster—the crown is come to its own, and  
more than its own. ◦

40

Stick your hands in your pockets, Jonathan—you are a made man from this  
day,  
You are mighty cute—and here is one of your bargains. ◦

## There was a Child Went Forth.

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. ◦

36 55: Here is a centrepiece for them: 56–  
71: them:  
37 55: Look! all ~ citizens . . . . look ~  
windows women. 56–71: Look! all  
38 55: box and ~ ribs and  
39 55: And clap the

40 55: revenge old buster! . . . . The ~ own  
and 56–71: buster! The  
41 55: pockets Jonathan . . . . you 56:  
pockets Jonathan—you 67–71: day;  
42 55: cute . . . . and 56: cute, and

*Title:* 55: *Untitled*. 56: 25—Poem of The  
Child That Went Forth, and Always Goes  
Forth, Forever and Forever. 60: Leaves of  
Grass. 9. 67: Leaves of Grass. 1. 71: THERE  
WAS A CHILD WENT FORTH.  
60–71: [Stanza numbers]  
1 67–71: day;  
2 55: looked upon and received with wonder

or pity or love or dread, that object 56–60:  
looked upon and received with wonder, pity,  
love, or dread, that object 67–71: became;  
3 55: of the day . . . . or for many years or  
stretching cycles of years. 56–71: day, or ~  
day, or for many years, or stretching cycles of  
years.  
4 55–71: [Not present—part of 3]

- 5 The early lilacs became part of this child,  
 And grass and white and red morning-glories, and white and red clover, and  
 the song of the phœbe-bird,  
 And the Third-month lambs and the sow's pink-faint litter, and the mare's  
 foal and the cow's calf,  
 And the noisy brood of the barnyard or by the mire of the pond-side,  
 And the fish suspending themselves so curiously below there, and the beautiful  
 curious liquid,  
 10 And the water-plants with their graceful flat heads, all became part of him. o

- The field-sprouts of Fourth-month and Fifth-month became part of him,  
 Winter-grain sprouts and those of the light-yellow corn, and the esculent roots  
 of the garden,  
 And the apple-trees cover'd with blossoms and the fruit afterward, and  
 wood-berries, and the commonest weeds by the road,  
 And the old drunkard staggering home from the outhouse of the tavern  
 whence he had lately risen,  
 15 And the schoolmistress that pass'd on her way to the school,  
 And the friendly boys that pass'd, and the quarrelsome boys,

6 55: grass, and ~ morningglories, 56: grass, and 60-71: grass, and ~ phœbe-/bird,  
 7 55: And the March-born lambs, and ~ foal, and ~ calf, and the noisy brood of the barnyard or by the mire of the pond-/side . . and the fish suspending themselves so curiously below there . . and the beautiful curious liquid . . and the water-plants with their graceful flat heads . . all became part of him. 56: And the March-born lambs, and ~ pink-/faint ~ foal, and ~ calf, and the noisy brood of the barn-yard or by the mire of the pond-side, and the fish suspending themselves so curiously below there, and the beautiful curious liquid, and the water-plants with their graceful flat heads—all became part of him. 60: Third Month lambs, and ~ foal, and 67-71: lambs, and ~ foal, and  
 8 55-56: [Not present—part of 7] 60-71: barn-yard, or Copy-text: pond-/side,  
 9 55-56: [Not present—part of 7] 60-71: there—and  
 10 55-56: [Not present—part of 7] 60-71: heads—all  
 11 55: And the field-sprouts of April and May became ~ him . . . wintergrain

sprouts, and those of the light-yellow corn, and of the esculent roots of the garden, 56: of April and May became ~ him—winter-grain sprouts, and those of the light-yellow corn, and of the esculent roots of the garden, 60: Fourth Month and Fifth Month 67-71: him;  
 12 55-56: [Not present—part of 11] 60-71: sprouts, and  
 13 55: appletrees covered ~ blossoms, and ~ afterward . . . and wood-/berries . . and ~ road; 56: covered ~ blossoms, and 60: covered ~ blossoms, and ~ road; 67-71: blossoms, and ~ road;  
 14 56: out-house 60-71: out-/house ~ tavern, whence  
 15 55: passed ~ school . . and the friendly boys that passed . . and the quarrelsome boys . . and the tidy and freshcheeked girls . . and the barefoot negro boy and girl, 56: schoolmistress ~ passed ~ school, and the friendly boys that passed, and the quarrelsome boys, and the tidy and fresh-cheeked girls, and the bare-foot negro boy and girl, 60: schoolmistress ~ passed 67-71: school-mistress  
 16 55-56: [Not present—part of 15] 60: passed—and 67-71: pass'd—and

And the tidy and fresh-check'd girls, and the barefoot negro boy and girl,  
And all the changes of city and country wherever he went. o

His own parents, he that had father'd him and she that had conceiv'd him in  
her womb and birth'd him,  
They gave this child more of themselves than that, 20  
They gave him afterward every day, they became part of him. o

The mother at home quietly placing the dishes on the supper-table,  
The mother with mild words, clean her cap and gown, a wholesome odor  
falling off her person and clothes as she walks by,  
The father, strong, self-sufficient, manly, mean, anger'd, unjust, 25  
The blow, the quick loud word, the tight bargain, the crafty lure,  
The family usages, the language, the company, the furniture, the yearning and  
swelling heart,  
Affection that will not be gainsay'd, the sense of what is real, the thought if  
after all it should prove unreal,  
The doubts of day-time and the doubts of night-time, the curious whether and  
how,  
Whether that which appears so is so, or is it all flashes and specks?  
Men and women crowding fast in the streets, if they are not flashes and specks  
what are they? 30  
The streets themselves and the façades of houses, and goods in the windows,

17 55-56: [Not present—part of 15] 60: fresh-cheeked girls—and the bare-/foot girls—and the bare-/foot 71: girls—and  
18 56-71: country, wherever  
19 55: parents . . he ~ had propelled the fatherstuff at night, and fathered him . . and she that conceived ~ birthed him . . . they gave this child more of themselves than that, 56: parents—he ~ had propelled the fatherstuff at night and fathered him, and she that conceived ~ birthed him—they gave this child more of themselves than that, 60: parents,/ He ~ fathered him, and she that conceived ~ womb, and birthed 67: parents;/He ~ him, and ~ womb, and 71: parents,/He ~ him, and ~ womb, and  
20 55-56: [Not present—part of 19] 67-71: that;  
21 55: day . . . they and of them became 56-60: day—they and of them became 67-71: day—they  
22 55: suppertable, 56-60: home, quietly 67-71: home, quietly ~ supper-table; Copy-text: supper-/table,  
23 55: words . . . . clean ~ gown . . . . a ~ by: 60-71: words—clean ~ by;  
24 55: selfsufficient, ~ angered, 56-60: angered, 67-71: unjust;  
26 55: furniture . . . . the 56-71: furniture—the  
27 55: gainsayed . . . . The ~ real . . . . the 56-60: gainsayed—the ~ real—the ~ if, after all, it 67-71: gainsay'd—the ~ real—the ~ if, after all, it  
28 55: daytime ~ nighttime . . . the 56: night-/time, 60-71: night-time—the  
29 55: so . . . . Or  
30 55: streets . . if 56: streets—if 60-71: streets—if ~ specks, what  
31 55: themselves, and ~ facades ~ houses . . . . the goods 56: themselves, and ~ facades ~ houses, the goods 60-71: themselves, and

Vehicles, teams, the heavy-plank'd wharves, the huge crossing at the ferries,  
 The village on the highland seen from afar at sunset, the river between,  
 Shadows, aureola and mist, the light falling on roofs and gables of white or  
 brown two miles off,  
 The schooner near by sleepily dropping down the tide, the little boat  
 35 slack-tow'd astern,  
 The hurrying tumbling waves, quick-broken crests, slapping,  
 The strata of color'd clouds, the long bar of maroon-tint away solitary by itself,  
 the spread of purity it lies motionless in,  
 The horizon's edge, the flying sea-crow, the fragrance of salt marsh and shore  
 mud,  
 These became part of that child who went forth every day, and who now  
 goes, and will always go forth every day. o

## Who Learns My Lesson Complete?

Who learns my lesson complete?

Boss, journeyman, apprentice, churchman and atheist,

32 55: Vehicles . . teams . . the tiered  
 wharves, and the ~ ferries; 56: the tiered  
 wharves, the 60: heavy-planked wharves—  
 the 67-71: wharves—the  
 33 55: sunset . . . the 56: sun-/set, 60,  
 71: highland, seen ~ sunset—the 67: high-  
 land, seen ~ sun-/set—the  
 34 55: Shadows . . aureola ~ mist . . light  
 ~ brown, three miles 56-67: mist, light ~  
 brown, three miles 71: brown, three miles  
 35 55: tide . . the ~ slacktowed 56: near-by  
 ~ slack-towed 60: by, sleepily ~ tide—the  
 ~ slack-towed 67-71: by, sleepily ~ tide—the  
 36 55: waves and quickbroken crests and

*Title:* 55: *Untitled*. 56: 29—Lesson Poem.  
 60: *Leaves of Grass*. 11. 67: *Leaves of Grass*.  
 3. 71[PI]: WHO LEARNS MY LESSON COM-  
 PLETE? 60-71[PI]: [Stanza numbers]  
 2 55: Boss and journeyman and apprentice?

slapping;  
 37 55: colored clouds . . . the ~ ma-  
 roontint ~ itself . . . the 56: colored 60:  
 colored ~ maroon-/tint, away ~ itself—the  
 67-71: maroon-/tint, away ~ itself—the  
 38 55: seacrow, ~ saltmarsh ~ shoremud;  
 56-67: salt-marsh ~ shore-mud; 71: mud;  
 39 55: goes and ~ day, 56: day, who now  
 ~ day, 60: day,  
 55-56: [The following line appears after  
 39:]  
 [1] And these become of him or her that  
 peruses them now.  
 60: [1] become part ~ them here.

. . . churchman ~ atheist? 56: apprentice?  
 churchman ~ atheist? 60-71[PI]: appren-  
 tice—churchman

The stupid and the wise thinker, parents and offspring, merchant, clerk, porter  
and customer,  
Editor, author, artist, and schoolboy—draw nigh and commence;  
It is no lesson—it lets down the bars to a good lesson, 5  
And that to another, and every one to another still. o

The great laws take and effuse without argument,  
I am of the same style, for I am their friend,  
I love them quits and quits, I do not halt and make salaams. o

I lie abstracted and hear beautiful tales of things and the reasons of things, 10  
They are so beautiful I nudge myself to listen. o

I cannot say to any person what I hear—I cannot say it to myself—it is very  
wonderful. o

It is no small matter, this round and delicious globe moving so exactly in its  
orbit for ever and ever, without one jolt or the untruth of a single second,  
I do not think it was made in six days, nor in ten thousand years, nor ten  
billions of years,  
Nor plann'd and built one thing after another as an architect plans and builds  
a house. o 15

I do not think seventy years is the time of a man or woman,  
Nor that seventy millions of years is the time of a man or woman,  
Nor that years will ever stop the existence of me, or any one else. o

Is it wonderful that I should be immortal? as every one is immortal;

3 55: thinker . . . . parents ~ offspring  
. . . . merchant and clerk and porter ~ cus- [PI]: quits—I ~ halt, and  
tomer . . . . editor, author, artist and school- 10 60: abstracted, and ~ things, and 67-  
boy? 56: thinker? parents ~ offspring? mer- 71[PI]: abstracted, and ~ things, and ~  
chant, ~ porter, and customer? editor, au- things;  
thor, artist, and school-/boy? 60: thinker— 11 60-71[PI]: beautiful, I  
parents ~ off-/spring—merchant, ~ porter, 12 55: hear . . . . I ~ myself . . . . it  
and 67: thinker—parents ~ off-/spring— 13 55: no little matter, ~ globe, moving ~  
merchant, ~ porter, and 71[PI]: thinker— forever ~ second; 56: no little matter, ~  
parents ~ offspring—merchant, forever ~ ever without 60: globe, moving ~  
4 55-56: † Draw nigh and commence, 55: forever ~ jolt, or 67-71[PI]: globe, moving  
[Space between 3 and 4] 60-71[PI]: school- ~ forever ~ jolt, or ~ second;  
boy—Draw 14 55-56: ten decillions of  
5 55: lesson . . . . it 56: lesson, it 15 55-60: planned ~ another, as 67-71[PI]:  
6 55: another . . . . and another, as  
7 67-71[PI]: argument; 18 55-56: me or  
9 55: quits . . . . I 56-67: quits—I 71 19 55-60: immortal,

I know it is wonderful, but my eyesight is equally wonderful, and how I was  
 20 conceived in my mother's womb is equally wonderful,  
 And pass'd from a babe in the creeping trance of a couple of summers and  
 winters to articulate and walk—all this is equally wonderful. o

And that my soul embraces you this hour, and we affect each other without  
 ever seeing each other, and never perhaps to see each other, is every bit  
 as wonderful. o

And that I can think such thoughts as these is just as wonderful,  
 And that I can remind you, and you think them and know them to be true,  
 is just as wonderful. o

And that the moon spins round the earth and on with the earth, is equally  
 25 wonderful,  
 And that they balance themselves with the sun and stars is equally  
 wonderful. o

20 55: wonderful . . . . but ~ wonderful  
 . . . . and 56: wonderful—but my eye-sight  
 60-67: wonderful—but my eye-sight ~ won-  
 derful; 71[PI]: wonderful;

60: [The following line appears after 20:]  
 [1] And how I was not palpable once, but  
 am now—and was born on the last day of  
 Fifth Month, in the Year 43 of America,  
 21 55: And how I was not palpable once but  
 am now . . . . and was born on the last day of  
 May 1819 . . . . and passed from a babe ~  
 trance of three summers and three winters ~  
 walk . . . . are all equally wonderful. 56:  
 And how I was not palpable once, but am now  
 —and was born on the last day of May in the  
 Year 43 of America—and passed from a babe,  
 in ~ trance of three summers and three win-  
 ters, to ~ wonderful, 60: passed ~ babe, in  
 ~ trance of three summers and three winters,  
 to ~ All 67-71[PI]: babe, in ~ winters, to  
 ~ All

55: [The following line—after a space—  
 appears after 21:]

[1] And that I grew six feet high . . . .  
 and that I have become a man thirty-six  
 years old in 1855 . . . . and that I am  
 here anyhow—are all equally wonderful;  
 56: [1] high, and ~ in the Year 79 of

America, and ~ anyhow, are ~ wonder-  
 ful,

60: [1] high, and ~ in the Year 79 of  
 America—and ~ anyhow—are ~ won-  
 derful. [Space between this and next line]

22 55: wonderful: 56: wonderful, 60-67:  
 Soul

23 55-56: [No space between 22 and 23] 60:  
 these, is 67-71[PI]: these, is ~ wonderful;

24 55: true is ~ wonderful, 56: wonderful,  
 71[PI]: them, and

25 55: earth is 56-60, 71[PI]: earth, and  
 67: earth, and ~ wonderful; [No space be-  
 tween 24 and 25]

26 60-71[PI]: stars, is

55: [The following lines —after a space—  
 appear after 26:]

[1] Come I should like to hear you tell  
 me what there is in yourself that is not  
 just as wonderful,

[2] And I should like to hear the name  
 of anything between Sunday morning and  
 Saturday night that is not just as won-  
 derful.

56: [1] Come! I

60: [1] Come! I [2] between First Day  
 morning and Seventh Day night

## GREAT ARE THE MYTHS.

## I

Great are the myths—I too delight in them;  
 Great are Adam and Eve—I too look back and accept them;  
 Great the risen and fallen nations, and their poets, women, sages, inventors,  
 rulers, warriors, and priests. ◦

Great is Liberty! great is Equality! I am their follower;  
 Helmsmen of nations, choose your craft! where you sail, I sail, 5  
 I weather it out with you, or sink with you. ◦

*Title* 55: *Untitled*. 56: 6—Poem of a Few Greatnesses. 60: Leaves of Grass. 2. 67-71: GREAT ARE THE MYTHS. [Excluded after 71, except for 9-12; see Youth, Day, Old Age and Night, 1 160, below] 55-56: [No stanza or section numbers] 60-67: [Stanza numbers] 71: [Stanza and section numbers] [One revision made in the 76 impression of 71: see line 42]

1 55: myths . . . . I ~ them, 56: myths, I 60: them,

2 55: Eve . . . . I 56: Eve, I ~ them, 60: them,

3 55: warriors and 56: warriors, priests.

4 55-56: liberty! Great is equality! I ~ follower, 60: follower,

5 55: craft . . . . where ~ sail I 56: I sail!  
 55: [The following lines appear after 5:]  
 [1] Yours is the muscle of life or death  
 . . . . yours is the perfect science . . . . in  
 you I have absolute faith. [Space between  
 [1] and [2]]

[2] Great is today, and beautiful,

[3] It is good to live in this age . . . .  
 there never was any better. [Space between  
 [3] and [4]]

[4] Great are the plunges and throes and

triumphs and falls of democracy,

[5] Great the reformers with their lapses  
 and screams,

[6] Great the daring and venture of sailors  
 on new explorations. [Space between [6]  
 and [7]]

[7] Great are yourself and myself,

[8] We are just as good and bad as the  
 oldest and youngest or any,

[9] What the best and worst did we could  
 do,

[10] What they felt . . do not we feel it in  
 ourselves?

[11] What they wished . . do we not wish  
 the same?

56: [1] death, yours ~ science, in [3] age,  
 there [4] plunges, throes, triumphs, falls  
 [5] reformers, with [9] did, we [10] felt,  
 do [11] wished, do

60: [1] death—yours ~ science—in [2]  
 To-day, [3] age—there [4] plunges, throes,  
 triumphs, downfalls of Democracy, [5] re-  
 formers, with [6] sailors, on [7] Yourself  
 and Myself, [9] did, we [10] felt, do [11]  
 wished, do

6 [Line added in 67]

Great is Youth—equally great is Old Age—great are the Day and Night;  
Great is Wealth—great is Poverty—great is Expression—great is Silence. ◦

Youth, large, lusty, loving—Youth, full of grace, force, fascination!  
Do you know that Old Age may come after you, with equal grace, force,  
10 fascination? ◦

Day, full-blown and splendid—Day of the immense sun, action, ambition,  
laughter,  
The Night follows close, with millions of suns, and sleep, and restoring  
darkness. ◦

Wealth, with the flush hand, fine clothes, hospitality;  
But then the Soul's wealth, which is candor, knowledge, pride, enfolding love;  
15 (Who goes for men and women showing Poverty richer than wealth?) ◦

Expression of speech! in what is written or said, forget not that Silence is also  
expressive,  
That anguish as hot as the hottest, and contempt as cold as the coldest, may  
be without words. ◦

## 2

Great is the Earth, and the way it became what it is;  
Do you imagine it has stopt at this? the increase abandon'd?

7 55: youth, and equally ~ old age . . . .  
great ~ day and night; 56: youth, equally  
~ old age—great ~ day ~ night, 60:  
Night, 67: night;

8 55: wealth and great is poverty . . . . great  
is expression and great is silence. 56: wealth,  
great is poverty, great is expression, great is  
silence.

9 55: Youth large lusty and loving . . . .  
youth full of grace and force and fascination,  
56:—youth, ~ fascination, 60: fascination,

10 55: old age ~ you with equal grace and  
force and fascination? 56: old age

11 55: Day fullblown and splendid . . . . day  
~ sun, and action and ambition and laughter,  
56: splendid—day

12 55: night ~ sleep and 56: night

13 55: Wealth with ~ hand and fine clothes  
and hospitality: 56-60: Wealth with ~ hos-  
pitality,

14 55: soul's weath—which ~ candor and  
knowledge and pride and enfolding love: 56:  
soul's

15 55: poverty [No parentheses] 56: poverty

16 55: speech . . in ~ said forget ~ silence  
56: silence 67: (Expression

17 55: hottest and ~ coldest may ~ words,  
56-60: words, 67: words.)

55: [The following lines appear after 17:]

[1] That the true adoration is likewise  
without words and without kneeling.  
[Space between [1] and [2]]

[2] Great is the greatest nation . . the  
nation of clusters of equal nations.

56: [1] words, and [2] nation! the ~ na-  
tions!

60: [1] words, and [2] Nation—the

18 55-56: earth, and ~ is,

19 55: it is stopped at this? . . . . and the in-  
crease abandoned? 56-60: it is stopped ~  
abandoned?

Understand then that it goes as far onward from this, as this is from the times  
when it lay in covering waters and gases, before man had appear'd. ○ 20

Great is the quality of Truth in man;  
The quality of truth in man supports itself through all changes,  
It is inevitably in the man—he and it are in love, and never leave each other. ○

The truth in man is no dictum, it is vital as eye-sight;  
If there be any Soul, there is truth—if there be man or woman there is truth—  
if there be physical or moral, there is truth; 25  
If there be equilibrium or volition, there is truth—if there be things at all upon  
the earth, there is truth. ○

O truth of the earth! I am determin'd to press my way toward you;  
Sound your voice! I scale mountains, or dive in the sea after you. ○

## 3

Great is Language—it is the mightiest of the sciences,  
It is the fulness, color, form, diversity of the earth, and of men and women,  
and of all qualities and processes; 30  
It is greater than wealth—it is greater than buildings, ships, religions, paintings,  
music. ○

Great is the English speech—what speech is so great as the English?  
Great is the English brood—what brood has so vast a destiny as the English?  
It is the mother of the brood that must rule the earth with the new rule;  
The new rule shall rule as the Soul rules, and as the love, justice, equality in  
the Soul rule. ○ 35

- 20 55: this as ~ gases./ 56: gases./ 60: 60: earth! O truth of things! I am determined  
appeared. ~ you, 67: earth! O truth of things! I  
21 55-56: truth in man, 60: man, 28 55: mountains or  
23 55: man . . . . He 29 55: language . . . . it 56: language—it  
24 55: dictum . . . . it ~ eyesight, 56-60: 30 55: fulness and color and form and  
eye-/sight, 67-71: eye-/sight; diversity of the earth . . . . and ~ women  
25 55: soul there is truth . . . . if ~ woman . . . . and 56-60: processes,  
there is truth . . . . If ~ moral there is truth, 31 55: wealth . . . . it ~ buildings or ships  
56: soul, there ~ woman, there ~ moral, or religions or paintings or music.  
there is truth, 60: woman, there ~ moral, 32 55: speech . . . . What  
there is truth, 67: woman, there 33 55: brood . . . . What  
26 55: volition there is truth . . . . if ~ 34 55-60: rule,  
earth there 35 55: soul ~ love and justice and equality  
27 55-56: earth! O truth of things! I am that are in the soul rule. 56: soul ~ soul, rule.  
determined to press the whole way ~ you, 60: Soul, rule.

Great is Law—great are the few old land-marks of the law,  
They are the same in all times, and shall not be disturb'd. ○

## 4

Great is Justice!

Justice is not settled by legislators and laws—it is in the Soul;

It cannot be varied by statutes, any more than love, pride, the attraction of  
40 gravity, can;

It is immutable—it does not depend on majorities—majorities or what not,  
come at last before the same passionless and exact tribunal. ○

For justice are the grand natural lawyers, and perfect judges—it is in their  
Souls;

It is well assorted—they have not studied for nothing—the great includes the  
less;

They rule on the highest grounds—they oversee all eras, states, administrations. ○

36 55: is the law . . . . Great are the old  
few landmarks of the law . . . . they are the  
same in all times and shall not be disturbed.  
56: is the law—great ~ the old few land-/  
marks 60: old few landmarks 67: law—  
great ~ old few

37 55: [Not present—part of 36] 56-60:  
disturbed.

55: [The following line appears after 37]  
[1] Great are marriage, commerce, news-  
papers, books, freetrade, railroads, steam-  
ers, international mails and telegraphs and  
exchanges. [Space between lines]

56: [1] free-trade, rail-roads, ~ mails,  
telegraphs, exchanges. 60: [1] are com-  
merce, ~ free-trade, ~ mails, telegraphs,  
exchanges.

38 55: Justice; 56: justice!

39 55: laws . . . . it ~ soul, 56: soul, 60:  
Soul,

40 55: statutes any ~ love or pride or the  
attraction of gravity can, 56-60: can,

41 55: immutable . . it ~ majorities . . . .  
majorities ~ not come 56-60: not come

42 55: lawyers and ~ judges . . . . it ~  
souls, 56: lawyers and ~ judges, it ~ souls,

60: lawyers and ~ Souls, 67-76 [*Centennial  
Ed'n*]: judges—is it 76 [*Author's Edition,  
With Portraits from life*]: judges—it is

43 55: assorted . . . . they ~ nothing . . . .  
the ~ less, 56: assorted, they ~ nothing, the  
~ less, 60: less,

44 55: grounds . . . . they ~ eras and states  
and administrations, [comma: printer's error]  
56: grounds, they

The perfect judge fears nothing—he could go front to front before God;  
 Before the perfect judge all shall stand back—life and death shall stand back—  
 heaven and hell shall stand back. ○

45

## 5

Great is Life, real and mystical, wherever and whoever;  
 Great is Death—sure as life holds all parts together, Death holds all parts  
 together. ○

Has Life much purport?—Ah, Death has the greatest purport. ○

45 55: nothing . . . . he ~ God, 56: nothing, he ~ God, 60: God,

46 55: back . . . . life ~ back . . . . heaven

55: [The following lines appear after 46:]

[1] Great is goodness;

[2] I do not know what it is any more than I know what health is . . . . but I know it is great. [Space between [2] and [3]]

[3] Great is wickedness . . . . I find I often admire it just as much as I admire goodness:

[4] Do you call that a paradox? It certainly is a paradox. [Space between [4] and [5]]

[5] The eternal equilibrium of things is great, and the eternal overthrow of things is great,

[6] And there is another paradox.

56: [1] goodness! [2] is, but [3] wickedness—I ~ goodness, 60: [1] Goodness!

[2] is, any ~ is—but [3] Wickedness—I ~ it, just ~ goodness,

47 55: life . . and real and mystical . . wherever and whoever, 56: life, real ~ whoever, 60: whoever, 67-71: who-/ever;

48 55: death . . . . Sure ~ death ~ together; 56: death—sure ~ together, death ~ together, 60: Life ~ together,

55: [The following line appears after 48]

[1] Sure as the stars return again after they merge in the light, death is great as life. [Poem ends here]

56: [The following lines appear after 48]

[1] Death has just as much purport as life has,

[2] Do you enjoy what life confers? you shall enjoy what death confers,

[3] I do not understand the realities of death, but I know they are great,

[4] I do not understand the least reality of life—how then can I understand the realities of death? [Poem ends here]

60: [1] Life [2] Life ~ Death [3] Death,

[4] Life ~ Death? [Poem ends here]

[Line 49 added in 67]

## Youth, Day, Old Age and Night.

Youth, large, lusty, loving—youth full of grace, force, fascination,  
Do you know that Old Age may come after you with equal grace, force,  
fascination? o

Day full-blown and splendid—day of the immense sun, action, ambition,  
laughter,  
The Night follows close with millions of suns, and sleep and restoring  
darkness. o

## Unfolded Out of the Folds.

Unfolded out of the folds of the woman man comes unfolded, and is always  
to come unfolded,  
Unfolded only out of the superbest woman of the earth is to come the superb-  
est man of the earth,

*Title:* 81: Youth, Day, Old Age and Night.  
[Lines 9-12 of GREAT ARE THE MYTHS.—all  
that remained in 81. For various lines, see  
9-12, I 156, above, and *Title-note*.]

*Title:* 56: 2—Poem of Women. 60: Leaves  
of Grass. 14. 67: Leaves of Grass. 2. 71: UN-  
FOLDED OUT OF THE FOLDS.

1 56: Unfolded only ~ woman, man 60:  
woman, man ~ unfolded, as is 67-71:  
woman, man ~ unfolded;  
2 60: earth, is 67-71: earth, is ~ earth;

Leaves  
*of*  
Grass.



BROOKLYN, NEW YORK,  
1856.



## Leaves of Grass.



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Unfolded out of the friendliest woman is to come the friendliest man,  
 Unfolded only out of the perfect body of a woman can a man be form'd of  
 perfect body,  
 Unfolded only out of the inimitable poems of woman can come the poems of  
 man, (only thence have my poems come;) 5  
 Unfolded out of the strong and arrogant woman I love, only thence can appear  
 the strong and arrogant man I love,  
 Unfolded by brawny embraces from the well-muscled woman I love, only  
 thence come the brawny embraces of the man,  
 Unfolded out of the folds of the woman's brain come all the folds of the man's  
 brain, duly obedient,  
 Unfolded out of the justice of the woman all justice is unfolded,  
 Unfolded out of the sympathy of the woman is all sympathy; 10  
 A man is a great thing upon the earth and through eternity, but every jot of  
 the greatness of man is unfolded out of woman;  
 First the man is shaped in the woman, he can then be shaped in himself. o

## Salut au Monde!

### I

O take my hand Walt Whitman!  
 Such gliding wonders! such sights and sounds!

3 60: woman, is 67-71: woman, is ~ man;  
 4 56-60: woman, can ~ formed 67-71:  
 woman, can ~ body;  
 5 56: inimitable poem of the woman ~ man  
 —only ~ come, [No parentheses] 60: inimi-  
 table poem of the woman, can ~ man—only  
 ~ come, [No parentheses] 67-71: poem of  
 the woman, can ~ man—(only  
 6 67-71: love;

*Title:* 56: 3—Poem of Salutation. 60: *Salut  
 au Monde!* 67: SALUT AU MONDE! 71:  
 SALUT AU MONDE!  
 56: [No stanza or section numbers] 60:  
 [Stanza numbers] 67-71: [Stanza and section

7 56: well-/muscled 67-71: man;  
 8 56-60: brain, come 67-71: brain, come ~  
 obedient;  
 9 56-60: woman, all 67-71: woman, all ~  
 unfolded;  
 10 67-71: sympathy;  
 11 56-71: earth, and ~ eternity—but ~  
 woman,

numbers]  
 1 56-71: hand, Walt  
 2 56-60: wonders! Such

Such join'd unended links, each hook'd to the next,  
Each answering all, each sharing the earth with all. o

- 5 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 going slowly with their arms about each other's  
10 necks?  
What rivers are these? what forests and fruits are these?  
What are the mountains call'd that rise so high in the mists?  
What myriads of dwellings are they fill'd with dwellers? o

## 2

- Within me latitude widens, longitude lengthens,  
15 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,  
20 Within me zones, seas, cataracts, forests, volcanoes, groups,  
Malaysia, Polynesia, and the great West Indian islands. o

## 3

What do you hear Walt Whitman? o

- |    |  |                    |        |  |
|----|--|--------------------|--------|--|
| 3  | 56-60: joined ~ hooked ~ next! next!           | 67-71:             | 14     | 67-71: lengthens;  |
| 4  | 60-71: all—each                                |                    | 15     | 67-71: west;   |
| 5  | 56-71: you, Walt                               |                    | 17     | 56-71: axis-ends;  |
| 7  | 56, 67-71: and lands are ~ and lands are       | 60: climes? What   | 18     | 60: day—the ~ rings—it ~ rings—it ~ months? 71: day—the ~ rings—it ~ months; |
| 8  | 56, 67-71: infants? Some                       | 60: infants?       | 19     | 56: Stretched ~ horizon, and ~ again;  |
| 9  | 56-60: girls? Who                              |                    | 60:    | Stretched ~ horizon, and 67-71: horizon, and ~ again;                        |
| 10 | 56-67: the three old ~ others'                 |                    | 20     | 56-60: cataracts, plains, volcanoes, groups,                                 |
| 11 | 56-60: these? What                             |                    | 67-71: | cataracts, plants, volcanoes, groups,  |
| 12 | 56-60: called                                  |                    | 21     | 56-60: Oceanica, Australasia, Polynesia, and                                 |
| 13 | 56-60: they, filled dwellers? 71: they, fill'd | 67: they, fill'd ~ | 22     | 56-71: hear, Walt  |

I hear the workman singing and the farmer's wife singing,  
 I hear in the distance the sounds of children and of animals early in the day,  
 I hear emulous shouts of Australians pursuing the wild horse, 25  
 I hear the Spanish dance with castanets in the chestnut shade, to the rebeck  
 and guitar,  
 I hear continual echoes from the Thames,  
 I hear fierce French liberty songs,  
 I hear of the Italian boat-sculler the musical recitative of old poems,  
 I hear the locusts in Syria as they strike the grain and grass with the showers  
 of their terrible clouds, 30  
 I hear the Coptic refrain toward sundown, pensively falling on the breast of  
 the black venerable vast mother the Nile,  
 I hear the chirp of the Mexican muleteer, and the bells of the mule,  
 I hear the Arab muezzin calling from the top of the mosque,  
 I hear the Christian priests at the altars of their churches, I hear the responsive  
 base and soprano,  
 I hear the cry of the Cossack, and the sailor's voice putting to sea at Okotsk, 35

23 56-60: singing, and 67-71: singing, and ~ singing;

24 56-60: children, and 67-71: children, and ~ day;

56: [The following lines appear after 24:]  
 [1] I hear the inimitable music of the voices of mothers,

[2] I hear the persuasions of lovers,

[3] I hear quick rifle-cracks from the riflemen of East Tennessee and Kentucky, hunting on hills,

60: [1], [2] [Not present]

67-71: [1], [2] [Not present] [3] hills;

25 56-60: Australians, pursuing 67-71: Australians, pursuing ~ horse;

26 56: castanets, in 60: dance, with castanets, in ~ chest-/nut 67-71: dance, with castanets, in ~ guitar; [67: chest-/nut]

27 67-71: Thames;

28 67-71: songs;

29 67-71: poems;

56: [The following lines appear after 29:]  
 [1] I hear the Virginia plantation chorus of negroes, of a harvest night, in the glare of pine knots,

[2] I hear the strong baritone of the 'long-shore-men of Manahatta—I hear the stevedores unloading the cargoes, and singing,

[3] I hear the screams of the water-fowl of solitary northwest lakes,

60: [2] Manhatta, / I [3] north-/west

67: [1] knots; [2] Mannahatta; / I ~ singing; [3] north-/west lakes;

71: [1] plantation-chorus ~ pine-knots; [2] Mannahatta; / I ~ singing; [3] north-/west lakes;

30 56-60: hear the rustling pattering of locusts, as 67-71: hear the rustling pattering of locusts, as ~ clouds;

31 56: sun-down pensively ~ mother, the 60: refrain, toward ~ mother, the 67-71: refrain, toward ~ mother, the Nile;

56: [The following line appears after 34:]  
 [1] I hear the bugles of raft-tenders on the streams of Canada,

60: [1] Kanada,

67-71: [1] Kanada;

32 67-71: mule;

33 56-60: muezzin, calling 67-71: muezzin, calling ~ mosque;

34 56-60: hear Christian ~ churches—I 67-71: churches—I ~ soprano;

56: [The following line appears after 34:]  
 [1] I hear the wail of utter despair of the white-/haired Irish grand-parents, when they learn the death of their grand-son,

60: [1] white-haired

67-71: [1] white-hair'd ~ grandson;

35 56-60: voice, putting 67-71: voice, putting ~ Okotsk;

I hear the wheeze of the slave-coffle as the slaves march on, as the husky gangs  
pass on by twos and threes, fasten'd together with wrist-chains and  
ankle-chains,

I hear the Hebrew reading his records and psalms,  
I hear 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 loves, wars, adages, trans-  
mitted safely to this day from poets who wrote three thousand years  
40 ago. o

## 4

What do you see Walt Whitman?  
Who are they you salute, and that one after another salute you? o

I see a great round wonder rolling through space,  
I see diminute farms, hamlets, ruins, graveyards, jails, factories, palaces, hovels,  
huts of barbarians, tents of nomads upon the surface,  
I see the shaded part on one side where the sleepers are sleeping, and the  
45 sunlit part on the other side,  
I see the curious rapid change of the light and shade,  
I see distant lands, as real and near to the inhabitants of them as my land  
is to me. o

I see plenteous waters,  
I see mountain peaks, I see the sierras of Andes where they range,

- 36 56: slave-coffle, as ~ fastened 60: slave-coffle, as ~ on—as ~ fastened 67-71: slave-coffle, as ~ on—as ~ ankle-chains;  
56: [The following lines appear after 36:]  
[1] I hear the entreaties of women tied up for punishment, I hear the sibilant whisk of thongs through the air,  
[2] I hear the appeal of the greatest orator, he that turns states by the tip of his tongue,  
60-71: [1] punishment—I ~ air; [2] [Not present]  
37 67-71: psalms;  
38 67-71: Romans;  
39 56: god, the 60: God, the 67: God, the Christ; 71: God—the Christ;
- 40 71: day, from  
41 56-71: see, Walt  
42 60: they who salute,  
43 56-60: through the air, 67-71: through the air;  
44 56-60: grave-yards, ~ nomads, upon 67-71: grave-yards, ~ nomads, upon ~ surface;  
45 56: sun-lit 60-71: side, where ~ sleeping —and ~ sun-lit  
46 56-71: curious silent change  
47 60, 71: them, as 67: them, as ~ me, [Terminal comma to end stanza—printer's error]  
48 67-71: waters;  
49 56: peaks—I ~ Andes and Alleghanies, I see where 60: peaks—I ~ Andes and Alleghanies, where 67-71: peaks—I ~ Andes and Alleghanies, where ~ range;

I see plainly the Himalayas, Chian Shahs, Altays, Ghauts, 50  
 I see the giant pinnacles of Elbruz, Kazbek, Bazardjusi,  
 I see the Styrian Alps, and the Karnac Alps,  
 I see the Pyrenees, Balks, Carpathians, and to the north the Dofrafields, and  
 off at sea mount Hecla,  
 I see Vesuvius and Etna, the mountains of the Moon, and the Red mountains  
 of Madagascar,  
 I see the Lybian, Arabian, and Asiatic deserts, 55  
 I see huge dreadful Arctic and Antarctic icebergs,  
 I see the superior oceans and the inferior ones, the Atlantic and Pacific, the  
 sea of Mexico, the Brazilian sea, and the sea of Peru,  
 The waters of Hindustan, the China sea, and the gulf of Guinea,  
 The Japan waters, the beautiful bay of Nagasaki land-lock'd in its mountains,  
 The spread of the Baltic, Caspian, Bothnia, the British shores, and the bay  
 of Biscay, 60  
 The clear-sunn'd Mediterranean, and from one to another of its islands,  
 The White sea, and the sea around Greenland. o

I behold the mariners of the world,  
 Some are in storms, some in the night with the watch on the look-out,  
 Some drifting helplessly, some with contagious diseases. o 65

- 50 56-60: Himmalehs, ~ Gauts, 67-71: 67-71: [2] America;  
 Ghauts; 55 56-60: Libyan, ~ deserts; 67-71: deserts;  
 51 56-67: [Not present] 56 67-71: icebergs;  
 56-60: [The following line appears after 57 56-71: ones—the  
 51:] 58 56-71: The Japan waters, those of Hindo-  
 [1] I see the Rocky Mountains, and the stan, the ~ Sea, ~ Gulf  
 Peak of Winds, 59 56-71: [Not present—part of 58] 81-  
 67-71: [1] Winds; 88[CPP]: Nagasaki 89: [Final reading]  
 52 56: Alps and 67-71: Alps; 60 56-71: Bay  
 53 56: Mount 60: Carpathians—and ~ 61 56-60: clear-sunned  
 Mount 67-71: Carpathians—and ~ Mount 56-71: [The following line appears after  
 Hecla; 61:]  
 54 56-60: Etna—I see the Anahuacs,/I see the [1] The inland fresh-tasted seas of North  
 Mountains ~ Moon, and the Snow Mountains, America,  
 and ~ Mountains 67-71: Etna—I see the 62 56-71: Sea, and  
 Anahuacs;/I see the Mountains ~ Moon, and 63 67-71: world;  
 the Snow Mountains, and ~ Mountains of 64 56: night, with ~ look-out, some drifting  
 Madagascar; helplessly, some with contagious diseases. 60:  
 56-60: [The following lines appear after storms—some ~ night, with ~ look-out, 67:  
 54:] storms—some ~ night, with ~ lookout; 71:  
 [1] I see the Vermont hills, and the long storms—some ~ night, with ~ look-out;  
 string of Cordilleras; Copy-text: look-/out,  
 [2] I see the vast deserts of Western Amer- 65 56: [Not present—part of 64] 60-71:  
 ica, helplessly—some

I behold the sail and steamships of the world, some in clusters in port, some  
 on their voyages,  
 Some double the cape of Storms, some cape Verde, others capes Guardafui,  
 Bon, or Bajadore,  
 Others Dondra head, others pass the straits of Sunda, others cape Lopatka,  
 others Behring's straits,  
 Others cape Horn, others sail the gulf of Mexico or along Cuba or Hayti,  
 others Hudson's bay or Baffin's bay,  
 Others pass the straits of Dover, others enter the Wash, others the firth of  
 70 Solway, others round cape Clear, others the Land's End,  
 Others traverse the Zuyder Zee or the Scheld,  
 Others as comers and goers at Gibraltar or the Dardanelles,  
 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, others the Indus, the Burampooter and  
 75 Cambodia,  
 Others wait steam'd up ready to start in the ports of Australia,  
 Wait at Liverpool, Glasgow, Dublin, Marseilles, Lisbon, Naples, Hamburg,  
 Bremen, Bordeaux, the Hague, Copenhagen,  
 Wait at Valparaiso, Rio Janeiro, Panama. o

66 56-60: behold the steam-ships ~ world,/  
 67-71: voyages;  
 67 56: Cape ~ Cape ~ Cape 60: Cape of  
 Storms—some Cape Verde—others Cape 67-  
 71: Cape of Storms—some Cape Verde,—oth-  
 ers Cape ~ Bajadore;  
 68 56: Head, ~ Straits ~ Cape ~ Straits,  
 60: Head—others ~ Straits ~ Sunda—others  
 Cape Lopatka—others ~ Straits, 67-71: Head  
 —others ~ Straits ~ Sunda—others Cape Lo-  
 patka—others ~ Straits;  
 69 56: Cape ~ Gulf ~ Mexico, or ~ Bay  
 ~ Bay, 60: Cape Horn—others the Gulf ~  
 Mexico, or ~ Hayti—others ~ Bay ~ Bay,  
 67: Cape Horn—others the Gulf ~ Mexico,  
 or ~ Hayti—others ~ Bay ~ Bay; 71:  
 Cape Horn—others ~ Gulf ~ Mexico, or ~  
 Hayti—others ~ Bay ~ Bay;  
 70 56: Straits ~ Firth ~ Cape 60: Straits  
 ~ Dover—others ~ Wash—others ~ Firth  
 ~ Solway—others ~ Cape Clear—others 67-  
 71: Straits ~ Dover—others ~ Wash—others  
 ~ Firth ~ Solway—others ~ Cape Clear—  
 others ~ End;  
 71 60: Zee, or 67-71: Zee, or ~ Scheld;  
 56-60: [The following line appears after  
 71:]

[1] Others add to the exits and entrances  
 at Sandy Hook,  
 67-71: [1] Hook;  
 72 56: Others to the comers 60: Others to  
 the comers ~ Gibraltar, or 67-71: Others to  
 the comers ~ Gibraltar, or ~ Dardanelles;  
 73 67-71: winter-packs;  
 74 67: Lena: 71: Lena;  
 75 56: Congo, others the Hoang-/ho and  
 Amoor, others and Indus, the Buram-/pooter  
 and 60: Congo—others 67-71: Congo—  
 others ~ Cambodia;  
 76 56: wait at the wharves of Manahatta,  
 steamed up, ready to start,/Wait swift and  
 swarthy in 60: wait at the wharves of Mana-  
 hatta, steamed up, ready to start,/Wait, swift  
 and swarthy, in 67-71: wait at the wharves  
 of Manhattan, steam'd up, ready to start;/Wait,  
 swift and swarthy, in ~ Australia;  
 77 56: Hamburg, 60: Bourdeaux, 67-71:  
 Copenhagen;  
 78 56-60: Panama, 67-71: Panama;  
 56-71: [The following line appears after  
 78:]  
 [1] Wait at their moorings at Boston,  
 Philadelphia, Baltimore, Charleston, New  
 Orleans, Galveston, San Francisco.

## 5

I see the tracks of the railroads of the earth,  
 I see them in Great Britain, I see them in Europe, 80  
 I see them in Asia and in Africa. o

I see the electric telegraphs of the earth,  
 I see the filaments of the news of the wars, deaths, losses, gains, passions, of  
 my race. o

I see the long river-stripes of the earth,  
 I see the Amazon and the Paraguay, 85  
 I see the four great rivers of China, the Amour, the Yellow River, the .  
 Yiang-tse, and the Pearl,  
 I see where the Seine flows, and where the Danube, the Loire, the Rhone,  
 and the Guadalquivir flow,  
 I see the windings of the Volga, the Dnieper, the Oder,  
 I see the Tuscan going down the Arno, and the Venetian along the Po,  
 I see the Greek seaman sailing out of Egina bay. o 90

## 6

I see the site of the old empire of Assyria, and that of Persia, and that of India,  
 I see the falling of the Ganges over the high rim of Saukara. o

I see the place of the idea of the Deity incarnated by avatars in human forms,  
 I see the spots of the successions of priests on the earth, oracles, sacrificers,  
 brahmins, sabians, llamas, monks, muftis, exhorters,

- |  |  |
|--|--|
| <p>79 56-60: rail-roads 67-71: rail-roads ~<br/>         earth;<br/>         56: [The following line appears after 79:]<br/>         [1] I see them welding state to state,<br/>         county to county, city to city, through<br/>         North America,<br/>         60-71: [1] State to State, city ~ America;</p> | <p>60: [1] flows—I [2] see the Great River,<br/>         and ~ Falls<br/>         67-71: [1] flows—I ~ flows; [2] see the<br/>         Great River, and ~ Falls ~ Niagara;</p>   |
| <p>80 67-71: Europe;</p>   | <p>85 67-71: Paraguay;</p>   |
| <p>82 67-71: earth;</p>  | <p>86 56: [Not present] 60-71: Pearl;</p>  |
| <p>84 56: long thick 67-71: earth;<br/>         56: [The following lines appear after 84:]<br/>         [1] I see where the Mississippi flows, I see<br/>         where the Columbia flows,<br/>         [2] I see the St. Lawrence and the falls of<br/>         Niagara,</p>   | <p>87 56: and where the Loire, ~ Guadalquivir<br/>         60: and where the Loire, 67: and where the<br/>         Loire, ~ flow; 71: flow;<br/>         88 67-71: Oder;<br/>         89 67-71: Po;<br/>         91 56: of the great old 67-71: India;<br/>         93 67-71: forms;<br/>         94 56: sabians llamas, 60-71: earth—oracles,<br/>         ~ llamas, ~ exhorters;</p> |

95 I see where druids walk'd the groves of Mona, I see the mistletoe and vervain,  
I see the temples of the deaths of the bodies of Gods, I see the old signifiers. ◦

I see Christ eating the bread of his last supper in the midst of youths and old  
persons,

I see where the strong divine young man the Hercules toil'd faithfully and  
long and then died,

I see the place of the innocent rich life and hapless fate of the beautiful  
nocturnal son, the full-limb'd Bacchus,

100 I see Kneph, blooming, drest in blue, with the crown of feathers on his head,  
I see Hermes, unsuspected, dying, well-belov'd, saying to the people *Do not  
weep for me,*

*This is not my true country, I have lived banish'd from my true country,  
I now go back there,*

*I return to the celestial sphere where every one goes in his turn. ◦*

## 7

I see the battle-fields of the earth, grass grows upon them and blossoms and  
corn,

105 I see the tracks of ancient and modern expeditions. ◦

I see the nameless masonries, venerable messages of the unknown events,  
heroes, records of the earth. ◦

I see the places of the sagas,

I see pine-trees and fir-trees torn by northern blasts,

95 56: walked ~ misletoe 60: walked ~  
Mona—I 67-71: walked ~ Mona—I ~ ver-  
vain;

96 56: of gods, I ~ signifiers, [No space  
between 96 and 97] 60-71: Gods—I

97 56: Christ once more eating 60: Christ  
once more eating ~ supper, in 67-71: Christ  
once more eating ~ supper, in ~ persons;

98 56-60: man, the Hercules, toiled ~ long,  
and 67-71: man, the Hercules, toil'd ~ long,  
and ~ died;

99 56-60: full-limbed 67: full-/limb'd Bac-  
chus; 71: Bacchus;

100 56-60: dressed 67-71: head;

101 56: well-beloved, ~ people, Do ~ me,

this is not my true country, I have lived ban-  
ished from my true country, I now go back  
there, I return to the celestial sphere where  
every one goes in his turn. [rom] 60-71: well-  
beloved, ~ people, *Do*

102 56: [Not present—part of 101] 60:  
*banished ~ country—I* 67-71: *country—I  
now*

103 56: [Not present—part of 101] 60-71:  
*sphere, where*

104 56-60: earth—grass ~ them, and 67-  
71: earth—grass ~ them, and ~ corn;

107 67-71: sagas;

108 67-71: blasts;

I see granite bowlders and cliffs, I see green meadows and lakes,  
 I see the burial-cairns of Scandinavian warriors, 110  
 I see them raised high with stones by the marge of restless oceans, that the  
 dead men's spirits when they wearied of their quiet graves might rise  
 up through the mounds and gaze on the tossing billows, and be refresh'd  
 by storms, immensity, liberty, action. o

I see the steppes of Asia,  
 I see the tumuli of Mongolia, I see the tents of Kalmucks and Baskirs,  
 I see the nomadic tribes with herds of oxen and cows,  
 I see the table-lands notch'd with ravines, I see the jungles and deserts, 115  
 I see the camel, the wild steed, the bustard, the fat-tail'd sheep, the antelope,  
 and the burrowing wolf. o

I see the highlands of Abyssinia,  
 I see flocks of goats feeding, and see the fig-tree, tamarind, date,  
 And see fields of teff-wheat and places of verdure and gold. o

I see the Brazilian vaquero, 120  
 I see the Bolivian ascending mount Sorata,  
 I see the Wacho crossing the plains, I see the incomparable rider of horses  
 with his lasso on his arm,  
 I see over the pampas the pursuit of wild cattle for their hides. o

109 56: bowlders 60: bowlders ~ cliffs—I  
 67-71: bowlders ~ cliffs—I ~ lakes;  
 110 67-71: warriors;  
 111 56-60: stones, by ~ spirits, when ~  
 graves, might ~ mounds, and ~ refreshed  
 67-71: stones, by ~ spirits, when ~ graves,  
 might ~ mounds, and  
 112 67-71: Asia;  
 113 60: Mongolia—I 67-71: Mongolia—I ~  
 Baskirs;  
 114 60: tribes, with 67-71: tribes, with ~  
 cows;  
 115 56: notched 60: notched ~ ravines—I  
 67-71: ravines—I ~ deserts;  
 116 56-60: fat-tailed 67-71: fat-/tail'd  
 117 56-60: high-lands 67-71: high-lands of  
 Abyssinia;  
 118 56: feeding, I see  
 119 56: I see ~ teff-wheat, I see the places  
 60-71: teff-wheat, and see the places  
 120 67-71: vaquero;  
 121 56-60: Mount 67-71: Mount Sorata;  
 122 56: the Guacho crossing 60: plains—I

67-71: plains—I ~ arm;  
 123 56: [The following lines appear—after a  
 space—after 123:] [See A Paumanok  
 Picture., III 689]  
 [1] I see the little and large sea-dots,  
 some inhabited, some uninhabited;  
 [2] I see two boats with nets, lying off  
 the shore of Paumanok, quite still,  
 [3] I see ten fishermen waiting—they  
 discover now a thick school of moss-  
 bonkers, they drop the joined seine-ends  
 in the water,  
 [4] The boats separate, they diverge and  
 row off, each on its rounding course to  
 the beach, enclosing the mossbonkers,  
 [5] The net is drawn in by a windlass  
 by those who stop ashore,  
 [6] Some of the fishermen lounge in the  
 boats, others stand negligently ankle-deep  
 in the water, poised on strong legs,  
 [7] The boats are partly drawn up, the  
 water slaps against them,

- I see the regions of snow and ice,  
 125 I see the sharp-eyed Samoiede and the Finn,  
 I see the seal-seeker in his boat poisoning his lance,  
 I see the Siberian on his slight-built sledge drawn by dogs,  
 I see the porpoise-hunters, I see the whale-crews of the south Pacific and the  
 north Atlantic,  
 I see the cliffs, glaciers, torrents, valleys, of Switzerland—I mark the long  
 winters and the isolation. o

[9]

- 130 I see the cities of the earth and make myself at random a part of them,  
 I am a real Parisian,  
 I am a habitan of Vienna, St. Petersburg, Berlin, Constantinople,  
 I am of Adelaide, Sidney, Melbourne,  
 I am of London, Manchester, Bristol, Edinburgh, Limerick,  
 I am of Madrid, Cadiz, Barcelona, Oporto, Lyons, Brussels, Berne, Frankfort,  
 135 Stuttgart, Turin, Florence,

[8] On the sand, in heaps and winrows, well out from the water, lie the green-backed spotted moss-/bonkers. [In 56-60, [9]-[10] constituted a separate stanza; in 67-71 a separate stanza opening 67-71 Section 9, which in 81 becomes Section 8] [9] I see the despondent red man in the west, lingering about the banks of Mingo, and about Lake Pepin,

[10] He has beheld the quail and honey-bee, and sadly prepared to depart.

60: [3] mossbonkers—they [4] separate—they [6] boats—others [7] up—the [10] has heard the quail and beheld the honey-bee,

67: [2] still; [3] mossbonkers—they ~ join'd sein-ends [4] separate—they ~ mossbonkers; [6] in their boats—others ~ legs; [7] up—the ~ them; [8] green-back'd [9] Pepin; [10] has heard the quail and beheld the honey-bee,

67-71: [Section 8 begins with [1]; Section 9 begins with [9]]

71: [1] see little [2] still; [3] mossbonkers—they ~ join'd [4] separate—they ~ mossbonkers; [6] in their boats

—others ~ pois'd ~ legs; [7] up—the ~ them; [8] green-back'd [9] Pepin; [10] has heard the quail and beheld the honey-bee,

124 67-71: ice;

125 67-71: Finn;

126 56-60: boat, poisoning 67-71: boat, poisoning ~ lance;

127 56-60: sledge, drawn 67-71: sledge, drawn ~ dogs;

128 56: South ~ North 60: porpoise-hunters—I ~ South ~ North 67-71: porpoise-hunters—I ~ South ~ North Atlantic;

129 60-71: winters, and

130 56: earth, and ~ myself a part 60: earth, and 67-71: earth, and ~ them; 81-91-2: [Section no. 9 omitted—printer's error]

131 56: real Londoner, Parisian, Viennese, 67-71: Parisian;

132 56: habitan of St. Petersburg, 67-71: Constantinople;

133 67-71: Melbourne;

134 56: am of Manchester, 67-71: Limerick;

135 67-71: Florence;

I belong in Moscow, Cracow, Warsaw, or northward in Christiania or Stockholm, or in Siberian Irkutsk, or in some street in Iceland,  
I descend upon all those cities, and rise from them again. o

## 10

I see vapors exhaling from unexplored countries,  
I see the savage types, the bow and arrow, the poison'd splint, the fetich, and the obi. o

I see African and Asiatic towns, 140  
I see Algiers, Tripoli, Derne, Mogadore, Timbuctoo, Monrovia,  
I see the swarms of Pekin, Canton, Benares, Delhi, Calcutta, Tokio,  
I see the Kruman in his hut, and the Dahoman and Ashantee-man in their huts,

I see the Turk smoking opium in Aleppo,  
I see the picturesque crowds at the fairs of Khiva and those of Herat, 145  
I see Teheran, I see Muscat and Medina and the intervening sands, I see the caravans toiling onward,

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, swathed in linen cloth, lying there many centuries,

I look on the fall'n Theban, the large-ball'd eyes, the side-drooping neck, the hands folded across the breast. o 150

136 56: Warsaw—or north-/ward ~ Christiana or Stockholm—or in some 60-71: Warsaw—or ~ Stockholm—or ~ Irkutsk—or ~ Iceland;

138 67-71: countries;

139 56: poisoned ~ fetish and 60: poisoned ~ fetish, and 67-71: fetish, and

140 67-71: towns;

141 67-71: Monrovia;

142 56: Calcutta,/ 60: Calcutta, Yedo,/ 67-71: Calcutta, Yedo;/

143 67-71: huts;

144 67-71: Aleppo;

145 56-60: Khiva, and 67-71: Khiva, and ~ Herat;

146 56: Medina, and ~ sands—I ~ onward; 60-71: Teheran—I ~ Medina, and ~ sands—I ~ onward;

147 60: Egyptians—I 67-71: Egyptians—I ~ obelisks;

148 56: chiselled histories, songs, philosophies, cut ~ sand-stone or granite blocks, 60: chiselled histories, songs, philosophies, cut ~ granite blocks, 67: chisel'd histories, songs, philosophies, cut ~ granite blocks; 71: chisel'd histories, songs, philosophies, cut ~ granite-blocks;

149 56-60: mummy-pits, containing mummies, embalmed, 67-71: mummy-pits, containing mummies, embalm'd, ~ centuries;



You working-man of the Rhine, the Elbe, or the Weser! you working-woman  
 too!  
 You Sardinian! you Bavarian! Swabian! Saxon! Wallachian! Bulgarian!  
 You Roman! Neapolitan! you Greek! 175  
 You lithe matador in the arena at Seville!  
 You mountaineer living lawlessly on the Taurus or Caucasus!  
 You Bokh horse-herd watching your mares and stallions feeding!  
 You beautiful-bodied Persian at full speed in the saddle shooting arrows to  
 the mark!  
 You Chinaman and Chinawoman of China! you Tartar of Tartary! 180  
 You women of the earth subordinated at your tasks!  
 You Jew journeying in your old age through every risk to stand once on Syrian  
 ground!  
 You other Jews waiting in all lands for your Messiah!  
 You thoughtful Armenian pondering by some stream of the Euphrates! you  
 peering amid the ruins of Nineveh! you ascending mount Ararat!  
 You foot-worn pilgrim welcoming the far-away sparkle of the minarets of  
 Mecca! 185  
 You sheiks along the stretch from Suez to Bab-el-mandeb ruling your families  
 and tribes!  
 You olive-grower tending your fruit on fields of Nazareth, Damascus, or lake  
 Tiberias!  
 You Thibet trader on the wide inland or bargaining in the shops of Lassa!  
 You Japanese man or woman! you liver in Madagascar, Ceylon, Sumatra,  
 Borneo!  
 All you continentals of Asia, Africa, Europe, Australia, indifferent of place! 190  
 All you on the numberless islands of the archipelagoes of the sea!  
 And you of centuries hence when you listen to me!  
 And you each and everywhere whom I specify not, but include just the same!  
 Health to you! good will to you all, from me and America sent! o

174 56-60: Bavarian! you Swabian!  
 175 56: You citizen of Prague! you Roman!  
 Neapolitan! Greek! 60: You citizen of Prague!  
 you Roman! Neapolitan! Greek! 67-71: You  
 citizen of Prague! Roman! Neapolitan! Greek!  
 178 60-71: horse-herd, watching  
 179 56-71: Persian, at ~ saddle, shooting  
 181 56: earth, subordinated  
 182 60-71: risk, to  
 184 56: Mount 60-71: Armenian, pondering  
 ~ Mount  
 186 56-60: Babel-/mandel, ruling 67: Babel-  
 man-/deb, ruling 71: Bab-el-man-/deb, ruling

187 56: fields off Nazareth, ~ Lake 60-71:  
 Lake  
 188 56-71: inland, or  
 192 56-71: hence, when  
 193 56: you everywhere whom 60-71: you,  
 each ~ everywhere, whom  
 194 56: I salute you for myself and for Amer-  
 ica. 60: you! Good ~ all—from ~ sent, 67-  
 71: you! Good ~ all—from ~ sent.  
 60: [The following line appears after  
 194:]  
 [1] For we acknowledge you all and  
 each.

- 195 Each of us inevitable,  
 Each of us limitless—each of us with his or her right upon the earth,  
 Each of us allow'd the eternal purports of the earth,  
 Each of us here as divinely as any is here. o

## 12

- You Hottentot with clicking palate! you woolly-hair'd hordes!  
 200 You own'd persons dropping sweat-drops or blood-drops!  
 You human forms with the fathomless ever-impressive countenances of brutes!  
 You poor koboo whom the meanest of the rest look down upon for all your  
 glimmering language and spirituality!  
 You dwarf'd Kamtschatkan, Greenlander, Lapp!  
 You Austral negro, naked, red, sooty, with protrusive lip, groveling, seeking  
 your food!  
 205 You Caffre, Berber, Soudanese!  
 You haggard, uncouth, untutor'd Bedowee!  
 You plague-swarms in Madras, Nankin, Kaubul, Cairo!  
 You benighted roamer of Amazonia! you Patagonian! you Feejee-man!  
 I do not prefer others so very much before you either,  
 210 I do not say one word against you, away back there where you stand,  
 (You will come forward in due time to my side.) o

- |     |   |     |   |
|-----|---|-----|---|
| 195 | 67-71: inevitable;                          | 203 | hills of Utah, Oregon, California!        |
| 196 | 67-71: earth;                               | 203 | 56: dwarfed Kamskatkan, 60: dwarfed       |
| 197 | 56-60: allowed ~ purport 67-71: earth;      | 204 | 56-71: grovelling,                        |
| 199 | 56-60: palate!/You woolly-haired hordes!    | 206 | 56-60: untutored 71: untutor'd, Bedowee!  |
|     | you white or black owners of slaves! 67-71: | 207 | 56-71: [The following line appears after  |
|     | palate! You woolly-/hair'd                  |     | 207:]                                     |
| 200 | 56: owned 60: owned persons, drop-          |     | [1] You bather bathing in the Ganges!     |
|     | ping ~ blood-/drops! 67-71: persons, drop-  | 208 | 56-60: Feejee-man! 67-71: Feejee-man!     |
|     | ping ~ blood-/drops!                        |     | Copy-text: Feejee-/man!                   |
|     | 56: [The following line appears after       |     | 56: [The following line appears after     |
|     | 200:]                                       |     | 208:]                                     |
|     | [1] You felons, deformed persons, idiots!   |     | [1] You peon of Mexico! you Russian       |
| 201 | 56: ever-/impressive 67-71: [The fol-       |     | serf! you quadron of Carolina, Texas,     |
|     | lowing line appears after 201:]             |     | Tennessee!                                |
|     | [1] I dare not refuse you—the scope of      |     | 60: [1] serf! you slave of Carolina,      |
|     | the world, and of time and space, are       |     | 67-71: [1] Mexico! you slave of Carolina, |
|     | upon me. [Space between [1] and 202]        | 209 | 56: not refuse you my hand, or prefer     |
| 202 | 56-71: upon, for                            |     | others before you,/ 67-71: either;        |
|     | 56-71: [The following line appears after    | 210 | 56: against you./ 60: there, where 67-    |
|     | 202:]                                       |     | 71: there, where ~ stand;                 |
|     | [1] You low expiring aborigines of the      | 211 | 56: [Not present]                         |

## 13

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. ◦

You vapors, I think I have risen with you, moved away to distant continents,  
and fallen down there, for reasons, 215  
I think I have blown with you you winds;  
You waters I have finger'd every shore with you,  
I have run through what any river or strait of the globe has run through,  
I have taken my stand on the bases of peninsulas and on the high embedded  
rocks, to cry thence: ◦

*Salut au monde!* 220

What cities the light or warmth penetrates I penetrate those cities myself,  
All islands to which birds wing their way I wing my way myself. ◦

Toward you all, in America's name,  
I raise high the perpendicular hand, I make the signal,  
To remain after me in sight forever, 225  
For all the haunts and homes of men. ◦

212 56-60: passed 67-71: earth;

213 56: looked for brothers, sisters, lovers, and  
~ lands. 60: looked ~ lovers, and ~ lands;  
67-71: lovers, and ~ lands;

214 56: [Not present]

215 56: I think ~ you, you vapors, and  
moved 60: O vapors! I ~ you, and moved  
67-71: O vapors! I ~ you, and moved ~  
reasons; [Section 13 begins with 215]

216 56: you, you winds, 60: you, O winds,  
67-71: you, O winds;

217 56: I think, you waters, I ~ fingered  
60: O waters, I ~ fingered ~ you. 67-71:  
O waters, I ~ you. 60-71: [Space between  
217 and 218]

218 56: I think I have 67-71: through;/

219 56: I think I have ~ peninsulas, and on  
imbedded rocks./ 60-67: peninsulas, and ~  
highest embedded ~ thence. 71: peninsulas,  
and ~ thence.

220 56: [Not present] 60-67: *Monde!*

221 56-60: penetrates, I 67-71: penetrates, I  
~ myself;

222 56: way, I ~ myself, 60-71: way, I  
56: [The following line appears after  
222:]

[1] I find my home wherever there are  
any homes of men. [Poem ends here]

223 56: [Not present] 60-71: Toward all,/  
224 56: [Not present] 60-71: hand—I

225 56: [Not present]

226 56: [Not present]

## Song of the Broad-Axe.

## I

Weapon shapely, naked, wan,  
 Head from the mother's bowels drawn,  
 Wooded flesh and metal bone, limb only one and lip only one,  
 Gray-blue leaf by red-heat grown, helve produced from a little seed sown,  
 5 Resting the grass amid and upon,  
 To be lean'd and to lean on. o

Strong shapes and attributes of strong shapes, masculine trades, sights and  
 sounds,  
 Long varied train of an emblem, dabs of music,  
 Fingers of the organist skipping staccato over the keys of the great organ. o

## 2

10 Welcome are all earth's lands, each for its kind,  
 Welcome are lands of pine and oak,  
 Welcome are lands of the lemon and fig,  
 Welcome are lands of gold,

*Title:* 56: 5—Broad-Axe Poem. 60: Chants Democratic. 2. 67-71: SONG OF THE BROAD-AXE.  
 56: [No stanza or section numbers] 60: [Stanza numbers] 67-71: [Stanza and section numbers]  
 1 56-60: Broad-axe, shapely, ~ wan! 67: Weapon, shapely, ~ wan;  
 71: Weapon, shapely, ~ wan!  
 2 56-71: drawn!  
 3 56-60: bone! limb ~ one! 67-71: bone! 4 limb ~ one, and ~ one!  
 56-71: grown! helve ~ sown!  
 6 56-60: leaned, and 67-71: lean'd, and  
 7 56: shapes, and 60: shapes, and ~ shapes—masculine 67-71: shapes, and ~ shapes—masculine ~ sounds;  
 8 67-71: music;  
 10 67-71: kind;  
 11 67-71: oak;  
 12 67-71: fig;  
 13 67-71: gold;

Welcome are lands of wheat and maize, welcome those of the grape,  
 Welcome are lands of sugar and rice, 15  
 Welcome the cotton-lands, welcome those of the white potato and sweet potato,  
 Welcome are mountains, flats, sands, forests, prairies,  
 Welcome the rich borders of rivers, table-lands, openings,  
 Welcome the measureless grazing-lands, welcome the teeming soil of orchards,  
     flax, honey, hemp;  
 Welcome just as much the other more hard-faced lands, 20  
 Lands rich as lands of gold or wheat and fruit lands,  
 Lands of mines, lands of the manly and rugged ores,  
 Lands of coal, copper, lead, tin, zinc,  
 Lands of iron—lands of the make of the axe. o

## 3

The log at the wood-pile, the axe supported by it, 25  
 The sylvan hut, the vine over the doorway, the space clear'd for a garden,  
 The irregular tapping of rain down on the leaves after the storm is lull'd,  
 The wailing and moaning at intervals, the thought of the sea,  
 The thought of ships struck in the storm and put on their beam ends, and  
     the cutting away of masts,  
 The sentiment of the huge timbers of old-fashion'd houses and barns, 30  
 The remember'd print or narrative, the voyage at a venture of men, families,  
     goods,  
 The disembarkation, the founding of a new city,  
 The voyage of those who sought a New England and found it, the outset  
     anywhere,

- |    |   |                                       |    |   |
|----|---|---------------------------------------|----|---|
| 14 | 56-60: maize—welcome                                | 67-71: maize—welcome ~ grape;         | 25 | 67-71: it;  |
| 15 | 67-71: rice;  |                                       | 26 | 56-60: cleared  |
| 16 | 56-60: cotton-lands—welcome                         | 67-71: cotton-lands—welcome ~ potato; | 27 | 56-60: leaves, after ~ lulled, 67-71: leaves, after   |
| 17 | 67-71: prairies;                                    |                                       | 29 | 56-67: storm, and ~ beam-ends, ~ masts; 71: storm, and ~ masts;   |
| 18 | 67-71: openings;                                    |                                       | 30 | 56-60: old-fashioned ~ barns; 67-71: barns;   |
| 19 | 56-60: grazing lands—welcome ~ hemp,                | 67-71: grazing-lands—welcome          | 31 | 56-60: remembered   |
| 20 | 67-71: lands;                                       |                                       | 32 | 56: disembarkation,   |
| 21 | 56-60: gold, or 67-71: gold, or ~ lands;            |                                       | 33 | 56: it,/ 60-71: it—the  |
| 22 | 67-71: ores;  |                                       |    | 56: [The following line appears after 33:]  |
| 23 | 67-71: zinc;  |                                       |    | [1] The Year 1 of These States, the weapons that year began with, scythe, pitchfork, club, horse-/pistol, |
| 24 | 56: iron! lands ~ axe! 60-71: LANDS OF IRON! ~ axe! |                                       |    |   |

- The settlements of the Arkansas, Colorado, Ottawa, Willamette,  
 35 The slow progress, the scant fare, the axe, rifle, saddle-bags;  
 The beauty of all adventurous and daring persons,  
 The beauty of wood-boys and wood-men with their clear untrimm'd faces,  
 The beauty of independence, departure, actions that rely on themselves,  
 The American contempt for statutes and ceremonies, the boundless impatience  
 of restraint,  
 The loose drift of character, the inkling through random types, the  
 40 solidification;  
 The butcher in the slaughter-house, the hands aboard schooners and sloops,  
 the raftsmen, the pioneer,  
 Lumbermen in their winter camp, daybreak in the woods, stripes of snow on  
 the limbs of trees, the occasional snapping,  
 The glad clear sound of one's own voice, the merry song, the natural life of  
 the woods, the strong day's work,  
 The blazing fire at night, the sweet taste of supper, the talk, the bed of  
 hemlock-boughs and the bear-skin;  
 45 The house-builder at work in cities or anywhere,  
 The preparatory jointing, squaring, sawing, mortising,  
 The hoist-up of beams, the push of them in their places, laying them regular,  
 Setting the studs by their tenons in the mortises according as they were  
 prepared,  
 The blows of mallets and hammers, the attitudes of the men, their curv'd  
 limbs,  
 Bending, standing, astride the beams, driving in pins, holding on by posts and  
 50 braces,  
 The hook'd arm over the plate, the other arm wielding the axe,  
 The floor-men forcing the planks close to be nail'd,  
 Their postures bringing their weapons downward on the bearers,  
 The echoes resounding through the vacant building;  
 55 The huge storehouse carried up in the city well under way,  
 The six framing-men, two in the middle and two at each end, carefully bearing  
 on their shoulders a heavy stick for a cross-beam,

- |        |                                       |    |   |
|--------|---------------------------------------|----|---|
| 35     | 67-71: saddle-/bags;                  |    | boughs, and ~ bear-/skin;                   |
| 37     | 56-60: wood-men, with ~ untrimmed     | 45 | 67-71: —The                                 |
| 67-71: | wood-men, with                        | 48 | 56-71: mortises, according                  |
| 41     | 56: rafts-man,                        | 49 | 56-60: curved                               |
| 42     | 56: Lumber-men ~ day-break            | 51 | 56-60: hooked                               |
|        | day-break                             | 52 | 56-60: close, to ~ nailed, 67-71: close, to |
| 44     | 56-60: hemlock boughs, and            | 55 | 56-71: store-house ~ city, well             |
|        | the ~ hemlock boughs, and 71: hemlock | 56 | 67-71: middle, and                          |

The crowded line of masons with trowels in their right hands rapidly laying  
 the long side-wall, two hundred feet from front to rear,  
 The flexible rise and fall of backs, the continual click of the trowels striking  
 the bricks,  
 The bricks one after another each laid so workmanlike in its place, and set  
 with a knock of the trowel-handle,  
 The piles of materials, the mortar on the mortar-boards, and the steady re-  
 plenishing by the hod-men; 60  
 Spar-makers in the spar-yard, the swarming row of well-grown apprentices,  
 The swing of their axes on the square-hew'd log shaping it toward the shape  
 of a mast,  
 The brisk short crackle of the steel driven slantingly into the pine,  
 The butter-color'd chips flying off in great flakes and slivers,  
 The limber motion of brawny young arms and hips in easy costumes, 65  
 The constructor of wharves, bridges, piers, bulk-heads, floats, stays against  
 the sea;  
 The city fireman, the fire that suddenly bursts forth in the close-pack'd square,  
 The arriving engines, the hoarse shouts, the nimble stepping and daring,  
 The strong command through the fire-trumpets, the falling in line, the rise  
 and fall of the arms forcing the water,  
 The slender, spasmic, blue-white jets, the bringing to bear of the hooks and  
 ladders and their execution, 70  
 The crash and cut away of connecting wood-work, or through floors if the  
 fire smoulders under them,  
 The crowd with their lit faces watching, the glare and dense shadows;  
 The forger at his forge-furnace and the user of iron after him,  
 The maker of the axe large and small, and the welder and temperer,  
 The chooser breathing his breath on the cold steel and trying the edge with  
 his thumb, 75  
 The one who clean-shapes the handle and sets it firmly in the socket;

57 60-71: hands, rapidly

58 56: trowels and bricks,

59 56: bricks, one ~ another, each ~ work-/  
man-like 60-71: bricks, one ~ another, each  
~ workman-/like

60 56: mortar-/boards, 60-67: mortar-/  
boards, ~ hod-/men;

61 67-71: —Spar-makers

62 56-60: square-hewed log, shaping 67-71:  
log, shaping

64 56-60: butter-colored

65 56-71: costumes;

66 56: bulk-/heads,

67 56: fire-man—the ~ close-packed 60:  
fireman—the ~ close-packed 67-71: —The  
city fireman—the Copy-text: close-/pack'd

69 56: the forming in ~ the echoed rise

70 56-67: spasmic blue-white jets—the ~  
ladders, and 71: jets—the ~ ladders, and

71 56-71: floors, if

72 56-71: faces, watching—the

73 56-60: forge-furnace, and 67-71: —The  
~ forge-furnace, and

75 60-71: steel, and

76 56-60: socket, 71: handle, and

- The shadowy processions of the portraits of the past users also,  
 The primal patient mechanics, the architects and engineers,  
 The far-off Assyrian edifice and Mizra edifice,  
 80 The Roman lictors preceding the consuls,  
 The antique European warrior with his axe in combat,  
 The uplifted arm, the clatter of blows on the helmeted head,  
 The death-howl, the limpsy tumbling body, the rush of friend and foe thither,  
 The siege of revolted lieges determin'd for liberty,  
 85 The summons to surrender, the battering at castle gates, the truce and parley,  
 The sack of an old city in its time,  
 The bursting in of mercenaries and bigots tumultuously and disorderly,  
 Roar, flames, blood, drunkenness, madness,  
 Goods freely rifled from houses and temples, screams of women in the gripe  
 of brigands,  
 90 Craft and thievery of camp-followers, men running, old persons despairing,  
 The hell of war, the cruelties of creeds,  
 The list of all executive deeds and words just or unjust,  
 The power of personality just or unjust. o

## 4

- Muscle and pluck forever!  
 95 What invigorates life invigorates death,  
 And the dead advance as much as the living advance,  
 And the future is no more uncertain than the present,  
 For the roughness of the earth and of man encloses as much as the delicatesse  
 of the earth and of man,  
 And nothing endures but personal qualities. o
- 100 What do you think endures?  
 Do you think a great city endures?  
 Or a teeming manufacturing state? or a prepared constitution? or the best  
 built steamships?  
 Or hotels of granite and iron? or any chef-d'œuvres of engineering, forts,  
 armaments? o

83 56-71: limpsey  
 84 56-60: determined 67: seige  
 85 67-71: parley;  
 92 56-71: words, just  
 93 56-71: personality, just  
 95 56-71: life, invigorates

98 56-71: And the roughness  
 101 56-60: think the greatest city 67-71:  
 think the great  
 102 56: steam-ships?  
 104 56: chef-/d'œuvres

Away! these are not to be cherish'd for themselves,  
 They fill their hour, the dancers dance, the musicians play for them, 105  
 The show passes, all does well enough of course,  
 All does very well till one flash of defiance. o

A great city is that which has the greatest men and women,  
 If it be a few ragged huts it is still the greatest city in the whole world. o

## 5

The place where a great city stands is not the place of stretch'd wharves, docks,  
 manufactures, deposits of produce merely, 110  
 Nor the place of ceaseless salutes of new-comers or the anchor-lifters of the  
 departing,  
 Nor the place of the tallest and costliest buildings or shops selling goods from  
 the rest of the earth,  
 Nor the place of the best libraries and schools, nor the place where money is  
 plentiest,  
 Nor the place of the most numerous population. o

Where the city stands with the brawniest breed of orators and bards, 115  
 Where the city stands that is belov'd by these, and loves them in return and  
 understands them,  
 Where no monuments exist to heroes but in the common words and deeds,  
 Where thrift is in its place, and prudence is in its place,  
 Where the men and women think lightly of the laws,  
 Where the slave ceases, and the master of slaves ceases, 120

- 104 56-60: away! These ~ cherished 67-71: Away! These ~ themselves;  
 105 67-71: them;  
 108 56-60: The greatest city ~ greatest man or woman, 67-71: The great ~ greatest man or woman;  
 109 56-71: huts, it  
 110 56: where the greatest city ~ stretched ~ deposits ~ produce,/ 60: where the greatest city ~ stretched ~ produce,/ 67-71: where the great ~ produce,/ 111 56: new-comers, or 60-71: new comers, or Copy-text: anchor-/lifters  
 112 56-71: buildings, or  
 113 60-71: schools—nor  
 115 67-71: bards;
- 116 56-60: beloved ~ return, and 67-71: beloved ~ return, and ~ them;  
 56-60: [The following line appears after 116:]  
 [1] Where these may be seen going every day in the streets, with their arms familiar to the shoulders of their friends,  
 117 60: heroes, but 67-71: heroes, but ~ deeds;  
 118 67-71: place;  
 56-60: [The following line appears after 118:]  
 [1] Where behavior is the finest of the fine arts,  
 119 67-71: laws;  
 120 56: ceases and 67-71: ceases;

Where the populace rise at once against the never-ending audacity of elected persons,  
 Where fierce men and women pour forth as the sea to the whistle of death pours its sweeping and unriptide waves,  
 Where outside authority enters always after the precedence of inside authority,  
 Where the citizen is always the head and ideal, and President, Mayor, Governor and what not, are agents for pay,  
 Where children are taught to be laws to themselves, and to depend on themselves,  
 125 Where equanimity is illustrated in affairs,  
 Where speculations on the soul are encouraged,  
 Where women walk in public processions in the streets the same as the men,  
 Where they enter the public assembly and take places the same as the men;  
 130 Where the city of the faithfulest friends stands,  
 Where the city of the cleanliness of the sexes stands,  
 Where the city of the healthiest fathers stands,  
 Where the city of the best-bodied mothers stands,  
 There the great city stands. o

## 6

135 How beggarly appear arguments before a defiant deed!  
 How the floridness of the materials of cities shrivels before a man's or woman's look! o

All waits or goes by default till a strong being appears;  
 A strong being is the proof of the race and of the ability of the universe,  
 When he or she appears materials are overaw'd,

- 121 56: the audacity 60: never-/ending 67-71: never-/ending ~ persons;  
 122 60: forth, as 67-71: forth, as ~ waves;  
 123 67-71: authority;  
 124 56: Governor, and 60: ideal—and ~ Governor, and 67-71: ideal—and ~ Governor, and ~ pay;  
 125 56-60: taught from the jump that they are to 67-71: themselves;  
 126 67-71: affairs;  
 127 60: Soul 67-71: Soul ~ encouraged;  
 128 60-71: streets, the  
 129 56: men, and are appealed to by the orators the same as the men, 60: men, and are appealed to by the orators, the same as the men,  
 130 67-71: stands;  
 131 67-71: stands;  
 132 67-71: stands;  
 134 56-60: the greatest city  
 135 56-60: appear poems, arguments, orations, before an electric deed! 67: arguments, before  
 137 56-71: waits, or ~ default, till  
 138 56-60: race, and 67-71: race, and ~ universe;  
 139 56: appears, materials ~ over-/awed, 60: appears, materials ~ overawed, 67-71: appears, materials

The dispute on the soul stops, 140  
 The old customs and phrases are confronted, turn'd back, or laid away. o

What is your money-making now? what can it do now?  
 What is your respectability now?  
 What are your theology, tuition, society, traditions, statute-books, now?  
 Where are your jibes of being now? 145  
 Where are your cavils about the soul now? o

## 7

A sterile landscape covers the ore, there is as good as the best for all the  
 forbidding appearance,  
 There is the mine, there are the miners,  
 The forge-furnace is there, the melt is accomplish'd, the hammers-men are at  
 hand with their tongs and hammers,  
 What always served and always serves is at hand. o 150

Than this nothing has better served, it has served all,  
 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, the most ancient Hindustanee,  
 Served the mound-raiser on the Mississippi, served those whose relics remain  
 in Central America, 155  
 Served Albic temples in woods or on plains, with unhewn pillars and the  
 druids,

140 60-71: Soul

141 56-60: turned

142 56-67: What can

144 56-60: statute-books now?

146 60-71: Soul

56-67: [The following lines appear—  
 between spaces—after 146:]

[1] Was that your best? Were those your  
 vast and solid?

[2] Riches, opinions, politics, institutions,  
 to part obediently from the path of one  
 man or woman!

[3] The centuries, and all authority, to  
 be trod under the foot-soles of one man  
 or woman!

147 56-60: —A ~ ore—there ~ best, for  
 67-71: ore—there ~ best, for ~ appearance;

148 67-71: miners;

149 56-60: accomplished, 67-71: accom-  
 plish'd; the ~ hammers; Copy-text: hammers-/  
 men

150 56-67: serves, is 71: served, and ~  
 serves, is

151 56-60: served—it 67: served—it ~ all:  
 71: this, nothing ~ served—it ~ all:

152 67-71: the Greek:

153 67-71: any;

154 56-60: Hindostanee, 67-71: Hindosta-  
 nee;

155 60: Mississippi—served 67-71: Missis-  
 sippi—served ~ America;

156 56-60: pillars, and ~ druids, and the  
 bloody body laid in the hollow of the great  
 stone, 67-71: pillars, and ~ druids;

- Served the artificial clefts, vast, high, silent, on the snow-cover'd hills of  
 Scandinavia,  
 Served those who time out of mind made on the granite walls rough sketches  
 of the sun, moon, stars, ships, ocean waves,  
 Served the paths of the irruptions of the Goths, served the pastoral tribes and  
 nomads,  
 160 Served the long distant Kelt, served the hardy pirates of the Baltic,  
 Served before any of those the venerable and harmless men of Ethiopia,  
 Served the making of helms for the galleys of pleasure and the making of  
 those for war,  
 Served all great works on land and all great works on the sea,  
 For the mediæval ages and before the mediæval ages,  
 165 Served not the living only then as now, but served the dead. ◦

## 8

I see the European headsman,  
 He stands mask'd, clothed in red, with huge legs and strong naked arms,  
 And leans on a ponderous axe. ◦

- (Whom have you slaughter'd lately European headsman?  
 170 Whose is that blood upon you so wet and sticky?) ◦

I see the clear sunsets of the martyrs,  
 I see from the scaffolds the descending ghosts,  
 Ghosts of dead lords, uncrown'd ladies, impeach'd ministers, rejected kings,  
 Rivals, traitors, poisoners, disgraced chieftains and the rest. ◦

- 157 56-60: snow-covered 67-71: Scandinavia;  
 158 56-60: who, time ~ mind, made ~ ocean-waves, 67-71: who, time ~ mind, made ~ ocean-waves;  
 159 60: Goths—served 67-71: Goths—served ~ nomads;  
 160 56: the incalculably distant Celt, 60: the incalculably distant Kelt—served 67-71: the long, long distant Kelt—served ~ Baltic;  
 161 56-60: those, the 67-71: those, the ~ Ethiopia;  
 162 56-60: pleasure, and 67-71: pleasure, and ~ war;  
 163 56-60: land, and 67-71: land, and ~ sea;  
 164 56: medieval ages, and ~ medieval 60: ages, and 67-71: ages, and ~ ages;  
 165 56-71: only, then  
 166 67-71: headsman;  
 167 56-60: masked, ~ legs, and 67-71: legs, and  
 169 56-60: slaughtered lately, European [60: heads-/man?] [No parenthesis] 67: lately, European [No parenthesis] 71: lately, European heads-/man?  
 170 56-67: you, so [No parenthesis] 71: you, so  
 171 56: sun-sets 67-71: martyrs;  
 173 56: dead princes, uncrowned ~ impeached 60: uncrowned ~ impeached  
 174 56-71: chieftains, and

I see those who in any land have died for the good cause, 175  
 The seed is spare, nevertheless the crop shall never run out,  
 (Mind you O foreign kings, O priests, the crop shall never run out.) ◦

I see the blood wash'd entirely away from the axe,  
 Both blade and helve are clean,  
 They spirt no more the blood of European nobles, they clasp no more the  
 necks of queens. ◦ 180

I see the headsman withdraw and become useless,  
 I see the scaffold untrodden and mouldy, I see no longer any axe upon it,  
 I see the mighty and friendly emblem of the power of my own race, the newest,  
 largest race. ◦

## 9

(America! I do not vaunt my love for you,  
 I have what I have.) ◦ 185

The axe leaps!  
 The solid forest gives fluid utterances,  
 They tumble forth, they rise and form,  
 Hut, tent, landing, survey,  
 Flail, plough, pick, crowbar, spade, 190  
 Shingle, rail, prop, wainscot, jamb, lath, panel, gable,  
 Citadel, ceiling, saloon, academy, organ, exhibition-house, library,  
 Cornice, trellis, pilaster, balcony, window, turret, porch,  
 Hoe, rake, pitchfork, pencil, wagon, staff, saw, jack-plane, mallet, wedge,  
 rounce,  
 Chair, tub, hoop, table, wicket, vane, sash, floor, 195  
 Work-box, chest, string'd instrument, boat, frame, and what not,

175 67-71: cause;

176 67-71: out;

177 56: you, O [No parentheses] 60-71:  
you, O

178 56-60: washed 67-71: axe;

179 67-71: clean;

180 56: nobles,—they 60-71: nobles—they

181 67-71: useless;

182 60: mouldy—I 67-71: mouldy—I ~ it;

183 56-60: newest largest 67-71: race—the

184 56-60: [No parenthesis] 67: you; [No  
parenthesis] 71: you;

185 56-67: [No parenthesis]

187 67-71: utterances;

192 67-71: exhibition-/house,

193 56-71: window, shutter, turret,

194 56: pitch-fork, ~ jackplane, 60-71:

pitch-fork, ~ jack-/plane,

196 56-60: stringed

Capitols of States, and capitol of the nation of States,  
 Long stately rows in avenues, hospitals for orphans or for the poor or sick,  
 Manhattan steamboats and clippers taking the measure of all seas. ○

- 200 The shapes arise!  
 Shapes of the using of axes anyhow, and the users and all that neighbors them,  
 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 north in Kanada, or down by the  
 205     Yellowstone, dwellers on coasts and off coasts,  
 Seal-fishers, whalers, arctic seamen breaking passages through the ice. ○

- The shapes arise!  
 Shapes of factories, arsenals, foundries, markets,  
 Shapes of the two-threaded tracks of railroads,  
 210 Shapes of the sleepers of bridges, vast frameworks, girders, arches,  
 Shapes of the fleets of barges, tows, lake and canal craft, river craft,  
 Ship-yards and dry-docks along the Eastern and Western seas, and in many a  
     bay and by-place,  
 The live-oak kelsons, the pine planks, the spars, the hackmatack-roots for knees,  
 The ships themselves on their ways, the tiers of scaffolds, the workmen busy  
     outside and inside,  
 The tools lying around, the great auger and little auger, the adze, bolt, line,  
 215     square, gouge, and bead-plane. ○

- |  |   |
|--|---|
| <p>198 67-71: orphans, or<br/>         199 56-71: clippers, taking<br/>         201 56-71: users, and<br/>         202 56: wood, and ~ Penobscot, or St. John's,<br/>         or 60: wood, and ~ Penobscot, or 67-71:<br/>         wood, and<br/>         203 56: mountains, or ~ lakes,/ 60-71:<br/>         mountains, or<br/>         204 56-71: Grande—friendly<br/>         205 56: Dwellers up north in Minnesota and<br/>         by the Yellowstone river, dwellers 60-71:<br/>         Dwellers up north in Minnesota and by the<br/>         Yellowstone river—dwellers [60: Yellow-<br/>         stone]</p> | <p>208 67-71: markets;<br/>         209 67-71: railroads;<br/>         210 56: frame-/works, 67-71: arches;<br/>         211 56-67: tows, lake craft, river craft. 71:<br/>         craft.<br/>         56-71: [The following line appears—after<br/>         a space—after 211:]<br/>         [1] The shapes arise!<br/>         212 56: the Atlantic and Pacific, and 60-<br/>         71: Seas,<br/>         213 56: hackmatuck-roots Copy-text: hack-<br/>         matack-/roots<br/>         215 56: augur ~ augur, ~ gouge, bead-<br/>         plane. 67-71: bead-/plane.</p> |
|--|---|

## 10

The shapes arise!  
 The shape measur'd, saw'd, jack'd, join'd, stain'd,  
 The coffin-shape for the dead to lie within in his shroud,  
 The shape got out in posts, in the bedstead posts, in the posts of the bride's bed,  
 The shape of the little trough, the shape of the rockers beneath, the shape of  
 the babe's cradle, 220  
 The shape of the floor-planks, the floor-planks for dancers' feet,  
 The shape of the planks of the family home, the home of the friendly parents  
 and children,  
 The shape of the roof of the home of the happy young man and woman, the  
 roof over the well-married young man and woman,  
 The roof over the supper joyously cook'd by the chaste wife, and joyously eaten  
 by the chaste husband, content after his day's work. ◦

The shapes arise! 225  
 The shape of the prisoner's place in the court-room, and of him or her seated  
 in the place,  
 The shape of the liquor-bar lean'd against by the young rum-drinker and the  
 old rum-drinker,  
 The shape of the shamed and angry stairs trod by sneaking footsteps,  
 The shape of the sly settee, and the adulterous unwholesome couple,  
 The shape of the gambling-board with its devilish winnings and losings, 230  
 The shape of the step-ladder for the convicted and sentenced murderer, the  
 murderer with haggard face and pinion'd arms,  
 The sheriff at hand with his deputies, the silent and white-lipp'd crowd, the  
 dangling of the rope. ◦

217 56-60: measured, sawed, jacked, joined, stained,

218 56-71: shroud;

219 56: bride's-bed, 67-71: bed;

220 67-71: cradle;

221 67-71: feet;

223 56-67: well-/married 71: woman—the

224 56-60: cooked

226 56: court-/room, 67-71: place;  
 56: [The following line appears after 226:]

[1] The shape of the pill-box, the disgraceful ointment-box, the nauseous application, and him or her applying it, 60: [1] ointment-/box,

227 56-60: leaned 67: rum drinker; 71: rum-drinker; Copy-text: young rum-/drinker

228 56-60: stairs, trod 67-71: stairs, trod ~ footsteps; Copy-text: foot-/steps,

67-71: friend, flush'd ~ haste;

229 67-71: un-/wholesome couple;

230 56: gambling board 67-71: losings;  
 56-60: [The following line appears after 230:]

[1] The shape of the slats of the bed of a corrupted body, the bed of the corruption of gluttony or alcoholic drinks,

231 56-60: pinioned

232 56-60: white-lipped ~ the sickening dangling 67: the sickening dangling

- The shapes arise!  
 Shapes of doors giving many exits and entrances,  
 235 The door passing the dissever'd friend flush'd and in haste,  
 The door that admits good news and bad news,  
 The door whence the son left home confident and puff'd up,  
 The door he enter'd again from a long and scandalous absence, diseas'd, broken  
 down, without innocence, without means. o

## II

- Her shape arises,  
 240 She less guarded than ever, yet more guarded than ever,  
 The gross and soil'd she moves among do not make her gross and soil'd,  
 She knows the thoughts as she passes, nothing is conceal'd from her,  
 She is none the less considerate or friendly therefor,  
 She is the best belov'd, it is without exception, she has no reason to fear and  
 she does not fear,  
 Oaths, quarrels, hiccup'd songs, smutty expressions, are idle to her as she  
 245 passes,  
 She is silent, she is possess'd of herself, they do not offend her,  
 She receives them as the laws of Nature receive them, she is strong,  
 She too is a law of Nature—there is no law stronger than she is. o

- 234 56-60: giving so many 67-71: entrances;  
 235 56-60: dissevered friend, flushed, and  
 67-71: friend, flush'd ~ haste;  
 236 67-71: news;  
 237 56-60: home, confident ~ puffed 67-71:  
 home, confident ~ up;  
 238 56-60: entered ~ diseased,  
 56: [The following lines appear—between  
 spaces—after 238:]  
 [1] Their shapes arise, the shapes of full-  
 sized men!  
 [2] Men taciturn yet loving, used to the  
 open air, and the manners of the open  
 air,  
 [3] Saying their ardor in native forms,  
 saying the old response,  
 [4] Take what I have then, (saying  
 fain,) take the pay you approached for,  
 [5] Take the white tears of my blood,  
 if that is what you are after.  
 60: [1] arise, above all the rest—the ~  
 men,  
 239 56: arises!

- 240 56-60: She, less 67-71: She, less ~ ever;  
 241 56-60: soiled ~ soiled, 67-71: soil'd;  
 242 56: concealed 60: passes—nothing is  
 concealed 67-71: passes—nothing ~ her;  
 243 56-60: therefore, 67-71: therefor;  
 244 56: best-beloved, ~ fear, and 60: best-  
 beloved—it ~ exception—she ~ fear, and  
 67: best-beloved—it ~ exception—she ~ fear,  
 and ~ fear; 71: belov'd—it ~ exception  
 —she ~ fear, and ~ fear;  
 245 56: hiccupped 60: hiccupped songs, pro-  
 posals, smutty 67-71: passes;  
 246 56: possessed 60: silent—she ~ pos-  
 sessed ~ herself—they 67-71: silent—she ~  
 herself—they ~ her;  
 247 56: nature 60-71: nature ~ them—she  
 248 56: nature, there ~ law greater than  
 60-71: nature—  
 56: [The following lines appear—between  
 spaces—after 248:]  
 [1] His shape arises!  
 [2] Arrogant, masculine, naive, rowdy-  
 ish,

The main shapes arise!

Shapes of Democracy total, result of centuries,

250

Shapes ever projecting other shapes,

Shapes of turbulent manly cities,

Shapes of the friends and home-givers of the whole earth,

Shapes bracing the earth and braced with the whole earth. o

[3] Laugher, weeper, worker, idler, citizen, country-/man,  
 [4] Saunterer of woods, stander upon hills, summer swimmer in rivers or by the sea,  
 [5] Of pure American breed, of reckless health, his body perfect, free from taint from top to toe, free forever from headache and dyspepsia, clean-breathed,  
 [6] Ample-limbed, a good feeder, weight a hundred and eighty pounds, full-blooded, six feet high, forty inches round the breast and back,  
 [7] Countenance sun-burnt, bearded, calm, unrefined,  
 [8] Reminder of animals, meeter of savage and gentleman on equal terms,  
 [9] Attitudes lithe and erect, costume free, neck open, of slow movement on foot,  
 [10] Passer of his right arm round the shoulders of his friends, companion of the street,  
 [11] Persuader always of people to give him their sweetest touches, and never their meanest,  
 [12] A Manhattanese bred, fond of Brooklyn, fond of Broadway, fond of the life of the wharves and the great ferries,  
 [13] Enterer everywhere, welcomed everywhere, easily understood after all,  
 [14] Never offering others, always offering himself, corroborating his phrenology,  
 [15] Voluptuous, inhabitive, combative, conscientious, alimentive, intuitive, of copious friendship, sublimity, firmness, self-esteem, comparison, individuality, form, locality, eventuality,

[16] Avowing by life, manners, works, to contribute illustrations of results of The States,

[17] Teacher of the unquenchable creed, namely, egotism,

[18] Inviter of others continually henceforth to try their strength against his.

60: [1] arises, [2] naïve, [3] countryman, [5] clean-/breathed, [9] neck gray and open,

249 56: The shapes

250 56: of America, shapes of centuries, 60: Democracy, final—result 67-71: Democracy, total—result of centuries;

56-60: [The following line appears after 250:]

[1] Shapes of those that do not joke with life, but are in earnest with life,

251 60: Shapes, ever 67-71: Shapes, ever ~ shapes;

56-60: [The following line appears after 251:]

[1] Shapes of a hundred Free States, begetting another hundred north and south, 67: [1] another hundred;/

252 56: of the 67-71: cities;

56: [The following lines appear after 252:]

[1] Shapes of the untamed breed of young men and natural persons,

[2] Shapes of women fit for These States, [3] Shapes of the composition of all the varieties of the earth,

60: [1] of an untamed ~ men, and [2] of the women

67: [1] [Not present] [2] of the women [3] [Not present]

254 56-60: the whole earth, and 67-71: earth, and

## By Blue Ontario's Shore.

## I

By blue Ontario's shore,  
 As I mused of these warlike days and of peace return'd, and the dead that  
     return no more,  
 A Phantom gigantic superb, with stern visage accosted me,  
*Chant me the poem, it said, that comes from the soul of America, chant me  
     the carol of victory,*  
 5 *And strike up the marches of Libertad, marches more powerful yet,  
 And sing me before you go the song of the throes of Democracy. o*

(Democracy, the destin'd conqueror, yet treacherous lip-smiles everywhere,  
 And death and infidelity at every step.) o

## 2

A Nation announcing itself,

⌈ Title: 56: 8—Poem of Many In One. 60: Chants Democratic. I. 67-71: As I SAT ALONE BY BLUE ONTARIO'S SHORE. (In 67, in annex, *Songs Before Parting*) 56: [No stanza or section numbers] 60: [Stanza numbers] 67-71: [Stanza and section numbers]  
 1 56-60: [1-8, Not present] 67: As I sat alone, by 71: As I a sat alone, by  
 2 67-71: these mighty days, and  
 3 67: A Phantom, gigantic, superb, ~ visage, accost'd me; 71: A Phantom, gigantic, superb, ~ visage, accosted me;  
 4 67: *a poem, it said, of the range of the high Soul of Poets, 71: America—chant ~ vic-*

tory;

67: [The following line appears after 4:]  
 [1] *And chant of the welcome bards that breathe but my native air—invoke those bards;*  
 5 67: [Not present] 71: *Libertad—marches ~ yet;*  
 6 67: *And chant me, ~ go, the Song 71: go, the*  
 7 67: (Democracy—the destined conqueror—yet 71: (Democracy—the ~ conqueror—yet  
 8 67-71: Death  
 9 56, 67: nation 60: nation ~ itself, (many in one,)

I myself make the only growth by which I can be appreciated, 10  
 I reject none, accept all, then reproduce all in my own forms. o

A breed whose proof is in time and deeds,  
 What we are we are, nativity is answer enough to objections,  
 We wield ourselves as a weapon is wielded,  
 We are powerful and tremendous in ourselves, 15  
 We are executive in ourselves, we are sufficient in the variety of ourselves,  
 We are the most beautiful to ourselves and in ourselves,  
 We stand self-pois'd in the middle, branching thence over the world,  
 From Missouri, Nebraska, or Kansas, laughing attacks to scorn. o

Nothing is sinful to us outside of ourselves, 20  
 Whatever appears, whatever does not appear, we are beautiful or sinful in  
 ourselves only. o

(O Mother—O Sisters dear!  
 If we are lost, no victor else has destroy'd us,  
 It is by ourselves we go down to eternal night.) o

3

Have you thought there could be but a single supreme? 25  
 There can be any number of supremes—one does not countervail another any  
 more than one eyesight countervails another, or one life countervails  
 another. o

All is eligible to all,  
 All is for individuals, all is for you,

11 56-60: all, reproduce

12 56: whose testimony is behaviour, 60: whose testimony is behavior, 67-71: deeds;

13 56, 67-71: are, we are—nativity ~ objections; 60: are WE ARE—nativity ~ objections;

16 56: ourselves—we 60-71: ourselves—We

17 56: in our-/selves, 60: ourselves, and ~ our-/selves, 67-71: ourselves, and in ourselves;

18 56-60: [Not present] 67: self-pois'd, in ~ world; 71: world;

19 56-60: [Not present]

21 56: ourselves./

22 56-60: [Not present] 67-71: mother! O sisters

23 56-60: [Not present] 67-71: us;

24 56-60: [Not present]

25 56-71: Supreme?

26 56: Supremes—one ~ eye-sight 60-67: Supremes—One ~ another, any ~ eye-/sight [60: life counter-/vails] 71: Supremes—One ~ another, any Copy-text: counter-/vail

28 56: individuals—all 60-71: individuals—All

No condition is prohibited, not God's or any. ○

30 All comes by the body, only health puts you rapport with the universe. ○

Produce great Persons, the rest follows. ○

## 4

Piety and conformity to them that like,  
Peace, obesity, allegiance, to them that like,

I am he who tauntingly compels men, women, nations,

35 Crying, Leap from your seats and contend for your lives! ○

I am he who walks the States with a barb'd tongue, questioning every one  
I meet,

Who are you that wanted only to be told what you knew before?

Who are you that wanted only a book to join you in your nonsense? ○

(With pangs and cries as thine own O bearer of many children,

40 These clamors wild to a race of pride I give.) ○

29 56-60: any, 67: God's, or 71: prohibited—not God's, or

56-60: [The following line appears after 29:]

[1] If one is lost, you are inevitably lost.

30 56-71: body—only

31 56-71: persons,

56: [The following lines appear—between spaces—after 31:]

[1] How dare a sick man, or an obedient man, write poems?

[2] Which is the theory or book that is not diseased?

60: [1] poems for These States? [2] that, for our purposes, is ~ diseased?

67: [The following lines—which begin Section 4—appear after 31:]

[1] America isolated I sing;

[2] I say that works made here in the spirit of other lands, are so much poison to These States. [Space between [2] and [3]]

[3] How dare these insects assume to write poems for America?

[4] For our armies, and the offspring following the armies. [Space between [4] and following line]

71: [2] poison in The States. [3] (How ~ such insects as we see assume [4] our victorious armies, and ~ armies?)

32 56-67: like! 71: like.

33 56-71: like!

34 56: nations, to leap from their seats and contend for their lives! 60: nations, to leap from their seats and contend for their lives.

35 56-60: [Not present—part of 34] 67-71: seats, and

36 56: who goes through the streets with a barbed ~ meet—questioning you up there now, 60: who goes through the streets with a barbed ~ meet—questioning you up there now: 67: barbed ~ meet; 71: meet;

37 56-71: you, that

38 56-71: you, that

39 56-60: [Not present] 67-71: cries, as ~ own, O ~ children!

40 56-60: [Not present] 67: This chant all wild, to 71: wild, to

O lands, would you be freer than all that has ever been before?  
 If you would be freer than all that has been before, come listen to me. ◦

Fear grace, elegance, civilization, delicatessen,  
 Fear the mellow sweet, the sucking of honey-juice,  
 Beware the advancing mortal ripening of Nature, 45  
 Beware what precedes the decay of the ruggedness of states and men. ◦

5

Ages, precedents, have long been accumulating undirected materials,  
 America brings builders, and brings its own styles. ◦

The immortal poets of Asia and Europe have done their work and pass'd to  
 other spheres,  
 A work remains, the work of surpassing all they have done. ◦ 50

America, curious toward foreign characters, stands by its own at all hazards,  
 Stands removed, spacious, composite, sound, initiates the true use of precedents,  
 Does not repel them or the past or what they have produced under their forms,  
 Takes the lesson with calmness, perceives the corpse slowly borne from the  
 house,  
 Perceives that it waits a little while in the door, that it was fittest for its days, 55  
 That its life has descended to the stalwart and well-shaped heir who approaches,  
 And that he shall be fittest for his days. ◦

Any period one nation must lead,

41 56-60: Are you, or would you be, better than 67-71: lands! would  
 42 56: be better than ~ has ever been ~ me, and I will to you. 60: be better than ~ has ever been ~ me, and not otherwise.  
 43 56: grace! Fear delicatessen! 60-67: grace—Fear delicatessen, 71: grace—Fear elegance, civilization,  
 44 56: honey-/juice! 67-71: honey-juice;  
 45 56: nature! 60-71: nature,  
 46 56: men!  
 47 56-60: precedents, poems, have 67: precedents, chants, have  
 49 56-60: Mighty bards have done ~ work, and passed 67: The poets ~ work, and 71: work, and  
 50 56-67: One work forever remains,

51 56: stands sternly by its own,/  
 52 56-60: sound,/Sees itself promulger of men and women, initiates 71: sound—initiates  
 53 56-60: past, or ~ forms, or amid other politics, or amid the idea of castes, or the old religions, 67-71: them, or ~ past, or  
 54 56-60: borne from the eating and sleeping rooms of the house,  
 55 56: days, that its life has descended to the stalwart and well-shaped heir who approaches, and that he shall be fittest for his days. 60-71: door—that  
 56 56: [Not present—part of 55] 60-71: well-/shaped  
 57 56: [Not present—part of 55]  
 58 56-71: period, one

One land must be the promise and reliance of the future. o

- 60 These States are the amplest poem,  
 Here is not merely a nation but a teeming Nation of nations,  
 Here the doings of men correspond with the broadcast doings of the day and  
 night,  
 Here is what moves in magnificent masses careless of particulars,  
 Here are the roughs, beards, friendliness, combativeness, the soul loves,  
 65 Here the flowing trains, here the crowds, equality, diversity, the soul loves. o

## 6

- Land of lands and bards to corroborate!  
 Of them standing among them, one lifts to the light a west-bred face,  
 To him the hereditary countenance bequeath'd both mother's and father's,  
 His first parts substances, earth, water, animals, trees,  
 70 Built of the common stock, having room for far and near,  
 Used to dispense with other lands, incarnating this land,  
 Attracting it body and soul to himself, hanging on its neck with incomparable  
 love,  
 Plunging his seminal muscle into its merits and demerits,  
 Making its cities, beginnings, events, diversities, wars, vocal in him,  
 75 Making its rivers, lakes, bays, embouchure in him,  
 Mississippi with yearly freshets and changing chutes, Columbia, Niagara, Hud-  
 son, spending themselves lovingly in him,  
 If the Atlantic coast stretch or the Pacific coast stretch, he stretching with them  
 North or South,

61 56-71: nation, but ~ nation

62 60: broad-/cast

63 56-60: masses, carelessly faithful of partic-  
 ulars, 67-71: masses, careless

64 60-71: Soul

65 60-71: trains—here ~ Soul

66 56-60: Race of races, and bards 67-71:  
 lands, and

67 56-71: them, standing ~ light his west-  
 bred

68 56-60: bequeathed, both 67-71: be-  
 queath'd, both

72 60: Soul 67-71: Body ~ Soul

73 56-67: his semitic muscle

74 56-60: its geography, cities, ~ events, glo-  
 ries, defections, diversities, vocal

76 56: chutes, Missouri, Columbia, Ohio, St.-  
 Lawrence, Hudson, 60: chutes—Missouri,  
 Columbia, Ohio, Niagara, 67-71: chutes—  
 Columbia, Niagara,

56: [The following line appears after 76:]  
 [1] The blue breadth over the sea off  
 Massachusetts and Maine, or over the Vir-  
 ginia and Maryland sea, or over inland  
 Champlain, Ontario, Erie, Huron, Michi-  
 gan, Superior, or over the Texan, Mexi-  
 can, Cuban, Floridian seas, or over the  
 seas off California and Oregon, not tally-  
 ing the breadth of the waters below, more  
 than the breadth of above and below is  
 tallied in him,

77 56-71: stretch, or ~ north or south,

Spanning between them East and West, and touching whatever is between  
 them,  
 Growths growing from him to offset the growths of pine, cedar, hemlock,  
 live-oak, locust, chestnut, hickory, cottonwood, orange, magnolia,  
 Tangles as tangled in him as any canebrake or swamp, 80  
 He likening sides and peaks of mountains, forests coated with northern trans-  
 parent ice,  
 Off him pasturage sweet and natural as savanna, upland, prairie,  
 Through him flights, whirls, screams, answering those of the fish-hawk,  
 mocking-bird, night-heron, and eagle,  
 His spirit surrounding his country's spirit, unclosed to good and evil,  
 Surrounding the essences of real things, old times and present times, 85  
 Surrounding just found shores, islands, tribes of red aborigines,  
 Weather-beaten vessels, landings, settlements, embryo stature and muscle,  
 The haughty defiance of the Year One, war, peace, the formation of the  
 Constitution,  
 The separate States, the simple elastic scheme, the immigrants,  
 The Union always swarming with blatherers and always sure and impregnable, 90  
 The unsurvey'd interior, log-houses, clearings, wild animals, hunters, trappers,  
 Surrounding the multiform agriculture, mines, temperature, the gestation of  
 new States,  
 Congress convening every Twelfth-month, the members duly coming up from  
 the uttermost parts,  
 Surrounding the noble character of mechanics and farmers, especially the young  
 men,  
 Responding their manners, speech, dress, friendships, the gait they have of  
 persons who never knew how it felt to stand in the presence of superiors, 95

78 56-67: east ~ west, 71: them, east ~ west,

79 56-60: growth of ~ chest-/nut, cypress, hickory, lime-tree, cotton-wood, tulip-tree, cactus, tamarind, orange, magnolia, persimmon, 67-71: growth of ~ cotton-wood,

80 56-71: cane-brake

81 56-60: with transparent ice, and icicles hanging from the boughs,

82 56: savannah, 71: up-/land,

83 56: flights, songs, screams, answering those of the wild-pigeon, high-hold, orchard-/oriole, coot, surf-duck, red-shouldered-hawk, fish-hawk, white-ibis, indian-hen, cat-owl, water-pheasant, qua-bird, pied-sheldrake, mocking-bird, buzzard, condor, night-heron, eagle; 60:

flights, songs, screams, answering those of the wild-pigeon, coot, fish-hawk, qua-bird, mocking-bird, condor, night-heron, eagle; 67-71: eagle; Copy-text: fish-/hawk,

87 56-60: settlements, the rapid stature

88 56-71: Year 1—war,

89 56-71: simple, elastic

90 56-60: Union, always ~ blatherers, and always calm and 67-71: Union, always ~ blatherers, and

91 56-60: unsurveyed ~ trappers; 67-71: trappers;

93 56: every December, ~ parts; 60: Twelfth Month, ~ parts; 67-71: parts;

95 56-71: friendships—the

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 whole composite make,  
The prevailing ardor and enterprise, the large amativeness,  
The perfect equality of the female with the male, the fluid movement of the  
100 population,  
The superior marine, free commerce, fisheries, whaling, gold-digging,  
Wharf-hemm'd cities, railroad and steamboat lines intersecting all points,  
Factories, mercantile life, labor-saving machinery, the Northeast, Northwest,  
Southwest,  
Manhattan firemen, the Yankee swap, southern plantation life,  
Slavery—the murderous, treacherous conspiracy to raise it upon the ruins of all  
105 the rest,  
On and on to the grapple with it—Assassin! then your life or ours be the stake,  
and respite no more. ◦

## 7

(Lo, high toward heaven, this day,  
Libertad, from the conqueress' field return'd,  
I mark the new aureola around your head,  
110 No more of soft astral, but dazzling and fierce,  
With war's flames and the lambent lightnings playing,  
And your port immovable where you stand,  
With still the inextinguishable glance and the clinch'd and lifted fist,

97 56-60: carriage, their deathless attachment  
to freedom, their fierceness ~ wronged,

98 56: good-temper, open-/handedness,/ 60-  
71: temper, and open-handedness—the

102 56, 67-71: lines, intersecting 60: Wharf-  
hemmed ~ lines, intersecting

103 56-71: north-east, north-west, south-west,

105 56-60: Slavery, the tremulous spreading  
of hands to shelter it—the stern opposition to  
it, which ceases only when it ceases. 67-71:  
rest;

56: [The following line appears—after a

space—after 105:]

[1] For these, and the like, their own  
voices! For these, space ahead!

60: [1] these and

106 56-60: [106-118, Not present] 67-71:  
stake—and

107 67-71: (Lo! high

108 67-71: Libertad! from

109 67-71: head;

111 67-71: flames, and

112 67-71: stand;

113 67-71: glance, and ~ clench'd

And your foot on the neck of the menacing one, the scorner utterly crush'd  
 beneath you,  
 The menacing arrogant one that strode and advanced with his senseless scorn,  
 bearing the murderous knife, 115  
 The wide-swelling one, the braggart that would yesterday do so much,  
 To-day a carrion dead and damn'd, the despised of all the earth,  
 An offal rank, to the dunghill maggots spurn'd.) o

8

Others take finish, but the Republic is ever constructive and ever keeps vista,  
 Others adorn the past, but you O days of the present, I adorn you, 120  
 O days of the future I believe in you—I isolate myself for your sake,  
 O America because you build for mankind I build for you,  
 O well-beloved stone-cutters, I lead them who plan with decision and science,  
 Lead the present with friendly hand toward the future. o

(Bravas to all impulses sending sane children to the next age! 125  
 But damn that which spends itself with no thought of the stain, pains, dismay,  
 feebleness, it is bequeathing.) o

9

I listened to the Phantom by Ontario's shore,

114 67-71: scorner, utterly ~you;

115 67-71: menacing, arrogant one, that ~ knife;

116 67: Lo! the wide swelling ~ braggart, that ~ much! 71: —Lo! the wide swelling ~ braggart, that ~ much!

117 67-71: earth!

119 56: republic ~ constructive, and ~ vista; 60-71: constructive, and ~ vista;

120 56-60: past—but you, O, days ~ you! 67-71: past—but you, O ~ you!

121 56-60: future, I ~ you!/ 67-71: future, I ~ you! I ~ sake;

122 56-71: O America, because ~ mankind, I ~ you!

123 56-71: stone-cutters! I

124 56-71: I lead

125 56: to states whose semitic impulses send wholesome children [No parenthesis] 60: to States whose semitic impulses send wholesome children [No parenthesis] 67: all semitic impulses sending strong children [No parenthesis] 71: [No parenthesis]

126 56: itself on flaunters and dallyers, with ~ stains, ~ bequeathing! [No parenthesis]

60-67: itself on flaunters and dalliers, with [No parenthesis] 71: itself, with [No parenthesis]

56-60: [The following line appears—between spaces—after 126:]

[1] By great bards only can series of peoples and States be fused into the compact organism of one nation.

127 56-67: [Not present]

I heard the voice arising demanding bards,  
By them all native and grand, by them alone can these States be fused into the  
compact organism of a Nation. o

130 To hold men together by paper and seal or by compulsion is no account,  
That only holds men together which aggregates all in a living principle, as the  
hold of the limbs of the body or the fibres of plants. o

Of all races and eras these States with veins full of poetical stuff most need  
poets, and are to have the greatest, and use them the greatest,  
Their Presidents shall not be their common referee so much as their poets  
shall. o

(Soul of love and tongue of fire!

135 Eye to pierce the deepest deeps and sweep the world!  
Ah Mother, prolific and full in all besides, yet how long barren, barren?) o

## 10

Of these States the poet is the equable man,  
Not in him but off from him things are grotesque, eccentric, fail of their full  
returns,

Nothing out of its place is good, nothing in its place is bad,  
140 He bestows on every object or quality its fit proportion, neither more nor less,  
He is the arbiter of the diverse, he is the key,  
He is the equalizer of his age and land,  
He supplies what wants supplying, he checks what wants checking,  
In peace out of him speaks the spirit of peace, large, rich, thrifty, building  
populous towns, encouraging agriculture, arts, commerce, lighting the  
study of man, the soul, health, immortality, government,

- 128 56-60: [Not present] 67-71: arising, demanding bards;  
129 56-60: By great bards only can series of peoples and States ~ of one nation. 67: them, all ~ grand—by them only can The States ~ nation. 71: them, all ~ grand—by ~ can The States  
130 56-67: seal, or by compulsion, is 71: seal, or by compulsion, is no account;  
131 56-60: which is living principles, as ~ body, or 67: principle,, [Printer's error] as ~ body, or 71: body, or  
132 56-60: eras, These States, with ~ stuff, most 67-71: eras, These States, with ~ stuff, most ~ greatest;  
134 56-60: [Not present] 67-71: love, and  
135 56-60: [Not present] 67-71: deeps, and  
136 56-60: [Not present] 67-71: —Ah, mother! prolific ~ besides—yet  
137 56-67: Of mankind, the poet 71: Of These States, the  
138 56-71: him, but ~ him, things  
140 56-60: proportions,  
143 56-71: supplying—he  
144 56: peace, out 60-67: peace, out ~ Soul, 71: peace, out ~ Soul, ~ government;

In war he is the best backer of the war, he fetches artillery as good as the  
 engineer's, he can make every word he speaks draw blood, 145  
 The years straying toward infidelity he withholds by his steady faith,  
 He is no arguer, he is judgment, (Nature accepts him absolutely,)  
 He judges not as the judge judges but as the sun falling round a helpless thing,  
 As he sees the farthest he has the most faith,  
 His thoughts are the hymns of the praise of things, 150  
 In the dispute on God and eternity he is silent,  
 He sees eternity less like a play with a prologue and denouement,  
 He sees eternity in men and women, he does not see men and women as  
 dreams or dots. o

For the great Idea, the idea of perfect and free individuals,  
 For that, the bard walks in advance, leader of leaders, 155  
 The attitude of him cheers up slaves and horrifies foreign despots. o

Without extinction is Liberty, without retrograde is Equality,  
 They live in the feelings of young men and the best women,

145 56: the war—he ~ blood; 60-71: war,  
 he ~ war—he ~ engineer's—he ~ blood;  
 146 60-71: infidelity, he  
 147 56-60: judgment,/ 67-71: judgment—  
 (Nature ~ absolutely;)  
 148 56: judges, but 60-71: judges, but ~  
 thing;  
 149 67-71: farthest, he  
 153 56-71: women—he  
 56: [The following lines appear—between  
 spaces—after 153:]  
 [1] An American literat fills his own  
 place,  
 [2] He justifies science—did you think  
 the demonstrable less divine than the  
 mythical?  
 [3] He stands by liberty according to the  
 compact of the first day of the first year  
 of These States,  
 [4] He concentrates in the real body and  
 soul, and in the pleasure of things,  
 [5] He possesses the superiority of genu-  
 ineness over fiction and romance;  
 [6] As he emits himself, facts are show-  
 ered over with light,  
 [7] The day-light is lit with more vola-  
 tile light—the deep between the setting

and rising sun goes deeper many fold,  
 [8] Each precise object, condition, com-  
 bination, process, exhibits a beauty—the  
 multiplication-/table its, old age its, the  
 carpenter's trade its, the grand-opera its,  
 [9] The huge-hulled clean-shaped Man-  
 hattan clipper at sea, under steam or full  
 sail, gleams with unmatched beauty,  
 [10] The national circles and large har-  
 monies of government gleam with theirs,  
 [11] The commonest definite intentions  
 and actions with theirs.  
 154 56: Of the idea of perfect individuals, the  
 idea of These States, their bards walk in ad-  
 vance, leaders of leaders, 60: Of the idea of  
 perfect and free individuals, the idea of These  
 States, the bard walks in advance, leader of  
 leaders,  
 155 56-60: [Not present—part of 154] 67-  
 71: that idea, the  
 156 56: attitudes of them cheer ~ horrify des-  
 pots. 60-71: slaves, and  
 157 56: liberty! Without ~ equality! 60-67:  
 Liberty! Without ~ Equality! 71: Liberty!  
 without ~ Equality!  
 158 56-67: men, and 71: men, and ~  
 women;

(Not for nothing have the indomitable heads of the earth been always ready  
to fall for Liberty.) ◦

## II

160 For the great Idea,  
That, O my brethren, that is the mission of poets. ◦

Songs of stern defiance ever ready,  
Songs of the rapid arming and the march,  
The flag of peace quick-folded, and instead the flag we know,  
165 Warlike flag of the great Idea. ◦

(Angry cloth I saw there leaping!  
I stand again in leaden rain your flapping folds saluting,  
I sing you over all, flying beckoning through the fight—O the hard-contested  
fight!  
The cannons ope their rosy-flashing muzzles—the hurtled balls scream,  
The battle-front forms amid the smoke—the volleys pour incessant from the  
170 line,  
Hark, the ringing word *Charge!*—now the tussle and the furious maddening  
yells,

159 56: liberty! [No parentheses] 60: Liberty!  
[No parentheses] 67-71: [No parentheses]

56: [The following lines appear—between  
spaces—after 159:]

[1] Language-using controls the rest;

[2] Wonderful is language!

[3] Wondrous the English language, language  
of live men,

[4] Language of ensemble, powerful language  
of resistance,

[5] Language of a proud and melancholy  
stock, and of all who aspire,

[6] Language of growth, faith, self-esteem,  
rudeness, justice, friendliness, amplitude,  
prudence, decision, exactitude, courage,

[7] Language to well-nigh express the  
inexpressible,

[8] Language for the modern, language  
for America.

60: [The following line appears after  
159:]

[1] Are you indeed for Liberty?

160 56-60: [160-174, Not present] 67-71:  
Idea!

161 67: For that we live, my brethren—that  
~ Poets. 71: brethren—that ~ Poets.

162 67: With their poems of ~ defiance, ever  
71: defiance, ever

163 67: With songs ~ arming, and 71:  
arming, and

164 67: And the flag ~ quick-folded, and the  
song, instead, of the flag 71: instead, the

67: [The following line appears after  
164:]

[1] The flag of the youths and veterans  
—flaunting flag,

167 67: in the leaden rain, your ~ saluting;  
71: rain, your ~ saluting;

168 67-71: flying, beckoning

169 67-71: O the cannons ~ muzzles! the ~  
scream!

170 67-71: line;

171 67-71: Hark! the ~ word, *Charge!*—  
now ~ tussle, and ~ yells;

Now the corpses tumble curl'd upon the ground,  
Cold, cold in death, for precious life of you,  
Angry cloth I saw there leaping.) o

12

Are you he who would assume a place to teach or be a poet here in the States? 175  
The place is august, the terms obdurate. o

Who would assume to teach here may well prepare himself body and mind,  
He may well survey, ponder, arm, fortify, harden, make lithe himself,  
He shall surely be question'd beforehand by me with many and stern  
questions. o

Who are you indeed who would talk or sing to America? 180  
Have you studied out the land, its idioms and men?  
Have you learn'd the physiology, phrenology, politics, geography, pride, free-  
dom, friendship of the land? its substratums and objects?  
Have you consider'd the organic compact of the first day of the first year of  
Independence, sign'd by the Commissioners, ratified by the States, and  
read by Washington at the head of the army?  
Have you possess'd yourself of the Federal Constitution?  
Do you see who have left all feudal processes and poems behind them, and  
assumed the poems and processes of Democracy? 185  
Are you faithful to things? do you teach what the land and sea, the bodies of  
men, womanhood, amativeness, heroic angers, teach?

175 56: [Not present] 60: you a man who  
~ teach here, or lead here, or be ~ here?/  
67: teach here, or lead here, or be ~ here?/  
71: teach, or ~ The States?  
176 56: [Not present] 60-71: august—the  
177 56: would use language to America may  
~ himself, body 60-71: here, may ~ himself,  
body  
178 56-71: lithe, himself,  
179 56-60: questioned  
180 56: you that would talk to America?  
60: you, indeed, who ~ sing in America?  
67-71: you, indeed, who  
181 56, 67: out my land, 60: out MY LAND,  
182 56-60: learned ~ friendship, of my land?  
67: friendship, of my land? 71: friendship,  
of  
183 56: considered ~ year of the independ-  
ence of The States?/ 60: considered ~ year

of the independence of The States, signed ~  
The States, 67: of the independence of The  
States, sign'd ~ The States, and 71: The  
States,  
184 56-60: possessed  
56: [The following line appears after  
184:]  
[1] Do you acknowledge liberty with au-  
dible and absolute acknowledgment, and  
set slavery at naught for life and death?  
60: [1] Liberty ~ nought  
185 56-60: left described processes ~ assumed  
new ones?/  
186 56-60: things? Do ~ teach whatever the  
~ amativeness, angers, excesses, crimes, teach?  
[56: what-/ever] 67: Do ~ teach as the ~  
amativeness, angers, teach? 71: teach as the  
~ amativeness, angers, teach?

Have you sped through fleeting customs, popularities?  
 Can you hold your hand against all seductions, follies, whirls, fierce conten-  
 tions? are you very strong? are you really of the whole People?  
 Are you not of some coterie? some school or mere religion?  
 190 Are you done with reviews and criticisms of life? animating now to life itself?  
 Have you vivified yourself from the maternity of these States?  
 Have you too the old ever-fresh forbearance and impartiality?  
 Do you hold the like love for those hardening to maturity? for the last-born?  
 little and big? and for the errant? o

What is this you bring my America?  
 195 Is it uniform with my country?  
 Is it not something that has been better told or done before?  
 Have you not imported this or the spirit of it in some ship?  
 Is it not a mere tale? a rhyme? a prettiness?—is the good old cause in it?  
 Has it not dangled long at the heels of the poets, politicians, literats, of enemies'  
 lands?  
 200 Does it not assume that what is notoriously gone is still here?  
 Does it answer universal needs? will it improve manners?  
 Does it sound with trumpet-voice the proud victory of the Union in that  
 secession war?  
 Can your performance face the open fields and the seaside?  
 Will it absorb into me as I absorb food, air, to appear again in my strength,  
 gait, face?  
 Have real employments contributed to it? original makers, not mere  
 205 amanuenses?

187 56-60: through customs, laws, populari-  
 ties?

188 56: contentions?/ 60: contentions? Are  
 ~ Are you of ~ people? 67: contentions?  
 Are ~ Are ~ people? 71: people?

189 56-60: school or religion?

190 56-60: animating to

191 56: you possessed yourself with the spirit  
 of the ~ These 60-71: These  
 56-60: [The following line appears after  
 191:]

[1] Have you sucked the nipples of the  
 breasts of the mother of many children?

192 56-71: old, ever-fresh, forbearance

193 55: [No space between 193 and 194] 67-

71: maturity; for

197 56: you imported this, or ~ it, in 60-  
 71: this, or ~ it, in

198 56-67: it a ~ prettiness?/ 71: pretti-  
 ness? is

199 56-60: it never dangled at

201 56-67: needs? Will

202 56-67: [Not present] 71: sound, with  
 trumpet-voice, the ~ Union, in

203 56-67: sea-side? 71: sea-/side?

204 56-60: air, nobility, meanness—to 67-  
 71: air—to

205 56: not amanuenses? 60: makers—not  
 amanuenses? 67-71: makers—not

Does it meet modern discoveries, calibres, facts, face to face?  
 What does it mean to American persons, progresses, cities? Chicago, Kanada,  
 Arkansas?

Does it see behind the apparent custodians the real custodians standing, men-  
 acing, silent, the mechanics, Manhattanese, Western men, Southerners,  
 significant alike in their apathy, and in the promptness of their love?

Does it see what finally befalls, and has always finally befallen, each temporizer,  
 patcher, outsider, partialist, alarmist, infidel, who has ever ask'd any  
 thing of America?

What mocking and scornful negligence? 210

The track strew'd with the dust of skeletons,

By the roadside others disdainfully toss'd. ◦

13

Rhymes and rhymers pass away, poems distill'd from poems pass away,  
 The swarms of reflectors and the polite pass, and leave ashes,  
 Admirers, importers, obedient persons, make but the soil of literature, 215  
 America justifies itself, give it time, no disguise can deceive it or conceal from  
 it, it is impassive enough,

Only toward the likes of itself will it advance to meet them,

206 56-71: calibers,  
 56: [The following line appears after  
 206:]  
 [1] Does it respect me? America? the  
 soul? to-/day?  
 60: [1] me? Democracy? the Soul?  
 to-day?

207 56: mean to me? to ~ Canada, Arkan-  
 sas? the planter, Yankee, Georgian, native, im-  
 migrant, sailors, squatters, old States, new  
 States? 60-71: mean to me? to ~ Kanada,  
 Arkansas? the planter, Yankee, Georgian, na-  
 tive, immigrant, sailors, squatters, old States,  
 new States?

56: [The following line appears after  
 207:]  
 [1] Does it encompass all The States,  
 and the unexceptional rights of all men  
 and women, the genital impulse of The  
 States?  
 60: [1] of all the men ~ women of the  
 earth, the genital ~ These States?

67-71: [1] of all the men ~ women of  
 the earth? (the genital ~ These States;)

208 56-60: custodians, the ~ custodians,  
 standing, ~ western ~ southerners, ~ apathy  
 and 67-71: custodians, the ~ custodians,  
 standing, ~ silent—the ~ western men, south-  
 erners,

209 56: what befalls and ~ always befallen  
 each ~ asked any-/thing 60: what befalls and  
 ~ always befallen each ~ asked anything 67:  
 anything 71: any-/thing

211 56-60: strewed ~ skeletons? 67-71:  
 skeletons;

212 56: road-side ~ tossed? 60: tossed?

213 56-60: away—poems distilled from other  
 poems 67: away—poems ~ from other poems  
 71: away—poems ~ from foreign poems

214 60-71: ashes;

215 56-60: make the soil of literature; 67-  
 71: literature;

216 56: time—no ~ it—it 60-71: time—no  
 ~ it, or ~ it—it

If its poets appear it will in due time advance to meet them, there is no fear  
of mistake,  
(The proof of a poet shall be sternly deferr'd till his country absorbs him as  
affectionately as he has absorb'd it.) ◦

220 He masters whose spirit masters, he tastes sweetest who results sweetest in the  
long run,  
The blood of the brawn beloved of time is unconstraint;  
In the need of songs, philosophy, an appropriate native grand-opera, shipcraft,  
any craft,  
He or she is greatest who contributes the greatest original practical example. ◦

225 Already a nonchalant breed, silently emerging, appears on the streets,  
People's lips salute only doers, lovers, satisfiers, positive knowers,  
There will shortly be no more priests, I say their work is done,  
Death is without emergencies here, but life is perpetual emergencies here,  
Are your body, days, manners, superb? after death you shall be superb,  
Justice, health, self-esteem, clear the way with irresistible power;  
230 How dare you place any thing before a man? ◦

## 14

Fall behind me States!  
A man before all—myself, typical, before all. ◦

Give me the pay I have served for,  
Give me to sing the songs of the great Idea, take all the rest,

218 56: appear, it will advance 60: appear,  
it will advance ~ them—there 67-71: appear,  
it ~ them—there

219 56: deferred ~ absorbed [No parentheses]  
60: deferred, till ~ absorbed [No parentheses]  
67-71: deferr'd, till

220 56: masters—he ~ results sweetest,/ 60:  
masters—he 67-71: masters—he ~ run;

221 56-60: unconstraint,

222 56: need of poems, philosophy, politics,  
manners, engineering, an appropriate ~  
ship-craft, ~ craft, he or she is greatest who  
contributes the greatest original practical exam-  
ple. 60-71: need of poems, philosophy, politics,  
manners, engineering, an appropriate ~ craft,  
he or she is greatest who contributes the great-  
est original practical example. Copy-text:  
grand-/opera,

223 56-71: [Not present—part of 222]

224 56: breed silently fills the houses and  
streets, 60: emerging, fills the houses and  
streets,

225 56-71: knowers;

226 56: priests—their work 60-71: priests—I

228 60-71: superb;

229 56: Friendship, self-esteem, justice, health,  
clear ~ power. 60: Friendship, self-esteem,  
justice, health, clear

230 56: [Not present] 60-71: anything

231 56: [Not present] 60-71: me, States!

232 56: [Not present] 60: man, before

233 56-71: for!

234 56-60: to speak beautiful words! take ~  
rest; 67: Idea! take ~ rest; 71: song ~  
Idea! take ~ rest;

I have loved the earth, sun, animals, I have despised riches, 235  
 I have given alms to every one that ask'd, stood up for the stupid and crazy,  
 devoted my income and labor to others,  
 Hated tyrants, argued not concerning God, had patience and indulgence  
 toward the people, taken off my hat to nothing known or unknown,  
 Gone freely with powerful uneducated persons and with the young, and with  
 the mothers of families,  
 Read these leaves to myself in the open air, tried them by trees, stars, rivers,  
 Dismiss'd whatever insulted my own soul or defiled my body, 240  
 Claim'd nothing to myself which I have not carefully claim'd for others on  
 the same terms,  
 Sped to the camps, and comrades found and accepted from every State,  
 (Upon this breast has many a dying soldier lean'd to breathe his last,  
 This arm, this hand, this voice, have nourish'd, rais'd, restored,  
 To life recalling many a prostrate form;) 245  
 I am willing to wait to be understood by the growth of the taste of myself,  
 Rejecting none, permitting all. ◦

(Say O Mother, have I not to your thought been faithful?  
 Have I not through life kept you and yours before me?) ◦

15

I swear I begin to see the meaning of these things, 250

235	56-71: animals—I	
236	56-60: asked,	suit is good, America—sadly I boast;
237	56-71: I have hated	243 56-67: [Not present] 71: lean'd, to
238	56-71: I have gone ~ persons, and	~ last; [No parenthesis]
239	56: I have read ~ air, I have tried 60-	244 56-67: [Not present]
71: I have read ~ air—I have tried	245 56-67: [Not present] 71: form:)	
240 56: I have dismissed 60: I have dis-	246 71: —I	
missed ~ Soul 67-71: I have dismiss'd ~	247 56-60: I reject none, I permit all, 67-71:	
Soul ~ Body,	I reject none, I permit all.	
241 56-60: I have claimed ~ claimed 67-	56: [The following line appears after	
71: I have claim'd	247:]	
56-60: [The following line appears after	[1] Whom I have staid with once I have	
241:]	found longing for me ever afterwards.	
[1] I have studied my land, its idioms	60: [1] afterward.	
and men,	248 56-60: [Not present] 67-71: (Say, O	
242 56-60: [Not present] 67: I have sped	mother! have	
71: I have sped ~ State;	249 56-60: [Not present] 67: not, through	
71: [The following line appears after	life, kept that alone before 71: not, through	
242:]	life, kept	
[1] (In war of you, as well as peace, my	250 56-71: things!	

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, governments, theories,  
 Through poems, pageants, shows, to form individuals. ◦

255 Underneath all, individuals,  
 I swear nothing is good to me now that ignores individuals,  
 The American compact is altogether with individuals,  
 The only government is that which makes minute of individuals,  
 The whole theory of the universe is directed unerringly to one single individual  
 —namely to You. ◦

260 (Mother! with subtle sense severe, with the naked sword in your hand,  
 I saw you at last refuse to treat but directly with individuals.) ◦

## 16

Underneath all, Nativity,  
 I swear I will stand by my own nativity, pious or impious so be it;  
 I swear I am charm'd with nothing except nativity,  
 265 Men, women, cities, nations, are only beautiful from nativity. ◦

Underneath all is the Expression of love for men and women,  
 (I swear I have seen enough of mean and impotent modes of expressing love  
 for men and women,  
 After this day I take my own modes of expressing love for men and women.) ◦

I swear I will have each quality of my race in myself,

251 60-71: America, who  
 252 56-60: great, or ~ great—it is you, or  
 67: great, or ~ great—it is you 71: great,  
 or ~ great—it is you ~ one;  
 253 56-60: theories, nature, poems, shows, to  
 individuals.  
 254 56-60: [Not present—part of 253] 67:  
 to individuals. 71: form great individuals.  
 255 56-60: all are individuals, 67-71: indi-  
 viduals!  
 256 56: good that ~ individuals! 60-67: in-  
 dividuals!  
 257 56: is with

258 56: individuals.  
 259 56: [Not present] 60-71: directed to ~  
 namely, to  
 260 56-60: [Not present] 67: sense—with  
 71: severe—with  
 261 56-60: [Not present]  
 262 56-60: all is nativity, 67-71: nativity,  
 263 56: nativity—pious or impious, so be it!  
 60-71: nativity—pious or impious, so  
 264 56: charmed ~ nativity! 60: charmed  
 266 56-71: the need of the expression of  
 267 56-60: have had enough [No paren-  
 thesis] 67-71: [No parenthesis]  
 268 56-71: [No parenthesis]

(Talk as you like, he only suits these States whose manners favor the audacity  
and sublime turbulence of the States.) ○ 270

Underneath the lessons of things, spirits, Nature, governments, ownerships,  
I swear I perceive other lessons,  
Underneath all to me is myself, to you yourself, (the same monotonous old  
song.) ○

17

O 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, 275  
Its Congress is you and me, the officers, capitols, armies, ships, are you and me,  
Its endless gestations of new States are you and me,  
The war, (that war so bloody and grim, the war I will henceforth forget),  
was you and me,  
Natural and artificial are you and me,  
Freedom, language, poems, employments, are you and me, 280  
Past, present, future, are you and me. ○

270 56: These ~ These States. [No parentheses] 60: These ~ The [No parentheses]  
67-71: These ~ The  
271 56-60: nature,  
272 56: myself—to you, your-/self,/ 60: myself—to you, yourself, (~ song,) 67: all, to ~ myself—to you, yourself, 71: all, to ~ myself—to you, yourself—(the  
56-60: [The following line appears after 272:]  
[1] If all had not kernels for you and me, what were it to you and me?  
273 56: see now that 60-71: see now, flashing, that  
274 56-60: [The following lines appear after 274:]  
[1] Its roughs, beards, haughtiness, ruggedness, are you and me,  
[2] Its ample geography, the sierras, the prairies, Mississippi, Huron, Colorado, Boston, Toronto, Raleigh, Nashville, Havana, are you and me,  
[3] Its settlements, wars, the organic compact, peace, Washington, the Federal

Constitution, are you and me,  
[4] Its young men's manners, speech, dress, friendships, are you and me,  
56-71: defections, slavery, are  
275 60-71: me—the  
276 56: [The following lines appear after 277:]  
277 [1] Its inventions, science, schools, are you and me,  
[2] Its deserts, forests, clearings, log-houses, hunters, are you and me,  
[3] The perpetual arrivals of immigrants are you and me,  
60: [3] [Not present]  
278 56-60: [Not present] 67: war—that ~ grim—the war I wish to forget—was [No parentheses] 71: war—that ~ grim—the ~ forget—was [No parentheses]  
280 56-60: [The following line appears after 280:]  
[1] Failures, successes, births, deaths, are you and me,  
281 56-60: are only

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,  
 285 Not to balance ranks, complexions, creeds, and the sexes,  
 Not to justify science nor the march of equality,  
 Nor to feed the arrogant blood of the brawn below'd of time. ◦

I am for those that have never been master'd,  
 For men and women whose tempers have never been master'd,  
 290 For those whom laws, theories, conventions, can never master. ◦

I am for those who walk abreast with the whole earth,  
 Who inaugurate one to inaugurate all. ◦

I will not be outfaced by irrational things,  
 I will penetrate what it is in them that is sarcastic upon me,  
 295 I will make cities and civilizations defer to me,  
 This is what I have learnt from America—it is the amount, and it I teach  
 again. ◦

(Democracy, while weapons were everywhere aim'd at your breast,  
 I saw you serenely give birth to immortal children, saw in dreams your dilating  
 form,  
 Saw you with spreading mantle covering the world.) ◦

282 56-71: I swear I 67-71: [Section 18  
 begins with 282]

283 56: Not America, nor any ~ America,  
 60-71: America, good

56: [The following lines appear after  
 283:]

[1] Not my body, not friendship, hospi-  
 tality, procreation,

[2] Not my soul, not the last explana-  
 tion of prudence,

[3] Not the similitude that interlocks me  
 with all identities that exist, or ever have  
 existed,

[4] Not faith, sin, defiance, nor any dis-  
 position or duty of myself,

[5] Not the promulgation of liberty, not  
 to cheer up slaves and horrify despots,

60: [1] body—not [2] Soul, nor the  
 [5] Liberty—not

67-71: [1]-[4] [Not present] [5]

Liberty—not ~ horrify foreign despots,

286 56: science, not the 60-71: science, nor

287 56: Not to ~ beloved 60-71: beloved

288 56-60: I swear I ~ mastered! 67-71:  
 I swear I ~ master'd!

289 56-60: mastered,

291 56: I swear I ~ abreast with America  
 and with the earth! 60-71: I swear I ~ earth!

292 67-71: one, to

293 56-71: I swear I ~ things!

294 56-71: me!

295 56-71: me!

296 56: [Not present] 60: (This ~ amount  
 —and ~ again.) 67-71: amount—and

297 56-60: [Not present] 67-71: (Democ-  
 racy! while

298 56-60: [Not present] 67: to children—  
 saw ~ form; 71: children—saw ~ form;

299 56-60: [Not present]

18

I will confront these shows of the day and night, 300  
 I will know if I am to be less than they,  
 I will see if I am not as majestic as they,  
 I will see if I am not as subtle and real as they,  
 I will see if I am to be less generous than they,  
 I will see if I have no meaning, while the houses and ships have meaning, 305  
 I will see if the fishes and birds are to be enough for themselves, and I am not  
 to be enough for myself. o

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?  
 These States, what are they except myself? o 310

I know now why the earth is gross, tantalizing, wicked, it is for my sake,  
 I take you specially to be mine, you terrible, rude forms. o

(Mother, bend down, bend close to me your face,  
 I know not what these plots and wars and deferments are for,  
 I know not fruition's success, but I know that through war and crime your  
 work goes on, and must yet go on.) o 315

19

Thus by blue Ontario's shore,

300 56-71: night! 56: [No space between  
 295 and 300] 67-71: [Section 19 begins with  
 300]  
 301 56-71: they!  
 302 56-71: they!  
 303 56-71: they!  
 304 56-71: they! 60-71: [Space between 304  
 and 305]  
 305 56: meaning, and the ~ meaning! 60-  
 71: meaning!  
 306 56: myself!  
 307 56-71: yours, you 60-71: [Section 20  
 begins with 307]  
 308 56: [Not present] 60-71: are, I ~ my-  
 self. [Space between 308 and 309]  
 309 56: [Not present] 60: The Many In

One—what 67-71: isolated, yet  
 310 56: [Not present] 60-71: States—what  
 311 56: I will learn why ~ wicked,/ 60: I  
 have learned why ~ wicked—it 67-71:  
 wicked—it  
 312 56-60: you to be mine, you beautiful,  
 terrible, ~ forms. [Poem ends here] 67-71:  
 you to be mine, you beautiful, terrible,  
 313 67-71: (Mother! bend ~ face!  
 314 67: plots and deferments ~ for; 71:  
 wars, and ~ for;  
 315 67-71: success—but ~ war and peace  
 your  
 316 67-71: . . . . . Thus, by [Section 21  
 begins with 316]

While the winds fann'd me and the waves came trooping toward me,  
I thrill'd with the power's pulsations, and the charm of my theme was upon me,  
Till the tissues that held me parted their ties upon me. ◦

- 320 And I saw the free souls of poets,  
The loftiest bards of past ages strode before me,  
Strange large men, long unwaked, undisclosed, were disclosed to me. ◦

## 20

- O my rapt verse, my call, mock me not!  
Not for the bards of the past, not to invoke them have I launch'd you forth,  
325 Not to call even those lofty bards here by Ontario's shores,  
Have I sung so capricious and loud my savage song. ◦

- Bards for my own land only I invoke,  
(For the war the war is over, the field is clear'd,)  
Till they strike up marches henceforth triumphant and onward,  
330 To cheer O Mother your boundless expectant soul. ◦

Bards of the great Idea! bards of the peaceful inventions! (for the war, the  
war is over!)  
Yet bards of latent armies, a million soldiers waiting ever-ready,  
Bards with songs as from burning coals or the lightning's fork'd stripes!

- |     |  |     |  |
|-----|--|-----|--|
| 317 | 67-71: me, and   | 329 | 67: [Not present]  |
| 318 | 67: I sang with ~ Power's pulsations—<br>and 71: Power's pulsations—and  | 330 | 67: [Not present] 71: cheer, O mother,<br>your boundless, expectant  |
| 319 | 67-71: me, parted  |     | 67: [The following line appears after<br>330:]   |
| 320 | 67: Soul of poets; 71: Souls of poets;   |     | [1] You Bards grand as these days so<br>grand!   |
| 322 | 67-71: Strange, large  |     | 71: [1] † Bards  |
| 323 | 67: rapt song, my charm—mock 71:<br>call—mock 67-71: [Section 22 begins with<br>323]                             | 331 | 67: Idea! Bards of the wondrous inven-<br>tions! / 71: Idea! Bards   |
| 324 | 67-71: past—not  | 332 | 67: Idea! Bards of the marching armies—a<br>71: Bards of the latent armies—a   |
| 326 | 67-71: sung, so ~ loud, my<br>67: [The following line appears after<br>326:]<br>[1] But, O strong soul of Poets, |     | 67-71: [The following line appears after<br>332:]<br>[1] Bards towering like hills—(no more<br>these dots, these pigmies, these little pip-<br>ing straws, these gnats, that fill the hour,<br>to pass for poets;) |
| 327 | 67: land, ere I go, I invoke. [Space be-<br>tween 327 and next line] 71: land, only,<br>I invoke;                | 333 | 67-71: coals, or   |
| 328 | 67: [Not present] 71: war, the ~<br>over—the   |     |  |

Ample Ohio's, Kanada's bards—bards of California! inland bards—bards of  
the war!

You by my charm I invoke. ○

335

## This Compost.

### I

Something startles me where I thought I was safest,  
I withdraw from the still woods I loved,  
I will not go now on the pastures to walk,  
I will not strip the clothes from my body to meet my lover the sea,  
I will not touch my flesh to the earth as to other flesh to renew me. ○ 5

O how can it be that the ground itself does not sicken?  
How can you be alive you growths of spring?  
How can you furnish health you blood of herbs, roots, orchards, grain?  
Are they not continually putting distemper'd corpses within you?

334 67: Ohio's bards—bards for ~ inland  
bards;/ 71: Ohio's bards—bards for ~ war;  
67: [The following line appears after  
334:]  
[1] Bards of pride! Bards tallying the  
ocean's roar, and the swooping eagle's

scream!

71: [Additional line before [1]:] (As  
a wheel turns on its axle, so I find my  
chants turning finally on the war;)

335 67-71: You, by my charm, I invoke!

*Title:* 56: 9—Poem of Wonder at The Resur-  
rection of The Wheat. 60: Leaves of Grass. 4.  
67: THIS COMPOST! 71: THIS COMPOST. 56:  
[No stanza or section numbers] 60-67:  
[Stanza numbers] 71: [Stanza and section  
numbers]  
1 67-71: safest;  
2 67-71: loved;  
3 67-71: walk;  
4 56: strip my clothes 67-71: sea;

5 56-71: earth, as ~ flesh, to  
6 56: How can the ground not sicken of  
men? 60: O Earth!/O how can the ground  
of you not sicken? 67: can the ground not  
sicken? 71: ground does  
7 56-71: alive, you  
8 56-71: health, you  
9 56: distempered corpses in the earth? 60:  
distempered corpses in you? 67: corpses in  
you?

10 Is not every continent work'd over and over with sour dead? o

Where have you disposed of their carcasses?

Those drunkards and gluttons of so many generations?

Where have you drawn off all the foul liquid and meat?

I do not see any of it upon you to-day, or perhaps I am deceiv'd,

15 I will run a furrow with my plough, I will press my spade through the sod  
and turn it up underneath,

I am sure I shall expose some of the foul meat. o

## 2

Behold this compost! behold it well!

Perhaps every mite has once form'd part of a sick person—yet behold!

The grass of spring covers the prairies,

20 The bean bursts noiselessly through the mould in the garden,

The delicate spear of the onion pierces upward,

The apple-buds cluster together on the apple-branches,

The resurrection of the wheat appears with pale visage out of its graves,

The tinge awakes over the willow-tree and the mulberry-tree,

25 The he-birds carol mornings and evenings while the she-birds sit on their nests,

The young of poultry break through the hatch'd eggs,

The new-born of animals appear, the calf is dropt from the cow, the colt from  
the mare,

Out of its little hill faithfully rise the potato's dark green leaves,

Out of its hill rises the yellow maize-stalk, the lilacs bloom in the dooryards,

30 The summer growth is innocent and disdainful above all those strata of sour  
dead. o

What chemistry!

That the winds are really not infectious,

10 56-60: worked

11 56-60: of those carcasses of the drunkards  
and gluttons of so many generations?

12 56-60: [Not present—part of 11] 67-71:  
generations;

14 56: today—or ~ deceived, 60: to-day—  
or ~ deceived, 67-71: to-day—or ~ deceiv'd;

15 56-60: plough—I ~ sod, and 67-71:  
plough—I ~ sod, and ~ underneath;

17 56-60: Behold!/This is the compost of  
billions of premature corpses,

18 56: formed ~ person,/Yet Behold! 60:  
formed ~ person—Yet 67-71: person—Yet

19 56-67: grass covers

22 56: apple-/branches,

25 56-71: evenings, while

26 56-60: hatched

27 60-71: appear—the

29 56-67: maize-stalk;/ 71: maize-stalk—  
the ~ door-yards;

32 56: infectious!

That this is no cheat, this transparent green-wash of the sea which is so amor-  
 ous after me,  
 That it is safe to allow it to lick my naked body all over with its tongues,  
 That it will not endanger me with the fevers that have deposited themselves  
 in it, 35  
 That all is clean forever and forever,  
 That the cool drink from the well tastes so good,  
 That blackberries are so flavorful and juicy,  
 That the fruits of the apple-orchard and the orange-orchard, that melons,  
 grapes, peaches, plums, will none of them poison me,  
 That when I recline on the grass I do not catch any disease, 40  
 Though probably every spear of grass rises out of what was once a catching  
 disease. o

Now I am terrified at the Earth, it is that calm and patient,  
 It grows such sweet things out of such corruptions,  
 It turns harmless and stainless on its axis, with such endless successions of  
 diseas'd corpses,  
 It distills such exquisite winds out of such infused fetor, 45  
 It renews with such unwitting looks its prodigal, annual, sumptuous crops,  
 It gives such divine materials to men, and accepts such leavings from them at  
 last. o

33	56: sea, which ~ me! 60-71: sea, which	and of the orange-orchard—that [71: orange-/
34	56: tongues!	orchard]
35	56: it!	40 56: disease!
36	56: clean, forever ~ forever! 60: clean, forever	42 56: earth! it 60-71: Earth! it 71: [Section 3 begins with 42]
37	56: good!	44 56-60: diseased
38	56: juicy!	45 56-71: distils
39	56: apple-orchard, and of the orange- orchard—that ~ me! 60-71: apple-orchard,	46 56, 67-71: looks, its 60: renews, with ~ looks, its

## To You.

Whoever you are, I fear you are walking the walks of dreams,  
 I fear these supposed realities are to melt from under your feet and hands,  
 Even now your features, joys, speech, house, trade, manners, troubles, follies,  
     costume, crimes, dissipate away from you,  
 Your true soul and body appear before me,  
 They stand forth out of affairs, out of commerce, shops, work, farms, clothes,  
 5      the house, buying, selling, eating, drinking, suffering, dying. ○

Whoever you are, now I place my hand upon you, that you be my poem,  
 I whisper with my lips close to your ear,  
 I have loved many women and men, but I love none better than you. ○

O I have been dilatory and dumb,  
 10 I should have made my way straight to you long ago,  
 I should have blabb'd nothing but you, I should have chanted nothing but  
     you. ○

*Title:* 56: 10—Poem of You, Whoever You  
 Are. 60: To You, Whoever You Are. 67:  
 Leaves of Grass. 4. 71: To You.  
 60-71: [Stanza numbers]  
 2 56-60: fear those realities ~ hands; 67:  
 fear those supposed ~ hands; 71: hands;  
 3 56-71: now, your  
 4 60: Soul 67-71: Soul ~ Body  
 5 56: affairs—out ~ shops, law, science,  
 work, farms ~ house, medicine, print, buying,  
 ~ suffering, begetting, dying, 60-71: affairs  
 —out ~ shops, law, science, work, ~ house,

medicine, print, buying,

56: [The following lines appear after 5:]  
 [1] They receive these in their places, they  
 find these or the like of these, eternal, for  
 reasons,  
 [2] They find themselves eternal, they do  
 not find that the water and soil tend to  
 endure forever—and they not endure.  
 6 67-71: poem;  
 9 67-71: dumb;  
 10 67-71: ago;  
 11 56-60: blabbed

I will leave all and come and make the hymns of you,  
 None has understood you, but I understand you,  
 None has done justice to you, you have not done justice to yourself,  
 None but has found you imperfect, I only find no imperfection in you, 15  
 None but would subordinate you, I only am he who will never consent to  
 subordinate you,  
 I only am he who places over you no master, owner, better, God, beyond what  
 waits intrinsically in yourself. o

Painters have painted their swarming groups and the centre-figure of all,  
 From the head of the centre-figure spreading a nimbus of gold-color'd light,  
 But I paint myriads of heads, but paint no head without its nimbus of  
 gold-color'd light, 20  
 From my hand from the brain of every man and woman it streams, effulgently  
 flowing forever. o

O I could sing such grandeurs and glories about you!  
 You have not known what you are, you have slumber'd upon yourself all  
 your life,  
 Your eyelids have been the same as closed most of the time,  
 What you have done returns already in mockeries, 25  
 (Your thrift, knowledge, prayers, if they do not return in mockeries, what is  
 their return?) o

The mockeries are not you,  
 Underneath them and within them I see you lurk,  
 I pursue you where none else has pursued you,

- |    |   |  |
|----|---|--|
| 12 | 56-71: all, and ~ you;  |  |
| 13 | 56-60: None have 67-71: None have ~ you;  | color'd  |
| 14 | 56: None have 60: None have ~ you— you 67-71: None have ~ you—you ~ yourself;       | 20 56-60: gold-colored 67-71: light;                             |
| 15 | 56: but have 60: but have ~ imperfect—I 67-71: but have ~ imperfect—I ~ you;        | 21 56-71: hand, from   |
| 16 | 60: you—I 67-71: you—I ~ you;   | 23 56-60: are—you ~ slumbered 67-71: are —you ~ life;            |
| 17 | 56: god,  | 24 56: eye-lids ~ been as much as 67-71: eye-lids ~ time;        |
| 18 | 56-60: groups, and ~ centre figure 67-71: groups, and ~ centre figure ~ all;        | 25 67-71: mockeries;   |
| 19 | 56-60: centre figure ~ gold-colored 67-71: centre figure ~ light; Copy-text: gold-/ | 26 56-60: [No parentheses]                                       |
|    |   | 27 67-71: you;   |
|    |   | 28 56-60: them, and ~ them, I 67-71: them, and ~ them, I ~ lurk; |
|    |   | 29 67-71: you;   |

Silence, the desk, the flippant expression, the night, the accustom'd routine,  
 if these conceal you from others or from yourself, they do not conceal  
 30 you from me,  
 The shaved face, the unsteady eye, the impure complexion, if these balk others  
 they do not balk me,  
 The pert apparel, the deform'd attitude, drunkenness, greed, premature death,  
 all these I part aside. ○

There is no endowment in man or woman that is not tallied in you,  
 There is no virtue, no beauty in man or woman, but as good is in you,  
 35 No pluck, no endurance in others, but as good is in you,  
 No pleasure waiting for others, but an equal pleasure waits for you. ○

As for me, I give nothing to any one except I give the like carefully to you,  
 I sing the songs of the glory of none, not God, sooner than I sing the songs  
 of the glory of you. ○

Whoever you are! claim your own at any hazard!  
 40 These shows of the East and West are tame compared to you,  
 These immense meadows, these interminable rivers, you are immense and  
 interminable as they,  
 These furies, elements, storms, motions of Nature, throes of apparent dissolu-  
 tion, you are he or she who is master or mistress over them,  
 Master or mistress in your own right over Nature, elements, pain, passion,  
 dissolution. ○

The hopples fall from your ankles, you find an unfailing sufficiency,

- 30 56-60: accustomed ~ others, or 67-71: you;  
 others, or ~ me;  
 31 56-71: others, they  
 32 56-60: deformed ~ aside,  
 56-60: [The following line appears after  
 32:]  
 [1] I track through your windings and  
 turnings—I come upon you where you  
 thought eye should never come upon you.  
 33 67-71: you;  
 34 56: beauty, in ~ woman but 60: beauty,  
 in 67-71: beauty, in ~ you;  
 35 67-71: you;  
 37 56-60: one, except 67-71: one, except ~  
 39 56: are, you are to hold your ~ hazard,  
 40 56-60: east ~ west 67: east ~ west ~  
 you; 71: east ~ west ~ tame, compared  
 to you;  
 41 56: rivers—you 60: meadows—these ~  
 rivers—you 67-71: meadows—these ~ rivers  
 —you ~ they;  
 42 56: nature, throes ~ dissolution—you  
 60-71: dissolution—you  
 43 56: nature,  
 44 56: ankles! you ~ sufficiency! 60: ankles  
 —you ~ un-/failing 67-71: ankles—you ~  
 sufficiency;

Old or young, male or female, rude, low, rejected by the rest, whatever you  
 are promulges itself, 45  
 Through birth, life, death, burial, the means are provided, nothing is scanted,  
 Through angers, losses, ambition, ignorance, ennui, what you are picks its  
 way. ◦

## Crossing Brooklyn Ferry.

### I

Flood-tide below me! I see you face to face!  
 Clouds of the west—sun there half an hour high—I see you also face to face. ◦

Crowds of men and women attired in the usual costumes, how curious you are  
 to me!

On the ferry-boats the hundreds and hundreds that cross, returning home, are  
 more curious to me than you suppose,

And you that shall cross from shore to shore years hence are more to me, and  
 more in my meditations, than you might suppose. ◦ 5

### 2

The impalpable sustenance of me from all things at all hours of the day,

45 56: Old, young, male, female, 67-71: 46 67-71: scanted;  
 itself; 47 67: picks it way.

*Title:* 56: II—Sun-Down Poem. 60: CROSS-  
 ING BROOKLYN FERRY. 67-71: CROSSING BROOK-  
 LYN FERRY.

56: [No stanza or section numbers] 60-67:  
 [Stanza numbers] 71: [Stanza and section  
 numbers]

1 56: Flood-tide of the river, flow on! I watch  
 you, face to face, 60: me! I watch you, face

to face; 67-71: me! I watch you face to face;  
 2 56: west! sun half ~ high! I 60-71: west!  
 sun ~ high! I

3 60-71: costumes! how

4 56: cross are more 60: ferry-boats, the  
 67-71: ferry-boats, the ~ suppose;

5 56-71: hence, are

6 60: things, at 67-71: things, at ~ day;

The simple, compact, well-join'd scheme, myself disintegrated, every one dis-  
 integrated yet part of the scheme,  
 The similitudes of the past and those of the future,  
 The glories strung like beads on my smallest sights and hearings, on the walk  
 in the street and the passage over the river,  
 10 The current rushing so swiftly and swimming with me far away,  
 The others that are to follow me, the ties between me and them,  
 The certainty of others, the life, love, sight, hearing of others. o

Others will enter the gates of the ferry and cross from shore to shore,  
 Others will watch the run of the flood-tide,  
 Others will see the shipping of Manhattan north and west, and the heights of  
 15 Brooklyn to the south and east,  
 Others will see the islands large and small;  
 Fifty years hence, others will see them as they cross, the sun half an hour high,  
 A hundred years hence, or ever so many hundred years hence, others will see  
 them,  
 Will enjoy the sunset, the pouring-in of the flood-tide, the falling-back to the  
 sea of the ebb-tide. o

## 3

20 It avails not, time nor place—distance avails not,  
 I am with you, you men and women of a generation, or ever so many genera-  
 tions hence,  
 Just as you feel when you look on the river and sky, so I felt,

7 56-60: well-joined scheme—myself ~ dis-  
 integrated, yet [56: my-/self] 67-71: scheme  
 —myself ~ disintegrated, yet ~ scheme;  
 8 60: past, and 67-71: past, and ~ future;  
 9 56-60: hearings—on ~ street, and 67-71:  
 hearings—on ~ street, and ~ river;  
 10 56-60: swiftly, and 67-71: swiftly, and  
 ~ away;  
 11 67-71: them;  
 12 56-71: others—the  
 13 56-60: ferry, and 67-71: ferry, and ~  
 shore;  
 14 67-71: flood-tide;  
 15 67-71: east;  
 16 56-60: small,

17 56: hence others 67-71: high;  
 19 56: sun-set, the pouring in ~ flood-/tide,  
 ~ falling back ~ ebb-/tide. 60: pouring in  
 ~ flood-/tide, ~ falling back 67-71: pouring  
 in ~ falling back  
 20 56-60: not, neither time or place—distance  
 67-71: not, neither time or place—distance ~  
 not;  
 21 67-71: hence;  
 56: [The following line appears after 21:]  
 [1] I project myself, also I return—I am  
 with you, and know how it is.  
 60-71: [1] myself—also 56-71: [Space  
 between this line and 22—new stanza]  
 22 67-71: 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,  
 Just as you stand and lean on the rail, yet hurry with the swift current, I stood  
 yet was hurried, 25  
 Just as you look on the numberless masts of ships and the thick-stemm'd pipes  
 of steamboats, I look'd. o

I too many and many a time cross'd the river of old,  
 Watched the Twelfth-month sea-gulls, saw them high in the air floating with  
 motionless wings, oscillating their bodies,  
 Saw how the glistening yellow lit up parts of their bodies and left the rest in  
 strong shadow,  
 Saw the slow-wheeling circles and the gradual edging toward the south, 30  
 Saw the reflection of the summer sky in the water,  
 Had my eyes dazzled by the shimmering track of beams,  
 Look'd at the fine centrifugal spokes of light round the shape of my head in  
 the sunlit water,  
 Look'd on the haze on the hills southward and south-westward,  
 Look'd on the vapor as it flew in fleeces tinged with violet, 35  
 Look'd toward the lower bay to notice the vessels arriving,  
 Saw their approach, saw aboard those that were near me,  
 Saw the white sails of schooners and sloops, saw the ships at anchor,  
 The sailors at work in the rigging or out astride the spars,  
 The round masts, the swinging motion of the hulls, the slender serpentine  
 pennants, 40

23 67-71: crowd;

24 56-60: refreshed ~ river, and ~ re-  
 freshed, 67-71: refresh'd;

25 56-60: stood, yet 67-71: stood, yet ~  
 hurried;

26 56-60: ships, and ~ thick-stemmed ~  
 looked. 67-71: ships, and ~ thick-stem'd  
 Copy-text: thick-/stemm'd

27 56-60: crossed ~ river, the sun half an  
 hour high, 67-71: river, the sun half an hour  
 high;

28 56: I watched the December sea-gulls, I  
 saw ~ wings oscillating 60: I watched ~  
 Twelfth Month sea-gulls—I saw ~ air, floating  
 67-71: I watched ~ sea-gulls—I saw ~ air,  
 floating

29 56-71: I saw ~ bodies, and

30 56: I saw ~ south. 60-71: I saw ~  
 circles, and ~ south. 56-71: [Space between  
 30 and 31—new stanza]

31 56: I too saw ~ summer-sky ~ water.  
 [Probable broken comma] 60-71: I too saw

33 56-60: Looked ~ sun-lit 67-71: sun-lit

34 56: Looked ~ southwestward, 60:  
 Looked ~ south-/westward, 67-71: south-/  
 westward,

35 56-60: Looked

36 56-60: Looked ~ notice the arriving ships,  
 67-71: notice the arriving ships,

38 71: sloops—saw

39 60-71: rigging, or

The large and small steamers in motion, the pilots in their pilot-houses,  
 The white wake left by the passage, the quick tremulous whirl of the wheels,  
 The flags of all nations, the falling of them at sunset,  
 The scallop-edged waves in the twilight, the ladled cups, the frolicsome crests  
 and glistening;  
 The stretch afar growing dimmer and dimmer, the gray walls of the granite  
 45 storehouses by the docks,  
 On the river the shadowy group, the big steam-tug closely flank'd on each  
 side by the barges, the hay-boat, the belated lighter,  
 On the neighboring shore the fires from the foundry chimneys burning high  
 and glaringly into the night,  
 Casting their flicker of black contrasted with wild red and yellow light over  
 the tops of houses, and down into the clefts of streets. °

## 4

These and all else were to me the same as they are to you,  
 50 I loved well those cities, loved well the stately and rapid river,  
 The men and women I saw were all near to me,  
 Others the same—others who look back on me because I look'd forward to  
 them,  
 (The time will come, though I stop here to-day and to-night.) °

## 5

What is it then between us?  
 55 What is the count of the scores or hundreds of years between us? °

Whatever it is, it avails not—distance avails not, and place avails not,

- |  |  |
|--|--|
| <p>43 56-71: sun-set,<br/>         45 56-71: store-houses<br/>         46 56: steam-/tug ~ flanked ~ barges—the<br/>         60: flanked ~ barges—the 67-71: barges—the<br/>         47 60-71: shore, the<br/>         48 56-71: black, contrasted ~ light, over<br/>         49 60: These, and ~ else, were 67-71:<br/>         These, and ~ else, were ~ you;<br/>         56-71: [The following line appears after<br/>         49:]<br/>         [1] I project myself a moment to tell you<br/>         —also I return. [Space between this line<br/>         and 50—new stanza]</p> | <p>50 56-60: cities,/I loved well 67-71: cities;/<br/>         I loved well ~ river;<br/>         51 67-71: me;<br/>         52 56-60: me, because I looked 67-71: me,<br/>         because ~ them;<br/>         53 56: today ~ tonight. [No parentheses]<br/>         71: to-/night.)<br/>         54 56: it, then, between us? What is the<br/>         count of the scores or hundreds of years be-<br/>         tween us? 60-71: it, then, between<br/>         55 56: [Not present—part of 54]<br/>         56 56-71: place avails not. [Space between<br/>         56 and 57—new stanza]</p> |
|--|--|

I too lived, Brooklyn of ample hills was mine,  
 I too walk'd the streets of Manhattan island, and bathed in the waters around it,  
 I too felt the curious abrupt questionings stir within me,  
 In the day among crowds of people sometimes they came upon me, 60  
 In my walks home late at night or as I lay in my bed they came upon me,  
 I too had been struck from the float forever held in solution,  
 I too had receiv'd identity by my body,  
 That I was I knew was of my body, and what I should be I knew I should be  
 of my body. o

## 6

It is not upon you alone the dark patches fall, 65  
 The dark threw its patches down upon me also,  
 The best I had done seem'd to me blank and suspicious,  
 My great thoughts as I supposed them, were they not in reality meagre?  
 Nor is it you alone who know what it is to be evil,  
 I am he who knew what it was to be evil, 70  
 I too knitted the old knot of contrariety,  
 Blabb'd, blush'd, resented, lied, stole, grudg'd,  
 Had guile, anger, lust, hot wishes I dared not speak,  
 Was wayward, vain, greedy, shallow, sly, cowardly, malignant,  
 The wolf, the snake, the hog, not wanting in me, 75  
 The cheating look, the frivolous word, the adulterous wish, not wanting,  
 Refusals, hates, postponements, meanness, laziness, none of these wanting,

57 56: lived,/ 60: lived, (I was of old Brooklyn,)/ 67-71: lived—Brooklyn, of ~ hills, was mine; 71: [Section 6 begins with 57]

58 56, 67: walked ~ Island, ~ it; 60: walked ~ Island, 71: Island, ~ it;

60 56-71: day, among ~ people, sometimes

61 56-71: night, or ~ bed, they ~ me. [Space between 61 and 62—new stanza]

62 67-71: solution;

63 56-60: received 67-71: Body;

64 56: was, I ~ be, I 60-71: was, I ~ body—and ~ be, I

65 71: [Section 7 begins with 65]

66 56-60: threw patches 67-71: threw patches ~ also;

67 56-60: seemed 67-71: suspicious;

68 56: thoughts, as ~ meagre? Would not

people laugh at me? 60-71: thoughts, as ~ meagre? would not people laugh at me? 56-

71: [Space between 68 and 69—new stanza]

69 56-60: It is not you 67-71: It is not you ~ evil;

70 67-71: evil;

72 56-60: Blabbed, blushed, ~ grudged,

74 56: sly, a solitary committer, a coward, a malignant person, 67-71: malignant;

77 56-71: wanting. [Space between 77 and next line—new stanza]

56-60: [The following line appears after 77:]

[1] But I was a Manhattanese, free, friendly, and proud!

67-71: [1] was Manhattanese, friendly and 71: [Section 8 begins with this line]

Was one with the rest, the days and haps of the rest,  
 Was call'd by my nighest name by clear loud voices of young men as they saw  
 me approaching or passing,  
 Felt their arms on my neck as I stood, or the negligent leaning of their flesh  
 80 against me as I sat,  
 Saw many I loved in the street or ferry-boat or public assembly, yet never told  
 them a word,  
 Lived the same life with the rest, the same old laughing, gnawing, sleeping,  
 Play'd the part that still looks back on the actor or actress,  
 The same old role, the role that is what we make it, as great as we like,  
 85 Or as small as we like, or both great and small. ◦

## 7

Closer yet I approach you,  
 What thought you have of me now, I had as much of you—I laid in my stores  
 in advance,  
 I consider'd long and seriously of you before you were born. ◦

Who was to know what should come home to me?  
 90 Who knows but I am enjoying this?  
 Who knows, for all the distance, but I am as good as looking at you now, for  
 all you cannot see me? ◦

78 56-71: [Not present]  
 79 56-60: I was called 67-71: I was call'd  
 81 56-71: street, or ferry-boat, or  
 83 56-60: Played  
 84 56: like, or as small as we like, or both  
 great and small. 60: rôle, ~ rôle  
 85 56: [Not present—part of 84]  
 86 67-71: you; 71: [Section 9 begins with  
 86]  
 87 56-60: me, I had 67-71: me, I had ~  
 advance;  
 88 56-60: considered  
 91 56-71: knows but I  
 56: [The following lines appear—after a  
 space—after 91:]  
 [1] It is not you alone, nor I alone,  
 [2] Not a few races, not a few generations,  
 not a few centuries,  
 [3] It is that each came, or comes, or shall

come, from its due emission, without fail,  
 either now, or then, or henceforth. [Space  
 between [3] and [4] ]  
 [4] Every thing indicates—the smallest  
 does, and the largest does,  
 [5] A necessary film envelops all, and  
 envelops the soul for a proper time.  
 60: [2] races, nor ~ generations, nor  
 [5] Soul  
 67: [1] I alone; [2] races, nor ~ genera-  
 tions, nor ~ centuries; [4] does; [5]  
 Soul  
 71: [1] alone; [2] races, nor ~ gen-  
 erations, nor ~ centuries; [3] emission,  
 [Additional line:] From the general centre  
 of all, and forming a part of all: [No space  
 between [3] and additional line or before  
 [4] ] [4] Everything ~ does; [5] film  
 envelopes ~ Soul

## 8

Ah, what can ever be more stately and admirable to me than mast-hemm'd  
 Manhattan?  
 River and sunset and scallop-edg'd waves of flood-tide?  
 The sea-gulls oscillating their bodies, the hay-boat in the twilight, and the  
 belated lighter?  
 What gods can exceed these that clasp me by the hand, and with voices I love  
 call me promptly and loudly by my nighest name as I approach? 95  
 What is more subtle than this which ties me to the woman or man that looks  
 in my face?  
 Which fuses me into you now, and pours my meaning into you? o

We understand then do we not?  
 What I promis'd without mentioning it, have you not accepted?  
 What the study could not teach—what the preaching could not accomplish is  
 accomplish'd, is it not? o 100

## 9

Flow on, river! flow with the flood-tide, and ebb with the ebb-tide!  
 Frolic on, crested and scallop-edg'd waves!  
 Gorgeous clouds of the sunset! drench with your splendor me, or the men and  
 women generations after me!  
 Cross from shore to shore, countless crowds of passengers!

92 56: Now I am curious what sight can ever  
 ~ than my mast-/hemm'd Manhatta, my river  
 and sun-set, and my scallop-edged waves of  
 flood-tide, the sea-gulls oscillating their bodies,  
 the hay-boat in the twilight, and the belated  
 lighter, 60-67: Now I am curious what sight  
 can ever ~ than my mast-hemm'd Manhatta,  
 71: Now I am curious what sight can ever  
 ~ than my mast-/hemm'd Manhattan, [Sec-  
 tion 10 begins with 92] Copy-text: mast-/  
 hemm'd

93 56: [Not present—part of 92] 60: My  
 river ~ sun-set, and my scallop-edged ~ flood-  
 tide, 67-71: My river ~ sun-set, and my  
 scallop-edg'd ~ flood-tide,

94 56: [Not present—part of 92] 60-71:  
 lighter;

95 56: Curious what ~ approach, 60: Curi-

ous what Gods ~ approach, 67-71: Curious  
 what Gods ~ approach;

96 56-71: Curious what is ~ face,

97 56-71: you.

98 56-71: understand, then, do

99 56-60: promised

100 56-60: accomplished, 67-71: accomplish,  
 is

56-60: [The following line appears after  
 100:]

[1] What the push of reading could not  
 start is started by me personally, is it not?  
 67-71: [1] start, is

101 56: river! Flow 71: [Section 11 begins  
 with 101] Copy-text: ebb-/tide!

102 56-67: scallop-edged

103 56: sun-set, drench 60: me; 67-71:  
 sun-set! ~ me;

- 105 Stand up, tall masts of Mannahatta! stand up, beautiful hills of Brooklyn!  
Throb, baffled and curious brain! throw out questions and answers!  
Suspend here and everywhere, eternal float of solution!  
Gaze, loving and thirsting eyes, in the house or street or public assembly!  
Sound out, voices of young men! loudly and musically call me by my highest  
name!
- 110 Live, old life! play the part that looks back on the actor or actress!  
Play the old role, the role that is great or small according as one makes it!  
Consider, you who peruse me, whether I may not in unknown ways be looking  
upon you;  
Be firm, rail over the river, to support those who lean idly, yet haste with the  
hasting current;  
Fly on, sea-birds! fly sideways, or wheel in large circles high in the air;  
Receive the summer sky, you water, and faithfully hold it till all downcast  
115 eyes have time to take it from you!  
Diverge, fine spokes of light, from the shape of my head, or any one's head,  
in the sunlit water!  
Come on, ships from the lower bay! pass up or down, white-sail'd schooners,  
sloops, lighters!  
Flaunt away, flags of all nations! be duly lower'd at sunset!  
Burn high your fires, foundry chimneys! cast black shadows at nightfall! cast  
red and yellow light over the tops of the houses!
- 120 Appearances, now or henceforth, indicate what you are,  
You necessary film, continue to envelop the soul,  
About my body for me, and your body for you, be hung our divinest aromas,  
Thrive, cities—bring your freight, bring your shows, ample and sufficient rivers,  
Expand, being than which none else is perhaps more spiritual,

105 56: Manahatta!—stand 60-71: Manna-hatta!—stand

56-67: [The following line appears after 105:]

[1] Bully for you! you proud, friendly, free Manhattanese!

107 56-67: [The following line appears after 107:]

[1] Blab, blush, lie, steal, you or I or any one after us!

108 60-71: house, or street, or

111 56, 67-71: small, according 60: rôle, the rôle ~ small, according

112 56: you!

113 56: current!

114 56: air!

115 56: summer-sky, you water! faithfully

60: summer-sky, you water! and ~ it, till ~ you; 67-71: water! and ~ it, till ~ you;

116 56: sun-lit 60-71: sun-lit water;

117 56-60: white-sailed

118 56: lowered at sun-set! 60: lowered at sunset; 67-71: sunset;

119 56: night-fall! 60-71: houses;

120 56: are! 60-71: are;

121 56: soul! 60: Soul; 67-71: soul;

122 56: aromas! 60-71: aromas;

123 56: cities! Bring ~ rivers! 60-71: cities! bring ~ rivers;

124 56: spiritual! 60-71: spiritual;

Keep your places, objects than which none else is more lasting. ○ 125

You have waited, you always wait, you dumb, beautiful ministers,  
 We receive you with free sense at last, and are insatiate henceforward,  
 Not you any more shall be able to foil us, or withhold yourselves from us,  
 We use you, and do not cast you aside—we plant you permanently within us,  
 We fathom you not—we love you—there is perfection in you also, 130  
 You furnish your parts toward eternity,  
 Great or small, you furnish your parts toward the soul. ○

## Song of the Open Road.

### I

Afoot and light-hearted I take to the open road,  
 Healthy, free, the world before me,

125 56: lasting!

56: [The following lines appear—after a space—after 125:]

[1] We descend upon you and all things,  
 we arrest you all,

[2] We realize the soul only by you, you  
 faithful solids and fluids,

[3] Through you color, form, location,  
 sublimity, ideality,

[4] Through you every proof, compari-  
 son, and all the suggestions and determi-  
 nations of ourselves.

60: [1] things—we [2] Soul

67-71: [1] things—we ~ all; [2] fluids;  
 [3] ideality; 71: [Section 12 begins  
 with [1]]

126 56: dumb beautiful ministers! you nov-  
 ices! 60-71: ministers! you novices!

127 67-71: henceforward; Copy-text: hence-/  
 forward,

128 67-71: us;

129 67-71: us;

130 67-71: also;

131 67-71: eternity;

132 60: Soul.

*Title:* 56: 12—Poem of The Road. 60:  
 POEM OF THE ROAD. 67-71: SONG OF THE OPEN  
 ROAD.

56: [No stanza or section numbers] 60:

[Stanza numbers] 67-71: [Stanza and section  
 numbers]

1 56: road! 67-71: light-hearted, I

2 56: me!

The long brown path before me leading wherever I choose. ○

Henceforth I ask not good-fortune, I myself am good-fortune,  
 5 Henceforth I whimper no more, postpone no more, need nothing,  
 Done with indoor complaints, libraries, querulous criticisms,  
 Strong and content I travel the open road. ○

The earth, that is sufficient,  
 I do not want the constellations any nearer,  
 10 I know they are very well where they are,  
 I know they suffice for those who belong to them. ○

(Still here I carry my old delicious burdens,  
 I carry them, men and women, I carry them with me wherever I go,  
 I swear it is impossible for me to get rid of them,  
 15 I am fill'd with them, and I will fill them in return.) ○

## 2

You road I enter upon and look around, I believe you are not all that is here,  
 I believe that much unseen is also here. ○

Here the profound lesson of reception, nor preference nor denial,  
 The black with his woolly head, the felon, the diseas'd, the illiterate person,  
 are not denied;  
 The birth, the hasting after the physician, the beggar's tramp, the drunkard's  
 20 stagger, the laughing party of mechanics,  
 The escaped youth, the rich person's carriage, the fop, the eloping couple,

- |    |   |    |   |
|----|---|----|---|
| 3  | 56: me, leading ~ choose! 60-71: me, leading  | 13 | 56-60: women—I 67-71: women—I ~ go;   |
| 4  | 56: I am good-/fortune, 60: good-fortune—I am good-/fortune, 67: good-fortune—I ~ good-fortune; 71: good-fortune—I ~ good-/fortune; | 14 | 67-71: them;  |
| 6  | 56-71: [Not present]  | 15 | 56-60: filled [No parenthesis] 67: [No parenthesis]   |
| 7  | 56-71: content, I   | 16 | 56: road I travel and ~ around! I ~ here! 60: I travel and ~ around! I 67-71: around! I ~ here;   |
| 8  | 56-60: earth—that 67-71: earth—that ~ sufficient;   | 17 | 56: that something unseen   |
| 9  | 67-71: nearer;  | 18 | 56-60: Here is ~ reception, neither preference or denial, 67: Here is ~ reception, neither preference or denial; 71: reception, neither preference or denial; |
| 10 | 67-71: are;   | 19 | 56: diseased ~ denied, 60: diseased,  |
| 12 | 56-60: [No parenthesis] 67: burdens; [No parenthesis] 71: burdens;  |    |   |

The early market-man, the hearse, the moving of furniture into the town, the  
 return back from the town,  
 They pass, I also pass, any thing passes, none can be interdicted,  
 None but are accepted, none but shall be dear to me. o

## 3

You air that serves me with breath to speak! 25  
 You objects that call from diffusion my meanings and give them shape!  
 You light that wraps me and all things in delicate equable showers!  
 You paths worn in the irregular hollows by the roadsides!  
 I believe you are latent with unseen existences, you are so dear to me. o

You flagg'd walks of the cities! you strong curbs at the edges! 30  
 You ferries! you planks and posts of wharves! you timber-lined sides! you distant ships!  
 You rows of houses! you window-pierc'd façades! you roofs!  
 You porches and entrances! you copings and iron guards!  
 You windows whose transparent shells might expose so much!  
 You doors and ascending steps! you arches! 35  
 You gray stones of interminable pavements! you trodden crossings!  
 From all that has touch'd you I believe you have imparted to yourselves, and  
 now would impart the same secretly to me,  
 From the living and the dead you have peopled your impassive surfaces, and  
 the spirits thereof would be evident and amicable with me. o

## 4

The earth expanding right hand and left hand,

23 60: passes—none 67: anything passes—  
 none 71: pass—I ~ pass—anything passes  
 —none ~ interdicted;

24 56-67: but are dear 71: accepted—none  
 but are dear

26 71: meanings, and

27 56-67: [The following lines appear after  
 27:]

[1] You animals moving serenely over the  
 earth!

[2] You birds that wing yourselves through  
 the air! you insects!

[3] You sprouting growths from the farm-  
 ers' fields! you stalks and weeds by the  
 fences!

28 56: road-sides! 60-71: road-/sides!

29 56-60: I think ~ with curious existences  
 —you 67-71: I think ~ existences—you

30 56-60: flagged

32 56: window-pierced facades! 60: window-  
 pierced

37 56-60: has been near you I 67-71: has  
 been near you, I ~ me;

38 56-71: dead I think you

40 The picture alive, every part in its best light,  
The music falling in where it is wanted, and stopping where it is not wanted,  
The cheerful voice of the public road, the gay fresh sentiment of the road. ○

O highway I travel, do you say to me *Do not leave me?*  
Do you say *Venture not—if you leave me you are lost?*  
Do you say *I am already prepared, I am well-beaten and undenied, adhere*  
45 *to me?* ○

O public road, I say back I am not afraid to leave you, yet I love you,  
You express me better than I can express myself,  
You shall be more to me than my poem. ○

I think heroic deeds were all conceiv'd in the open air, and all free poems also,  
50 I think I could stop here myself and do miracles,  
I think whatever I shall meet on the road I shall like, and whoever beholds me  
shall like me,  
I think whoever I see must be happy. ○

## 5

From this hour I ordain myself loos'd of limits and imaginary lines,  
Going where I list, my own master total and absolute,  
55 Listening to others, considering well what they say,  
Pausing, searching, receiving, contemplating,  
Gently, but with undeniable will, divesting myself of the holds that would  
hold me. ○

42 56-71: road—the

43 56-67: travel! O public road! do ~ me, Do  
[rom] 71: travel! O public road! do you  
~ me, *Do*

44 56-67: say, *Venture not?* If ~ me, you  
[rom] 71: say, *Venture not? If ~ me, you*

45 56: say, I ~ prepared—I ~ well-/beaten  
~ undenied—Adhere [rom] 60-67: say, I ~  
prepared—I ~ undenied—adhere [rom] 71:  
say, *I ~ prepared—I ~ undenied—adhere*

46 56-60: road! I ~ back, I ~ you—yet 67-  
71: road! I ~ back, I ~ you—yet ~ you;

47 67-71: myself;

49 56-60: conceived ~ air,/ 67: air;/ 71:  
all great poems also;

50 56-60: myself, and 67-71: myself, and ~  
miracles;

71: [The following line appears after  
50:]

[1] (My judgments, thoughts, I henceforth  
try by the open air, the road;)

51 56: whatever I meet ~ and whatever be-  
holds 60: whatever I meet 67-71: me; Copy-  
text: who-/ever

52 56-71: [The following line appears after  
52 to begin the next stanza]

[1] From this hour, freedom!

53 56: hour, I ~ loos'd ~ lines! 60-67:  
loosed

54 56-67: list—my ~ master, total 71:  
master, total

55 56-71: others, and considering

57 56: Gently but ~ will divesting

I inhale great draughts of space,  
The east and the west are mine, and the north and the south are mine. ◦

I am larger, better than I thought, 60  
I did not know I held so much goodness. ◦

All seems beautiful to me,  
I can repeat over to men and women You have done such good to me I would  
do the same to you,  
I will recruit for myself and you as I go,  
I will scatter myself among men and women as I go, 65  
I will toss a new gladness and roughness among them,  
Whoever denies me it shall not trouble me,  
Whoever accepts me he or she shall be blessed and shall bless me. ◦

## 6

Now if a thousand perfect men were to appear it would not amaze me,  
Now if a thousand beautiful forms of women appear'd it would not  
astonish me. ◦ 70

Now I see the secret of the making of the best persons,  
It is to grow in the open air and to eat and sleep with the earth. ◦

Here a great personal deed has room,  
(Such a deed seizes upon the hearts of the whole race of men,  
Its effusion of strength and will overwhelms law and mocks all authority and  
all argument against it.) ◦ 75

Here is the test of wisdom,  
Wisdom is not finally tested in schools,  
Wisdom cannot be pass'd from one having it to another not having it,

58 56-60: of air, 67: of air; 71: space;

60 56: larger than I thought! 60: larger than  
I thought, 67: larger than I thought; 71:  
thought;

61 56: goodness!

62 67-71: me;

63 56-71: women, You ~ me, I ~ you.  
[Space between 63 and 64]

64 67-71: go;

65 67-71: go;

66 56-71: toss the new ~ them;

67 56-60: me, it 67-71: me, it ~ me;

68 56-71: me, he ~ blessed, and

69 56-60: appear, it 67-71: appear, it ~ me;

70 56-60: appeared, it 67-71: appear'd, it

72 56-71: air, and

73 56-71: Here is space—here 67: Here is  
space—here ~ room; 71: room;

74 56-71: A great deed [No parenthesis]

75 56-71: law, and [No parenthesis]

76 67-71: wisdom;

77 67-71: schools;

78 56-60: passed ~ it, to 67-71: it, to ~ it;

Wisdom is of the soul, is not susceptible of proof, is its own proof,  
 80 Applies to all stages and objects and qualities and is content,  
 Is the certainty of the reality and immortality of things, and the excellence of  
 things;  
 Something there is in the float of the sight of things that provokes it out of  
 the soul. o

Now I re-examine philosophies and religions,  
 They may prove well in lecture-rooms, yet not prove at all under the spacious  
 clouds and along the landscape and flowing currents. o

85 Here is realization,  
 Here is a man tallied—he realizes here what he has in him,  
 The past, the future, majesty, love—if they are vacant of you, you are vacant  
 of them. o

Only the kernel of every object nourishes;  
 Where is he who tears off the husks for you and me?  
 90 Where is he that undoes stratagems and envelopes for you and me? o

Here is adhesiveness, it is not previously fashion'd, it is apropos;  
 Do you know what it is as you pass to be loved by strangers?  
 Do you know the talk of those turning eye-balls? o

## 7

Here is the efflux of the soul,  
 The efflux of the soul comes from within through embower'd gates, ever pro-  
 95 voking questions,  
 These yearnings why are they? these thoughts in the darkness why are they?

- |    |  |                              |  |
|----|--|------------------------------|--|
| 79 | 60-71: Soul,                             | hesiveness—it ~ fashioned—it | 67-71: adhe-                               |
| 80 | 56-71: qualities, and                    | siveness—it ~ fashion'd—it   |  |
| 81 | 56: things, ~ things,                    | 92                           | 60-71: is, as ~ pass, to                   |
| 82 | 60-71: Soul.                             | 94                           | 60: Soul, 67-71: Soul;                     |
| 83 | 60-71: reëxamine                         | 95                           | 56: comes through beautiful gates of laws, |
| 84 | 56-71: clouds, and                       |                              | provoking 60: Soul comes through beautiful |
| 85 | 67-71: realization;                      |                              | gates of laws, provoking questions; 67-71: |
| 86 | 67-71: him;                              |                              | Soul ~ within, through ~ questions:        |
| 87 | 56-67: The animals, the past, ~ future,  | 96                           | 56: yearnings, why ~ darkness, why 60-     |
|    | light, space, majesty, love, if          |                              | 71: yearnings, why ~ they? These ~ dark-   |
| 91 | 56: adhesiveness—it ~ fashioned, 60: ad- |                              | ness, why                                  |

Why are there men and women that while they are nigh me the sunlight  
expands my blood?

Why when they leave me do my pennants of joy sink flat and lank?

Why are there trees I never walk under but large and melodious thoughts  
descend upon me?

(I think they hang there winter and summer on those trees and always drop  
fruit as I pass;)

100

What is it I interchange so suddenly with strangers?

What with some driver as I ride on the seat by his side?

What with some fisherman drawing his seine by the shore as I walk by and  
pause?

What gives me to be free to a woman's and man's good-will? what gives them  
to be free to mine? o

## 8

The efflux of the soul is happiness, here is happiness,

105

I think it pervades the open air, waiting at all times,

Now it flows unto us, we are rightly charged. o

Here rises the fluid and attaching character,

The fluid and attaching character is the freshness and sweetness of man and  
woman,

(The herbs of the morning sprout no fresher and sweeter every day out of the  
roots of themselves, than it sprouts fresh and sweet continually out of  
itself.) o

110

Toward the fluid and attaching character exudes the sweat of the love of young  
and old,

97 56: sun-light 60-71: me, the sun-light

98 60-71: Why, when ~ me, do

99 60-71: under, but

100 56-71: trees, and

102 60-71: driver, as

103 56-60: fisherman, drawing ~ shore, as

67-71: fisherman, drawing ~ shore, as ~ by,  
and

104 56: woman's or man's good-will? What  
60-71: woman's or man's good-/will? What

105 56: happiness—here 60: Soul ~ happi-  
ness—here 67-71: Soul ~ happiness—here ~  
happiness;

106 56-60: the air, 67: the air, ~ times;  
71: times;

107 56-67: into us—we 71: us—we

108 56-71: character;

109 67-71: woman;

110 56-60: [No parentheses]

111 67-71: old;

From it falls distill'd the charm that mocks beauty and attainments,  
Toward it heaves the shuddering longing ache of contact. o

## 9

Allons! whoever you are come travel with me!  
115 Traveling with me you find what never tires. o

The earth never tires,  
The earth is rude, silent, incomprehensible at first, Nature is rude and in-  
comprehensible at first,  
Be not discouraged, keep on, there are divine things well envelop'd,  
I swear to you there are divine things more beautiful than words can tell. o

120 Allons! we must not stop here,  
However sweet these laid-up stores, however convenient this dwelling we  
cannot remain here,  
However shelter'd this port and however calm these waters we must not anchor  
here,  
However welcome the hospitality that surrounds us we are permitted to receive  
it but a little while. o

## 10

Allons! the inducements shall be greater,  
125 We will sail pathless and wild seas,  
We will go where winds blow, waves dash, and the Yankee clipper speeds by  
under full sail. o

- |     |  |  |     |  |  |
|-----|--|--|-----|--|--|
| 112 | 56-60: distilled   | 67-71: attainments;  | 120 | 56-67: Allons! We ~ here!                          | 71: here!  |
| 114 | 56-60: Allons! Whoever ~ are, come                         | 67-71: are, come   | 121 | 56: dwelling, we ~ here!                           | 60: stores—however ~ dwelling, we 67-71: stores—however ~ dwelling, we ~ here; |
| 115 | 56, 67-71: me, you   | 60: Travelling ~ me, you                                   | 122 | 56: sheltered ~ port, however ~ waters, we ~ here! | 60: sheltered ~ port, and ~ waters, we 67-71: port, and ~ waters, we ~ here;   |
| 116 | 56: tires!   | 67-71: tires;  | 123 | 56-71: us, we                                      |  |
| 117 | 56: first—nature   | 60-71: first—Nature ~ first;                               | 124 | 56: be great to you,                               | 60-67: Allons! The ~ be great to you; 71: greater;                             |
| 118 | 56-60: discouraged—keep on—there ~ things, well enveloped, | 67-71: discouraged—keep on—there ~ things, well envelop'd; | 125 | 67-71: seas;                                       |  |
| 119 | 56: tell!  |  |     |  |  |

Allons! with power, liberty, the earth, the elements,  
 Health, defiance, gaiety, self-esteem, curiosity;  
 Allons! from all formules!  
 From 'your formules, O bat-eyed and materialistic priests. ◦ 130

The stale cadaver blocks up the passage—the burial waits no longer. ◦

Allons! yet take warning!  
 He traveling with me needs the best blood, thews, endurance,  
 None may come to the trial till he or she bring courage and health,  
 Come not here if you have already spent the best of yourself, 135  
 Only those may come who come in sweet and determin'd bodies,  
 No diseas'd person, no rum-drinker or venereal taint is permitted here. ◦

(I and mine do not convince by arguments, similes, rhymes,  
 We convince by our presence.) ◦

## II

Listen! I will be honest with you, 140  
 I do not offer the old smooth prizes, but offer rough new prizes,  
 These are the days that must happen to you:  
 You shall not heap up what is call'd riches,  
 You shall scatter with lavish hand all that you earn or achieve,  
 You but arrive at the city to which you were destin'd, you hardly settle your-  
 self to satisfaction before you are call'd by an irresistible call to depart, 145  
 You shall be treated to the ironical smiles and mockings of those who remain  
 behind you,

- |     |   |   |
|-----|---|---|
| 127 | 56-67: Allons! With ~ elements! 71: elements!                               | diseased person—no 67-71: person—no   |
| 128 | 56: gaiety, ~ curiosity! [Space between 128 and 129]                        | 138 56-60: [No parenthesis] 67-71: rhymes; [No parenthesis] 56: [138-139 part of preceding stanza]                                      |
| 129 | 56: Allons! From ~ formulas!  | 139 56-71: [No parenthesis]   |
| 130 | 56: formulas, ~ priests! 60-71: priests!                                    | 140 67-71: you;   |
| 132 | 56-67: Allons! Yet  | 141 67-71: new prizes;  |
| 133 | 60: travelling 67-71: endurance;  | 143 56-60: called 60-71: [143 began a new stanza]   |
| 134 | 56: health. 60-71: trial, till ~ health. 56-71: [Space between 134 and 135] | 145 56-60: destined—you ~ satisfaction, before ~ called 67: destined—you ~ satisfaction, before 71: destin'd—you ~ satisfaction, before |
| 135 | 56: yourself! 60-71: yourself;  | 146 67-71: you;   |
| 136 | 56: determined 60: come, who ~ determined 67-71: come, who ~ bodies;        |   |
| 137 | 56: diseased person—no ~ here, 60:  |   |

What beckonings of love you receive you shall only answer with passionate  
 kisses of parting,  
 You shall not allow the hold of those who spread their reach'd hands toward  
 you. ◦

## 12

Allons! after the great Companions, and to belong to them!  
 They too are on the road—they are the swift and majestic men—they are the  
 150 greatest women,  
 Enjoyers of calms of seas and storms of seas,  
 Sailors of many a ship, walkers of many a mile of land,  
 Habitues of many distant countries, habitués of far-distant dwellings,  
 Trusters of men and women, observers of cities, solitary toilers,  
 155 Pausers and contemplators of tufts, blossoms, shells of the shore,  
 Dancers at wedding-dances, kissers of brides, tender helpers of children, bearers  
 of children,  
 Soldiers of revolts, standers by gaping graves, lowerers-down of coffins,  
 Journeymen over consecutive seasons, over the years, the curious years each  
 emerging from that which preceded it,  
 Journeymen as with companions, namely their own diverse phases,  
 160 Forth-steppers from the latent unrealized baby-days,  
 Journeymen gayly with their own youth, journeymen with their bearded and  
 well-grain'd manhood,  
 Journeymen with their womanhood, ample, unsurpass'd, content,  
 Journeymen with their own sublime old age of manhood or womanhood,  
 Old age, calm, expanded, broad with the haughty breadth of the universe,  
 165 Old age, flowing free with the delicious near-by freedom of death. ◦

147 56-71: receive, you

148 56-60: reached

149 56: Allons! After ~ companions! and  
60-67: Allons! After ~ GREAT COMPANIONS!  
and 71: GREAT COMPANIONS! and150 56: road! they ~ men! they ~ women!  
60-71: road! they ~ men! they ~ women.56: [The following lines appear—after a  
space—after 150:][1] Over that which hindered them, over  
that which retarded, passing impediments  
large or small,[2] Committers of crimes, committers of  
many beautiful virtues,

60: [1] them—over ~ retarded—passing

67-71: [1] hinder'd them—over ~ re-  
tarded—passing

151 56-71: seas, and

153 56: Habitues ~ many different ~  
habitues 60: Habitues ~ many different ~  
habitues of far-/distant 67: Habitues ~ many  
different ~ habitués of far-/distant 71:  
Habitues ~ habitués of far-/distant

155 56-60: contemplators

157 56-71: lowerers down

158 56-71: years—the ~ years, each

159 56-71: namely, their

160 60: baby-/days,

161 56: gaily ~ youth—journeymen ~ well-  
grained 60: youth—journeymen ~ well-grained

67-71: youth—Journeymen

162 56-60: unsurpassed,

163 56-60: their sublime

## 13

Allons! to that which is endless as it was beginningless,  
 To undergo much, tramps of days, rests of nights,  
 To merge all in the travel they tend to, and the days and nights they tend to,  
 Again to merge them in the start of superior journeys,  
 To see nothing anywhere but what you may reach it and pass it, 170  
 To conceive no time, however distant, but what you may reach it and pass it,  
 To look up or down no road but it stretches and waits for you, however long  
 but it stretches and waits for you,  
 To see no being, not God's or any, but you also go thither,  
 To see no possession but you may possess it, enjoying all without labor or purchase,  
 abstracting the feast yet not abstracting one particle of it,  
 To take the best of the farmer's farm and the rich man's elegant villa, and the  
 chaste blessings of the well-married couple, and the fruits of orchards  
 and flowers of gardens, 175  
 To take to your use out of the compact cities as you pass through,  
 To carry buildings and streets with you afterward wherever you go,  
 To gather the minds of men out of their brains as you encounter them, to  
 gather the love out of their hearts,  
 To take your lovers on the road with you, for all that you leave them behind  
 you,  
 To know the universe itself as a road, as many roads, as roads for traveling  
 souls. o 180

All parts away for the progress of souls,

- 166 56: beginningless! 60-67: Allons! To  
 ~ endless, as 71: endless, as  
 167 56: nights!  
 168 56: to, ~ to!  
 169 56: journeys! 60-71: journeys;  
 170 56: pass it!  
 171 56: pass it!  
 172 56: you! however long, but ~ you! 60-  
 71: you—however long, but ~ you;  
 173 56: thither!  
 174 56: it! enjoying ~ purchase—abstracting  
 ~ feast, yet ~ it; 60-71: it—enjoying ~  
 purchase—abstracting ~ feast, yet ~ it;  
 175 56: gardens! 71: well-/married  
 176 56: through!  
 177 56: go!  
 178 56: them! to ~ hearts! 60-71: them—to  
 179 56: your own ~ you! 60: your own
- 180 56: road—as ~ roads—as ~ souls! 60:  
 road—as ~ roads—as ~ travelling Souls.  
 67-71: road—as ~ roads—as  
 56: [The following lines appear—after a  
 space—after 180:]  
 [1] The soul travels,  
 [2] The body does not travel as much as  
 the soul,  
 [3] The body has just as great a work  
 as the soul, and parts away at last for the  
 journeys of the soul.  
 60: [1] Soul [2] Soul, [3] Soul, and  
 ~ Soul.  
 67: [1] travels; [2] soul; 67-71: [Sec-  
 tion 14 begins with [1] ]  
 71: [1] Soul travels; [2] soul;  
 181 60: Souls, 67-71: souls;

All religion, all solid things, arts, governments—all that was or is apparent upon this globe or any globe, falls into niches and corners before the procession of souls along the grand roads of the universe. ◦

Of the progress of the souls of men and women along the grand roads of the universe, all other progress is the needed emblem and sustenance. ◦

Forever alive, forever forward,  
 185 Stately, solemn, sad, withdrawn, baffled, mad, turbulent, feeble, dissatisfied,  
 Desperate, proud, fond, sick, accepted by men, rejected by men,  
 They go! they go! I know that they go, but I know not where they go,  
 But I know that they go toward the best—toward something great. ◦

Whoever you are, come forth! or man or woman come forth!  
 You must not stay sleeping and dallying there in the house, though you built  
 190 it, or though it has been built for you. ◦

Out of the dark confinement! out from behind the screen!  
 It is useless to protest, I know all and expose it. ◦

Behold through you as bad as the rest,  
 Through the laughter, dancing, dining, supping, of people,  
 195 Inside of dresses and ornaments, inside of those wash'd and trimm'd faces,  
 Behold a secret silent loathing and despair. ◦

No husband, no wife, no friend, trusted to hear the confession,  
 Another self, a duplicate of every one, skulking and hiding it goes,  
 Formless and wordless through the streets of the cities, polite and bland in the  
 parlors,  
 200 In the cars of railroads, in steamboats, in the public assembly,

182 56: processions ~ universe, [No space between 182 and 183] 60: Souls 67-71: governments,—all ~ Souls

183 60: Souls

187 67-71: where they go;

189 56-67: Allons! Whoever ~ are! come forth!/  
 71: Allons! whoever ~ are! come forth!/  
 67-71: [Section 15 begins with 189]

190 56: stay in your house,

191 56-71: Allons! out ~ confinement!/  
 192 56-71: protest—I ~ all, and

193 56: rest! 60-71: Behold, through

195 56-60: washed ~ trimmed

196 56: despair!

197 56-60: friend, no lover, so trusted as to  
 67-71: confession;

198 56: goes, open and above-board it goes,  
 60: goes, open and above board it goes,

200 56-60: rail-roads, in steam-boats, 67-  
 71: rail-roads,

Home to the houses of men and women, at the table, in the bed-room,  
 everywhere,  
 Smartly attired, countenance smiling, form upright, death under the  
 breast-bones, hell under the skull-bones,  
 Under the broadcloth and gloves, under the ribbons and artificial flowers,  
 Keeping fair with the customs, speaking not a syllable of itself,  
 Speaking of any thing else but never of itself. ○ 205

## 14

Allons! through struggles and wars!  
 The goal that was named cannot be countermanded. ○

Have the past struggles succeeded?  
 What has succeeded? yourself? your nation? Nature?  
 Now understand me well—it is provided in the essence of things that from  
 any fruition of success, no matter what, shall come forth something to  
 make a greater struggle necessary. ○ 210

My call is the call of battle, I nourish active rebellion,  
 He going with me must go well arm'd,  
 He going with me goes often with spare diet, poverty, angry enemies,  
 desertions. ○

## 15

Allons! the road is before us!  
 It is safe—I have tried it—my own feet have tried it well—be not detain'd! ○ 215

- 201 56: women, among their families, at ~  
 bed-room, 60: women, among their families,  
 at ~ bed-room, every-/where, 67-71: bed-  
 room, Copy-text: bed-/room,  
 203 56: broad-cloth  
 205 56-71: anything else, but  
 206 60-67: Allons! Through 67-71: [Sec-  
 tion 16 begins with 206]  
 207 60: counter-/manded.  
 209 56-67: Yourself? Your 71: nature?  
 210 56: things, that 60-71: well—It ~  
 things, that  
 211 56-60: battle—I 67: battle—I ~ rebel-  
 lion? 71: battle—I ~ rebellion;  
 212 56-60: armed, 67: armed; 71: arm'd;  
 213 56: enemies, contentions.  
 214 60-67: Allons! The 67-71: [Section 17  
 begins with 214]  
 215 56: well./Allons! be ~ detained! 60:  
 well./Allons! Be ~ detained! 67: well./  
 Allons! Be ~ detain'd! 71: well./Allons! be  
 ~ detain'd! 56-71: [Allons! ~ us!/It ~  
 well./ constituted a two-line stanza. The re-  
 vised line following well./ preceded 216 as the  
 first line of the next stanza]

Let the paper remain on the desk unwritten, and the book on the shelf  
unopen'd!

Let the tools remain in the workshop! let the money remain unearn'd!

Let the school stand! mind not the cry of the teacher!

Let the preacher preach in his pulpit! let the lawyer plead in the court, and  
the judge expound the law. o

220 Camerado, I give you my hand!

I give you my love more precious than money,

I give you myself before preaching or law;

Will you give me yourself? will you come travel with me?

Shall we stick by each other as long as we live? o

## A Woman Waits for Me.

A woman waits for me, she contains all, nothing is lacking,  
Yet all were lacking if sex were lacking, or if the moisture of the right man  
were lacking. o

Sex contains all, bodies, souls,  
Meanings, proofs, purities, delicacies, results, promulgations,

216 56-60: unopened!

217 56: work-shop! ~ unearned! 60: un-  
earned!

219 56: law!

220 56-71: Mon enfant! I

221 56-71: love, more

222 56-71: myself, before

223 56-67: yourself? Will

*Title:* 56: 13—Poem of Procreation. 60: En-  
fans d'Adam. 4. 67-71: A WOMAN WAITS FOR  
ME.

56: [No stanza numbers] 60-71: [Stanza  
numbers]

1 56-71: me—she

2 56-71: lacking, if

3 56-71: all,/

4 56: Bodies, souls, meanings, 60-71: Bod-  
ies, Souls, meanings,

Songs, commands, health, pride, the maternal mystery, the seminal milk, 5  
 All hopes, benefactions, bestowals, all the passions, loves, beauties, delights of  
 the earth,

All the governments, judges, gods, follow'd persons of the earth,  
 These are contain'd in sex as parts of itself and justifications of itself. ○

Without shame the man I like knows and avows the deliciousness of his sex,  
 Without shame the woman I like knows and avows hers. ○ 10

Now I will dismiss myself from impassive women,  
 I will go stay with her who waits for me, and with those women that are  
 warm-blooded and sufficient for me,  
 I see that they understand me and do not deny me,  
 I see that they are worthy of me, I will be the robust husband of those  
 women. ○

They are not one jot less than I am, 15  
 They are tann'd in the face by shining suns and blowing winds,  
 Their flesh has the old divine suppleness and strength,  
 They know how to swim, row, ride, wrestle, shoot, run, strike, retreat, advance,  
 resist, defend themselves,  
 They are ultimate in their own right—they are calm, clear, well-possess'd of  
 themselves. ○

I draw you close to me, you women, 20  
 I cannot let you go, I would do you good,  
 I am for you, and you are for me, not only for our own sake, but for others'  
 sakes,

5 56-67: the semitic milk, 71: milk;

6 56-71: bestowals,/All

7 56-60: followed

8 56: contained in sex, as 60: contained in sex, as ~ itself, and 67-71: sex, as ~ itself, and

10 56: [The following lines appear—between spaces—after 10:]

[1] O I will fetch bully breeds of children yet!

[2] They cannot be fetched, I say, on less terms than mine,

[3] Electric growth from the male, and rich ripe fibre from the female, are the

terms.

60: [2], [3] [Not present] [No space between [1] and 11]

11 56-60: I will

12 60-71: me;

13 56-60: me, and 67: me, and ~ me: 71: me, and ~ me;

14 56: me—so I ~ women! [No space between 14 and 15] 60-71: me—I

16 56-60: tanned

19 56-60: well-possessed Copy-text: well-/possess'd

20 56-71: women!

22 60-71: sakes;

Envelop'd in you sleep greater heroes and bards,  
They refuse to awake at the touch of any man but me. ○

- 25 It is I, you women, I make my way,  
I am stern, acrid, large, undissuadable, but I love you,  
I do not hurt you any more than is necessary for you,  
I pour the stuff to start sons and daughters fit for these States, I press with slow  
rude muscle,  
I brace myself effectually, I listen to no entreaties,  
30 I dare not withdraw till I deposit what has so long accumulated within me. ○

- Through you I drain the pent-up rivers of myself,  
In you I wrap a thousand onward years,  
On you I graft the grafts of the best-beloved of me and America,  
The drops I distil upon you shall grow fierce and athletic girls, new artists,  
musicians, and singers,  
35 The babes I beget upon you are to beget babes in their turn,  
I shall demand perfect men and women out of my love-spendings,  
I shall expect them to interpenetrate with others, as I and you interpenetrate  
now,  
I shall count on the fruits of the gushing showers of them, as I count on the  
fruits of the gushing showers I give now,  
I shall look for loving crops from the birth, life, death, immortality, I plant  
so lovingly now. ○

23 56-60: Enveloped 67: Evelop'd  
25 56-71: women—I  
26 56-71: undissuadable—but  
28 56-71: These States—I  
29 56-71: effectually—I  
30 56: deposite

33 56-60: and of  
34 56: you are drops of fierce ~ girls, and of  
new ~ musicians, singers,  
36 71: love-/spendings,  
39 56: immortality I

## On the Beach at Night Alone.

On the beach at night alone,  
As the old mother sways her to and fro singing her husky song,  
As I watch the bright stars shining, I think a thought of the clef of the uni-  
verses and of the future. o

*Title:* 56: 15—Clef Poem. 60: Leaves of Grass. 12. 67: Leaves of Grass. 1. 71[PI]: ON THE BEACH AT NIGHT ALONE.

56: [No stanza numbers] 60-71[PI]: [Stanza numbers]

1 56-60: [Not present]

56: [The following line appears instead of 1:]

[1] This night I am happy,

60: [1] happy;

2 56: [Not present] 60: As I walk the beach where the old ~ sways to ~ fro, singing her savage and husky 67: fro, singing her savage and husky 71[PI]: fro, singing

3 56: the stars ~ universes, and 60: the stars shining—I ~ universes, and 67-71: [PI]: shining—I ~ universes, and

56: [The following lines appear—between spaces—after 3:]

[1] What can the future bring me more than I have?

[2] Do you suppose I wish to enjoy life in other spheres? [Space between [2] and [3] ]

[3] I say distinctly I comprehend no better sphere than this earth,

[4] I comprehend no better life than the life of my body. [Space between [4] and [5] ]

[5] I do not know what follows the death of my body,

[6] But I know well that whatever it is, it is best for me,

[7] And I know well that what is really Me shall live just as much as before. [Space between [7] and [8] ]

[8] I am not uneasy but I shall have good housing to myself,

[9] But this is my first—how can I like the rest any better?

[10] Here I grew up—the studs and rafters are grown parts of me. [Space between [10] and [11] ]

[11] I am not uneasy but I am to be beloved by young and old men, and to love them the same,

[12] I suppose the pink nipples of the breasts of women with whom I shall sleep will taste the same to my lips,

[13] But this is the nipple of a breast of my mother, always near and always divine to me, her true child and son. [Space between [13] and [14] ]

[14] I suppose I am to be eligible to visit the stars, in my time,

[15] I suppose I shall have myriads of new experiences—and that the experience of this earth will prove only one out of myriads;

[16] But I believe my body and my soul already indicate those experiences,

[17] And I believe I shall find nothing in the stars more majestic and beautiful than I have already found on the earth,

[18] And I believe I have this night a clue through the universes,

[19] And I believe I have this night thought a thought of the clef of eternity.

60: [7] that whatever [12] sleep will touch the side of my face the same, [13] son, whatever comes. [16] Soul [18] clew

- A vast similitude interlocks all,  
 5 All spheres, grown, ungrown, small, large, suns, moons, planets,  
 All distances of place however wide,  
 All distances of time, all inanimate forms,  
 All souls, all living bodies though they be ever so different, or in different  
 worlds,  
 All gaseous, watery, vegetable, mineral processes, the fishes, the brutes,  
 10 All nations, colors, barbarisms, civilizations, languages,  
 All identities that have existed or may exist on this globe, or any globe,  
 All lives and deaths, all of the past, present, future,  
 This vast similitude spans them, and always has spann'd,  
 And shall forever span them and compactly hold and enclose them. o

4 60-71[PI]: VAST SIMILITUDE

5 56-71[PI]: planets, comets, asteroids,  
 56, 67-71[PI]: [The following line appears  
 after 5:]

[1] All the substances of the same, and all  
 that is spiritual upon the same,

60: [1] spiritual, upon

6 56-71[PI]: place, however

7 56-71[PI]: time—all

8 56: souls—all ~ bodies, though they be in  
 different worlds, 60-71[PI]: Souls—all ~  
 bodies, though

9 60-71[PI]: processes—the  
 56-60: [The following line appears after  
 9:]

[1] All men and women—me also,

67-71[PI]: [1] also;

10 67-71[PI]: languages;

11 56: globe or 60: existed, or may exist, on  
 ~ globe or 67-71[PI]: existed, or ~ exist,  
 on ~ globe;

12 56-60: deaths—all of past, 67-71[PI]:  
 deaths—all ~ future;

13 56: spanned, and shall forever span them.  
 60: spanned, and shall forever span them, and  
 compactly hold them. 67: spann'd, and shall  
 forever span them, and compactly hold them.  
 71[PI]: spann'd, and shall forever span them,  
 and compactly hold them, and enclose them.

14 56-71[PI]: [Not present—part of 13]

## Excelsior.

Who has gone farthest? for I would go farther,  
 And who has been just? for I would be the most just person of the earth,  
 And who most cautious? for I would be more cautious,  
 And who has been happiest? O I think it is I—I think no one was ever happier  
 than I,  
 And who has lavish'd all? for I lavish constantly the best I have, 5  
 And who proudest? for I think I have reason to be the proudest son alive—  
 for I am the son of the brawny and tall-topt city,  
 And who has been bold and true? for I would be the boldest and truest being  
 of the universe,  
 And who benevolent? for I would show more benevolence than all the rest,  
 And who has receiv'd the love of the most friends? for I know what it is to  
 receive the passionate love of many friends,

*Title:* 56: 17—Poem of The Heart of The Son  
 of Manhattan Island. 60: Chants Democratic.

15. 67: EXCELSIOR. 71[PI]: EXCELSIOR.

1 56-67: For I swear I will go farther;

71[PI]: For lo! have not I gone farther?

2 56-71[PI]: For ~ earth;

3 56-71[PI]: For ~ cautious;

4 56-71[PI]: is I! I ~ I;

5 56-60: lavished ~ For ~ have; 67-

71[PI]: For ~ have;

56-71[PI]: [The following line appears  
 after 5:]

[1] And who has been firmest? For I would  
 be firmer;

6 56-71[PI]: proudest? For ~ city;

7 56-71[PI]: For ~ universe;

8 56-71[PI]: For ~ rest;

56-67: [The following line appears after

8:]

[1] And who has projected beautiful words  
 through the longest time? By God! I will  
 outvie him! I will say such words, they shall  
 stretch through longer time!

71[PI]: [1] time? have I not outvied him?  
 have I not said the words that shall stretch  
 ~ time?

9 56-60: received ~ For ~ friends; 67-

71[PI]: For ~ friends;

56: [The following line appears after 9:]

[1] And to whom has been given the sweet-  
 est from women, and paid them in kind?  
 For I will take the like sweets, and pay  
 them in kind;

60-67: [1] sweets and

And who possesses a perfect and enamour'd body? for I do not believe any one  
 10 possesses a more perfect or enamour'd body than mine,  
 And who thinks the amplest thoughts? for I would surround those thoughts,  
 And who has made hymns fit for the earth? for I am mad with devouring  
 ecstasy to make joyous hymns for the whole earth. o

### Song of Prudence.

Manhattan's streets I saunter'd pondering,  
 On Time, Space, Reality—on such as these, and abreast with them Prudence. o

The last explanation always remains to be made about prudence,  
 Little and large alike drop quietly aside from the prudence that suits  
 immortality. o

5 The soul is of itself,  
 All verges to it, all has reference to what ensues,  
 All that a person does, says, thinks, is of consequence,

10 56: enamored ~ For ~ enamored ~ thoughts;  
 mine; 60: enamoured ~ For ~ enamoured 12 56: earth? For ~ earth! 60-67: earth?  
 ~ mine; 67-71[PI]: body? For ~ mine; For ~ extacy ~ earth! 71[PI]: earth? For  
 11 56-71[PI]: thoughts? For I will ~ ~ extasy ~ earth!

*Title:* 56: 18—Poem of The Last Explanation  
 of Prudence. 60: Leaves of Grass. 5. 67:  
 Manhattan's Streets I Saunter'd, Pondering.  
 71: MANHATTAN'S STREETS I SAUNTER'D, PONDER-  
 ING.

56: [No stanza or section numbers] 60-67  
 [Stanza numbers] 71: [Stanza and section  
 numbers]

1 56-60: [Not present]

56: [The following line appears instead of  
 1:]

[1] All day I have walked the city and  
 talked with my friends, and thought of  
 prudence,

60: [1] city,

71: saunter'd, pondering, [Section 1 begins  
 with 1]

2 56-60: Of time, space, reality—of ~ them,  
 prudence. 67-71: time, space, reality—on ~  
 them, prudence.

3 56-67: After all, the ~ explanation remains  
 71: After all, the ~ explanation remains ~  
 prudence; [Section 2 begins with 3]

5 60: Soul 67-71: Soul ~ itself;

6 60: it—all 67-71: it—all ~ ensues;

7 67-71: consequence;

Not a move can a man or woman make, that affects him or her in a day,  
 month, any part of the direct lifetime, or the hour of death,  
 But the same affects him or her onward afterward through the indirect  
 lifetime. ◦

The indirect is just as much as the direct, 10  
 The spirit receives from the body just as much as it gives to the body, if not  
 more. ◦

Not one word or deed, not venereal sore, discoloration, privacy of the onanist,  
 Putridity of gluttons or rum-drinkers; speculation, cunning, betrayal, murder,  
 seduction, prostitution,  
 But has results beyond death as really as before death. ◦

Charity and personal force are the only investments worth any thing. ◦ 15

No specification is necessary, all that a male or female does, that is vigorous,  
 benevolent, clean, is so much profit to him or her,  
 In the unshakable order of the universe and through the whole scope of it  
 forever. ◦

Who has been wise receives interest,  
 Savage, felon, President, judge, farmer, sailor, mechanic, literat, young, old,  
 it is the same,  
 The interest will come round—all will come round. ◦ 20

Singly, wholly, to affect now, affected their time, will forever affect, all of the  
 past and all of the present and all of the future,

8 56-71: life-time, or ~ death, but the same  
 affects him or her onward afterward through  
 the indirect life-time. [56: after-/ward]

9 56-71: [Not present—part of 8]

10 56-60: is more than the 71: [Section 3  
 begins with 10]

12 56-71: deed—not ~ onanist, putridity of  
 gluttons or rum-drinkers, speculation, cunning,  
 betrayal, murder, seduction, prostitution, but  
 has results beyond death, as really as before  
 death.

13 56-71: [Not present—part of 12]

14 56-71: [Not present—part of 12]

15 56-71: anything. 71: [Section 4 begins  
 with 15]

16 56: necessary—all ~ her in the unshak-  
 able order of the universe, and through the  
 whole scope of it forever. 60-67: necessary—  
 all ~ her, in the unshakable order of the uni-  
 verse, and through the whole scope of it for-  
 ever. 71: necessary—all ~ her, in the un-  
 shakable order of the universe, and through the  
 whole scope of it, forever.

17 56-71: [Not present—part of 16]

18 56-71: wise, receives 71: [Section 5 be-  
 gins with 18]

19 56: judge, prostitute, farmer, ~ mechanic,  
 young, 60: mechanic, young,

21 56-71: past, and ~ present, and

All the brave actions of war and peace,  
 All help given to relatives, strangers, the poor, old, sorrowful, young children,  
     widows, the sick, and to shunn'd persons,  
 All self-denial that stood steady and aloof on wrecks, and saw others fill the  
     seats of the boats,  
 All offering of substance or life for the good old cause, or for a friend's sake,  
 25      or opinion's sake,  
 All pains of enthusiasts scoff'd at by their neighbors,  
 All the limitless sweet love and precious suffering of mothers,  
 All honest men baffled in strifes recorded or unrecorded,  
 All the grandeur and good of ancient nations whose fragments we inherit,  
 All the good of the dozens of ancient nations unknown to us by name, date,  
 30      location,  
 All that was ever manfully begun, whether it succeeded or no,  
 All suggestions of the divine mind of man or the divinity of his mouth, or the  
     shaping of his great hands,  
 All that is well thought or said this day on any part of the globe, or on any of  
     the wandering stars, or on any of the fix'd stars, by those there as we are  
     here,  
     All that is henceforth to be thought or done by you whoever you are, or by  
     any one,  
 These inure, have inured, shall inure, to the identities from which they sprang,  
 35      or shall spring. ○

Did you guess any thing lived only its moment?  
 The world does not so exist, no parts palpable or impalpable so exist,  
 No consummation exists without being from some long previous consumma-  
     tion, and that from some other,  
 Without the farthest conceivable one coming a bit nearer the beginning than  
     any. ○

- 23 56-67: shunned  
 56-71: [The following line appears after  
 23:]  
 [1] All furtherance of fugitives, and of the  
 escape of slaves,  
 26 56-67: enthusiasts, scoffed 71: enthu-  
 siasts, scoff'd  
 30 56-67: the hundreds of  
 32 56-71: man, or ~ hands;  
 33 56-60: globe—or ~ fixed 67: globe—  
 or 71: globe—or ~ here;  
 34 56-67: you, whoever 71: you, whoever  
 ~ one;  
 36 56-71: anything 71: [Section 6 begins  
 with 36]  
 37 56-67: exist—no 71: exist—no ~ exist;  
 38 56: other, without the farthest conceivable  
 one coming a bit nearer the beginning than  
 any. 60-71: consummation—and  
 39 56: [Not present—part of 38]

Whatever satisfies souls is true; 40  
 Prudence entirely satisfies the craving and glut of souls,  
 Itself only finally satisfies the soul,  
 The soul has that measureless pride which revolts from every lesson but its  
 own. o

Now I breathe the word of the prudence that walks abreast with time, space,  
 reality,  
 That answers the pride which refuses every lesson but its own. o 45

What is prudence is indivisible,  
 Declines to separate one part of life from every part,  
 Divides not the righteous from the unrighteous or the living from the dead,  
 Matches every thought or act by its correlative,  
 Knows no possible forgiveness or deputed atonement, 50  
 Knows that the young man who composedly peril'd his life and lost it has  
 done exceedingly well for himself without doubt,  
 That he who never peril'd his life, but retains it to old age in riches and ease,  
 has probably achiev'd nothing for himself worth mentioning,  
 Knows that only that person has really learn'd who has learn'd to prefer results,  
 Who favors body and soul the same,  
 Who perceives the indirect assuredly following the direct,  
 Who in his spirit in any emergency whatever neither hurries nor avoids  
 death. o 55

40 56: true, 60: Souls ~ true, 67-71: Souls  
 71: [Section 7 begins with 40]

41 56: Prudence satisfies ~ souls. [Space be-  
 tween 41 and 42] 60: Souls, 67-71: Souls;

42 56: Itself finally 60: Itself finally ~ Soul,  
 67-71: Soul;

43 60-71: Soul  
 56-60: [The following line appears after  
 43:]

[1] Now I give you an inkling,

67-71: [1] inkling; 71: [Section 8 begins  
 with [1]]

46 56-71: prudence, is

48 56-71: unrighteous, or

50 71: forgiveness, or

51 56: periled ~ it, has ~ exceeding ~ him-  
 self, without 60: perilled ~ it, has ~ exceed-  
 ing ~ himself, without 67-71: it, has ~  
 himself, without

52 56: periled ~ achieved ~ mentioning;  
 60: perilled ~ achieved ~ mentioning; 67-  
 71: mentioning;

53 56: only the person has learned, who ~  
 learned 60: only the person ~ learned, who  
 ~ learned 71: learn'd, who

54 60: Soul 67-71: Body ~ Soul

56 56-71: hurries or

## Assurances.

- I need no assurances, I am a man who is pre-occupied of his own soul;  
 I do not doubt that from under the feet and beside the hands and face I am  
     cognizant of, are now looking faces I am not cognizant of, calm and  
     actual faces,  
 I do not doubt but the majesty and beauty of the world are latent in any iota  
     of the world,  
 I do not doubt I am limitless, and that the universes are limitless, in vain I try  
     to think how limitless,  
 I do not doubt that the orbs and the systems of orbs play their swift sports  
     through the air on purpose, and that I shall one day be eligible to do as  
 5      much as they, and more than they,  
 I do not doubt that temporary affairs keep on and on millions of years,  
 I do not doubt interiors have their interiors, and exteriors have their exteriors,  
     and that the eyesight has another eyesight, and the hearing another hear-  
     ing, and the voice another voice,

*Title:* 56: 20—Faith Poem. 60: Leaves of Grass. 7. 67: ASSURANCES. (In annex, *Songs Before Parting*.) 71[PI]: ASSURANCES.

1 56: assurances—I 60-67: assurances—I ~ pre-/occupied, of ~ Soul; 71[PI]: assurances—I ~ preoccupied, of ~ Soul;

56: [The following line appears after 1:]  
 [1] I do not doubt that whatever I know at a given time, there waits for me more which I do not know;

60: [1] more, which

2 56-71[PI]: feet, and ~ of—calm ~ faces;

3 56: world is ~ world; 60-71[PI]: world;

56: [The following line appears after 3:]  
 [1] I do not doubt there are realizations I have no idea of, waiting for me through time and through the universes—also upon this earth;

60: [1] time, and

4 56-71[PI]: limitless—in ~ limitless;

5 56-71[PI]: orbs, and ~ orbs, play ~ purpose—and ~ they;

56-60: [The following lines appear after 5:]

[1] I do not doubt there is far more in trivialities, insects, vulgar persons, slaves, dwarfs, weeds, rejected refuse, than I have supposed;

[2] I do not doubt there is more in myself than I have supposed—and more in all men and women—and more in my poems than I have supposed;

6 56-71[PI]: on, millions ~ years;

7 56-71[PI]: exteriors—and ~ eye-sight ~ eye-sight, ~ voice; [67: the eye-/sight]

I do not doubt that the passionately-wept deaths of young men are provided for, and that the deaths of young women and the deaths of little children are provided for,

(Did you think Life was so well provided for, and Death, the purport of all Life, is not well provided for?)

I do not doubt that wrecks at sea, no matter what the horrors of them, no matter whose wife, child, husband, father, lover, has gone down, are provided for, to the minutest points, 10

I do not doubt that whatever can possibly happen anywhere at any time, is provided for in the inherences of things,

I do not think Life provides for all and for Time and Space, but I believe Heavenly Death provides for all. o

## To a Foil'd European Revolutionaire.

Courage yet, my brother or my sister!

Keep on—Liberty is to be subserv'd whatever occurs;

8 56-71[PI]: for—and ~ women, and ~ children, are ~ for;

9 56-67: [Not present] 71[PI]: for—and

10 56-60: them—no ~ down—are ~ point; 67: them—no ~ down—are ~ points; 71 [PI]: them—no ~ points;

56-67: [The following lines appear after 10:]

[1] I do not doubt that shallowness, meanness, malignance, are provided for;

[2] I do not doubt that cities, you, America, the remainder of the earth, politics, freedom, degradations, are carefully provided for;

11 56-67: happen, any where, at ~ for, in ~ things. 71[PI]: happen, any where, at ~ for, in ~ things;

12 56-67: [Not present] 71[PI]: all, and ~ Space—but

*Title:* 56: 21—Liberty Poem for Asia, Africa, Europe, America, Australia, Cuba, and The Archipelagoes of the Sea. 60: To a Foiled Revolver or Revoltress. 67: TO A FOIL'D REVOLTER OR REVOLTRESS. 71: TO A FOIL'D EUROPEAN REVOLUTIONAIRE.

56: [No stanza or section numbers] 60-67:

[Stanza numbers] 71: [Stanza and section numbers]

1 56-67: Courage! my 71: yet! my [Section 1 begins with 1]

2 56: on! Liberty ~ subserved, what-/ever 60-67: on! Liberty ~ subserved, whatever 71: on! Liberty ~ subserv'd, whatever

That is nothing that is quell'd by one or two failures, or any number of failures,  
Or by the indifference or ingratitude of the people, or by any unfaithfulness,  
5 Or the show of the tushes of power, soldiers, cannon, penal statutes. ○

What we believe in waits latent forever through all the continents,  
Invites no one, promises nothing, sits in calmness and light, is positive and  
composed, knows no discouragement,  
Waiting patiently, waiting its time. ○

(Not songs of loyalty alone are these,  
10 But songs of insurrection also,  
For I am the sworn poet of every dauntless rebel the world over,  
And he going with me leaves peace and routine behind him,  
And stakes his life to be lost at any moment.) ○

The battle rages with many a loud alarm and frequent advance and retreat,  
15 The infidel triumphs, or supposes he triumphs,  
The prison, scaffold, garroté, handcuffs, iron necklace and lead-balls do their  
work,  
The named and unnamed heroes pass to other spheres,  
The great speakers and writers are exiled, they lie sick in distant lands,  
The cause is asleep, the strongest throats are choked with their own blood,  
20 The young men droop their eyelashes toward the ground when they meet;  
But for all this Liberty has not gone out of the place, nor the infidel enter'd into  
full possession. ○

- |    |   |        |    |  |
|----|---|--------|----|--|
| 3  | 56-60: nothing, that ~ quelled                  | 67-71: | 13 | 71: life, to                                   |
|    | nothing, that                                   |        |    | 71: [The following line appears after 13:]     |
| 4  | 56: people,/                                    |        |    | [1]Revolt! and the downfall of tyrants!        |
| 5  | 56-60: power—soldiers,                          |        |    | [Section 2 begins with [1] ]                   |
|    | 71: [The following line appears after 5:]       |        | 14 | 67-71: alarm, and                              |
|    | [1] Revolt! and still revolt! revolt!           |        | 15 | 56-71: triumphs—or                             |
| 6  | 56: through Asia, Africa, Europe, America,      |        | 16 | 56: garrote, hand-cuffs, ~ neck-/lace and      |
|    | Australia, Cuba, and all the islands and archi- |        |    | anklet, lead-balls, do 60-67: garrote, hand-   |
|    | pelagoes of the sea; 60: through Asia, Africa,  |        |    | cuffs, ~ necklace and anklet, lead-balls, do   |
|    | Europe, North and South America, Australia,     |        |    | 71: Then the prison, ~ garrote, hand-cuffs, ~  |
|    | Cuba, and all the islands and archipelagoes of  |        |    | neck-/lace and anklet, lead-balls, do 81-88    |
|    | the sea. 67: continents, and all the islands    |        |    | [SS]: garrote, 88 [CPP]: [Final reading]       |
|    | and archipelagoes of the sea. 60-67: [Space     |        |    | Copy-text: lead-/balls                         |
|    | between 6 and 7] 71: continents, and all        |        | 18 | 56-71: exiled—they                             |
|    | the islands and archipelagoes of the sea;       |        | 19 | 56: asleep—the strong throats 60-71:           |
| 7  | 56-71: What we believe in invites               |        |    | asleep—the ~ throats are still, choked         |
| 8  | 56-60: Waits patiently its time—a year—a        |        | 20 | 56: men drop ~ eye-lashes ~ meet, 60:          |
|    | century—a hundred centuries.                    |        |    | men drop ~ meet, 67: men drop                  |
| 9  | 56-67: [9-13, Not present]                      |        | 21 | 56-60: this, liberty ~ entered into posses-    |
| 10 | 71: also;                                       |        |    | sion. 67: this, liberty ~ into possession. 71: |
| 11 | 71: rebel, the                                  |        |    | —But ~ this, liberty                           |

When liberty goes out of a place it is not the first to go, nor the second or third  
to go,  
It waits for all the rest to go, it is the last. ○

When there are no more memories of heroes and martyrs,  
And when all life and all the souls of men and women are discharged from any  
part of the earth, 25  
Then only shall liberty or the idea of liberty be discharged from that part of  
the earth,  
And the infidel come into full possession. ○

Then courage European revolter, revoltress!  
For till all ceases neither must you cease. ○

I do not know what you are for, (I do not know what I am for myself, nor  
what any thing is for,) 30  
But I will search carefully for it even in being foil'd,  
In defeat, poverty, misconception, imprisonment—for they too are great. ○

Did we think victory great?  
So it is—but now it seems to me, when it cannot be help'd, that defeat is great,  
And that death and dismay are great. ○ 35

22 56-71: place, it

23 56-71: go—it

24 56: memories of the lovers of the whole  
of the nations of the world, 60: memories of  
the superb lovers of the nations of the world,

56: [The following lines appear after 24:]

[1] The lovers' names scouted in the pub-  
lic gatherings by the lips of the orators,

[2] Boys not christened after them, but  
christened after traitors and murderers in-  
stead,

[3] Laws for slaves sweet to the taste of  
people—the slave-hunt acknowledged,

[4] You or I walking abroad upon the  
earth, elated at the sight of slaves, no mat-  
ter who they are,

60: [1] The superb lovers' [3] Tyrants'  
and priests' successes really acknowledged  
anywhere, for all the ostensible appearance,

25 60: life, and ~ Souls 67-71: life, and

26 56-60: Then shall the instinct of liberty be  
discharged 67: shall liberty be discharged  
71: liberty, or ~ liberty, be

27 56-60: Then shall the infidel and the tyrant  
come into possession. 67: infidel and the  
tyrant come into possession.

28 56: [28-35, Not present] 60: courage!/  
67: courage! revolter! revoltress! 71: cour-  
age! European revolter! revoltress! [Section 3  
begins with 28]

29 60-67: ceases, neither 71: For, till ~  
ceases, neither

30 60: (I do not what 67-71: anything

31 60: it in ~ foiled,

32 60-67: poverty, imprisonment—for

71: [The following line appears after 32:]

[1] Revolt! and the bullet for tyrants!

34 60: is—But ~ helped, 67-71: is—But

## [CHANTS DEMOCRATIC. 6.]

- You just maturing youth! You male or female!  
 Remember the organic compact of These States,  
 Remember the pledge of the Old Thirteen thence-forward to the rights, life,  
 liberty, equality of man,  
 Remember what was promulged by the founders, ratified by The States, signed  
 in black and white by the Commissioners, and read by Washington at  
 the head of the army,  
 5 Remember the purposes of the founders,—Remember Washington;  
 Remember the copious humanity streaming from every direction toward  
 America;  
 Remember the hospitality that belongs to nations and men; (Cursed be nation,  
 woman, man, without hospitality!)  
 Remember, government is to subserve individuals,  
 Not any, not the President, is to have one jot more than you or me,  
 10 Not any habitan of America is to have one jot less than you or me. ◦

Anticipate when the thirty or fifty millions, are to become the hundred, or  
 two hundred millions, of equal freemen and freewomen, amicably  
 joined. ◦

- Title:* 56: 23—Poem of Remembrances for  
 A Girl or A Boy of These States. 60: Chants  
 Democratic. 6. [56, lines 21–43, and 60, lines  
 22–44, become Leaves of Grass. 1. in 67, and  
 THINK OF THE SOUL. in 71] 67: 1–21 [Not  
 present] 67: Leaves of Grass. 1. 71: THINK  
 OF THE SOUL. [Excluded after 71] [Copy-text  
 for 1–21 is 60; for 22–44—renumbered 1–23—is  
 71]  
 56: [No stanza or section numbers] 60–71:  
 [Stanza numbers]  
 1 56: [Not present] 67–71: [1–21, Not  
 present]  
 2 56: States!  
 3 56: thence-/forward ~ man! Copy-text—  
 60: thence-/forward  
 4 56: army!  
 5 56: founders!—Remember Washington!  
 6 56: America!  
 7 56: men!—(Cursed  
 8 56: individuals!  
 11 56: millions are ~ two hundred, or five  
 hundred millions, of ~ free-/women,

Recall ages—One age is but a part—ages are but a part;  
 Recall the angers, bickerings, delusions, superstitions, of the idea of caste,  
 Recall the bloody cruelties and crimes. ○

Anticipate the best women; 15  
 I say an unnumbered new race of hardy and well-defined women are to spread  
 through all These States,  
 I say a girl fit for These States must be free, capable, dauntless, just the same  
 as a boy. ○

Anticipate your own life—retract with merciless power,  
 Shirk nothing—retract in time—Do you see those errors, diseases, weaknesses,  
 lies, thefts?  
 Do you see that lost character?—Do you see decay, consumption, rum-drinking,  
 dropsy, fever, mortal cancer or inflammation? 20  
 Do you see death, and the approach of death? ○

## THINK OF THE SOUL.

Think of the Soul;  
 I swear to you that body of yours gives proportions to your Soul somehow to  
 live in other spheres;  
 I do not know how, but I know it is so. ○

Think of loving and being loved;

12 56: part,

13 56: superstitions of

15 56: women!

16 56: well-/defined Copy-text—60: well-/  
 defined

*Title:* 67: Leaves of Grass. I. 71: THINK OF  
 THE SOUL. [See 1 252]

71: [Stanza numbers]

1 56: soul!

2 56: soul ~ spheres, 60: spheres,

4 56: loved!

I swear to you, whoever you are, you can interfuse yourself with such things  
5 that everybody that sees you shall look longingly upon you. ○

Think of the past;

I warn you that in a little while others will find their past in you and your  
times. ○

The race is never separated—nor man nor woman escapes;

All is inextricable—things, spirits, Nature, nations, you too—from precedents  
you come. ○

10 Recall the ever-welcome defiers, (The mothers precede them;)  
Recall the sages, poets, saviors, inventors, lawgivers, of the earth;  
Recall Christ, brother of rejected persons—brother of slaves, felons, idiots, and  
of insane and diseas'd persons. ○

Think of the time when you were not yet born;

Think of times you stood at the side of the dying;

15 Think of the time when your own body will be dying. ○

Think of spiritual results,

Sure as the earth swims through the heavens, does every one of its objects pass  
into spiritual results. ○

Think of manhood, and you to be a man;

Do you count manhood, and the sweet of manhood, nothing? ○

20 Think of womanhood, and you to be a woman;

The creation is womanhood;

Have I not said that womanhood involves all?

Have I not told how the universe has nothing better than the best  
womanhood? ○

5 56: upon you! Copy-text—71: your-/self

6 56: past!

7 60-67: while, others

8 56-60: escapes,

9 56-67: nature,

10 56: defiers! (The

11 56: saviours, ~ law-/givers, ~ earth, 60:  
saviours, ~ earth,

12 56-60: diseased

13 56: you was ~ born! 60: you was ~  
born, 67: you was

14 56: dying! 60: dying,

15 56: dying!

16 56: results!

17 56: results!

18 56: man!

20 56: woman!

21 56-60: womanhood,

## Miracles.

Why, who makes much of a miracle?  
 As to me I know of nothing else but miracles,  
 Whether I walk the streets of Manhattan,  
 Or dart my sight over the roofs of houses toward the sky,  
 Or wade with naked feet along the beach just in the edge of the water, 5  
 Or stand under trees in the woods,  
 Or talk by day with any one I love, or sleep in the bed at night with any one  
     I love,  
 Or sit at table at dinner with the rest,  
 Or look at strangers opposite me riding in the car,  
 Or watch honey-bees busy around the hive of a summer forenoon, 10  
 Or animals feeding in the fields,  
 Or birds, or the wonderfulness of insects in the air,  
 Or the wonderfulness of the sundown, or of stars shining so quiet and bright,  
 Or the exquisite delicate thin curve of the new moon in spring;

*Title:* 56: 24—Poem of Perfect Miracles. 60:  
 Leaves of Grass. 8. 67: MIRACLES. 71[PI]:  
 MIRACLES.

1 56-71[PI]: Why! who

56: [The following lines appear before 1:]

[1] Realism is mine, my miracles,

[2] Take all of the rest—take freely—I keep  
 but my own—I give only of them,

[3] I offer them without end—I offer them  
 to you wherever your feet can carry you, or  
 your eyes reach.

60-67: [The following lines appear before  
 1:]

[1] What shall I give? and which are my  
 miracles? [Space between [1] and [2]]

[2] Realism is mine—my miracles—Take  
 freely,

[3] Take without end—I offer them to you

wherever your feet can carry you, or your  
 eyes reach. 56-67: [Space between [3] and  
 2]

2 56-71[PI]: me, I

5 56-71[PI]: beach, just

7 56-71[PI]: love—or

8 56-67: at the table ~ with my mother,  
 71[PI]: with my mother,

10 56: hive, of an August forenoon, 60-71  
 [PI]: hive, of

12 56-71[PI]: birds—or

13 56-71[PI]: sun-down—or

14 56: exquisite, delicate, thin ~ new-/moon  
 in May, 60-67: exquisite, delicate, thin ~  
 new-moon 71[PI]: exquisite, delicate, thin

56-60: [The following lines appear after

- 15 These with the rest, one and all, are to me miracles,  
The whole referring, yet each distinct and in its place. °

To me every hour of the light and dark is a miracle,  
Every cubic inch of space is a miracle,  
Every square yard of the surface of the earth is spread with the same,  
20 Every foot of the interior swarms with the same. °

To me the sea is a continual miracle,  
The fishes that swim—the rocks—the motion of the waves—the ships with men  
in them,  
What stranger miracles are there? °

14:]

[1] Or whether I go among those I like  
best, and that like me best—mechanics,  
boatmen, farmers,

[2] Or among the savans—or to the soiree  
—or to the opera,

[3] Or stand a long while looking at the  
movements of machinery,

[4] Or behold children at their sports,

[5] Or the admirable sight of the perfect  
old man, or the perfect old woman,

[6] Or the sick in hospitals, or the dead  
carried to burial,

[7] Or my own eyes and figure in the  
glass,

67-71[PI]: [7] glass;

- 15 56-71[PI]: These, with

16 56-67: referring—yet 71[PI]: referring  
—yet ~ distinct, and

17 56-71[PI]: me, every

18 56-67: Every inch

20 56-67: Every cubic foot ~ same; 71  
[PI]: same;

56-71[PI]: [The following lines appear  
after 20:]

[1] Every spear of grass—the frames,  
limbs, organs, of men and women, and all  
that concerns them,

[2] All these to me are unspeakably per-  
fect miracles.

21 67-71[PI]: miracle;

22 56: ships, with ~ them—what stranger  
miracles are there? 60-71[PI]: ships, with

23 56: [Not present—part of 22]

Spontaneous Me.

Spontaneous me, Nature,  
 The loving day, the mounting sun, the friend I am happy with,  
 The arm of my friend hanging idly over my shoulder,  
 The hillside whiten'd with blossoms of the mountain ash,  
 The same late in autumn, the hues of red, yellow, drab, purple, and light and  
 dark green, 5  
 The rich coverlet of the grass, animals and birds, the private untrimm'd bank,  
 the primitive apples, the pebble-stones,  
 Beautiful dripping fragments, the negligent list of one after another as I happen  
 to call them to me or think of them,  
 The real poems, (what we call poems being merely pictures,)  
 The poems of the privacy of the night, and of men like me,  
 This poem drooping shy and unseen that I always carry, and that all men carry, 10  
 (Know once for all, avow'd on purpose, wherever are men like me, are our  
 lusty lurking masculine poems,)  
 Love-thoughts, love-juice, love-odor, love-yielding, love-climbers, and the  
 climbing sap,

*Title:* 56: 28—Bunch Poem. 60: *Enfans d'Adam*. 5. 67-71: SPONTANEOUS ME.  
 56-71: [No stanza or section numbers]  
 1 56: [Not present]  
 2 56: † The friend I am happy with, 60: day, the friend  
 4 56-60: hill-side whitened 67-71: hill-side  
 5 56-60: same, late in autumn—the gorgeous hues 67-71: same, late in autumn—the  
 6 56-60: rich coverlid of ~ grass—animals ~ birds—the ~ untrimmed bank—the ~ apples—the 67-71: rich coverlid of ~ grass—ani-

mals ~ birds—the ~ bank—the ~ apples—the  
 the  
 7 56-71: fragments—the ~ another, as ~ me, or  
 10 56-71: poem, drooping ~ unseen, that  
 11 56: (Know, once ~ avowed ~ lusty, lurking, masculine 60: (Know, once ~ avowed ~ lusty, lurking, masculine, poems,) 67-71: (Know, once ~ lusty, lurking, masculine poems;)  
 12 60, 71: love-/climbers,

- Arms and hands of love, lips of love, phallic thumb of love, breasts of love,  
bellies press'd and glued together with love,  
Earth of chaste love, life that is only life after love,  
The body of my love, the body of the woman I love, the body of the man, the  
15 body of the earth,  
Soft forenoon airs that blow from the south-west,  
The hairy wild-bee that murmurs and hankers up and down, that gripes the  
full-grown lady-flower, curves upon her with amorous firm legs, takes  
his will of her, and holds himself tremulous and tight till he is satisfied;  
The wet of woods through the early hours,  
Two sleepers at night lying close together as they sleep, one with an arm slant-  
ing down across and below the waist of the other,  
20 The smell of apples, aromas from crush'd sage-plant, mint, birch-bark,  
The boy's longings, the glow and pressure as he confides to me what he was  
dreaming,  
The dead leaf whirling its spiral whirl and falling still and content to the  
ground,  
The no-form'd stings that sights, people, objects, sting me with,  
The hubb'd sting of myself, stinging me as much as it ever can any one,  
The sensitive, orbic, underlapp'd brothers, that only privileged feelers may be  
25 intimate where they are,  
The curious roamer the hand roaming all over the body, the bashful withdraw-  
ing of flesh where the fingers soothingly pause and edge themselves,  
The limpid liquid within the young man,  
The vex'd corrosion so pensive and so painful,  
The torment, the irritable tide that will not be at rest,  
30 The like of the same I feel, the like of the same in others,  
The young man that flushes and flushes, and the young woman that flushes and  
flushes,

13 56: love—lips of love—phallic ~ love—  
breasts of love—bellies, pressed 60: love—lips  
of love—phallic ~ love—breasts of love—bel-  
lies pressed 67-71: love—lips of love—phallic  
~ love—breasts of love—bellies

14 56-71: love—life

15 56-71: my love—the ~ love—the ~ man  
—the

17 56: down—that ~ lady-/flower, ~ tight  
upon her till ~ satisfied, 60: down—that ~  
tight upon her till ~ satisfied, 67-71: down—  
that ~ satisfied,

20 56: crushed sage-/plant, 60: crushed

22 56-71: whirl, and

23 56-60: no-formed

24 56-60: hubbed

25 56-60: underlapped

26 56-71: roamer, the hand, roaming ~ body  
—the

28 56-71: vexed corrosion, so

29 56-71: torment—the

30 56-71: feel—the

31 56-60: The young woman that ~ flushes,  
and the young man that

The young man that wakes deep at night, the hot hand seeking to repress what  
 would master him,  
 The mystic amorous night, the strange half-welcome pangs, visions, sweats,  
 The pulse pounding through palms and trembling encircling fingers, the young  
 man all color'd, red, ashamed, angry;  
 The souse upon me of my lover the sea, as I lie willing and naked, 35  
 The merriment of the twin babes that crawl over the grass in the sun, the  
 mother never turning her vigilant eyes from them,  
 The walnut-trunk, the walnut-husks, and the ripening or ripen'd long-round  
 walnuts,  
 The continence of vegetables, birds, animals,  
 The consequent meanness of me should I skulk or find myself indecent, while  
 birds and animals never once skulk or find themselves indecent,  
 The great chastity of paternity, to match the great chastity of maternity, 40  
 The oath of procreation I have sworn, my Adamic and fresh daughters,  
 The greed that eats me day and night with hungry gnaw, till I saturate what  
 shall produce boys to fill my place when I am through,  
 The wholesome relief, repose, content,  
 And this bunch pluck'd at random from myself,  
 It has done its work—I toss it carelessly to fall where it may. o 45

32 56: wakes, deep ~ him—the strange half-welcome pangs, visions, sweats—the pulse pounding through palms and trembling encircling fingers—the young man all colored, red, ashamed, angry; 60: wakes, deep ~ him—the strange half-welcome pangs, visions, sweats, 67-71: wakes, deep ~ him;  
 33 56-60: [Not present—part of 32] 67-71: night—the  
 34 56: [Not present—part of 32] 60: fingers

—the ~ colored, 67-71: fingers—the  
 36 56-71: twin-babes  
 37 56-60: ripened 67-71: walnuts;  
 39 67-71: themselves indecent;  
 41 56: sworn,/ 60-71: sworn—my  
 42 56: eats in me  
 43 67-71: content;  
 44 56-60: plucked 67-71: bunch, pluck'd ~ myself;

## RESPONDEZ!

- Respondez! Respondez!  
 (The war is completed—the price is paid—the title is settled beyond recall;)  
 Let every one answer! let those who sleep be waked! let none evade!  
 Must we still go on with our affectations and sneaking?  
 Let me bring this to a close—I pronounce openly for a new distribution of  
 5        roles;  
 Let that which stood in front go behind! and let that which was behind ad-  
       vance to the front and speak;  
 Let murderers, bigots, fools, unclean persons, offer new propositions!  
 Let the old propositions be postponed!  
 Let faces and theories be turn'd inside out! let meanings be freely criminal, as  
       well as results!  
 10    Let there be no suggestion above the suggestion of drudgery!  
       Let none be pointed toward his destination! (Say! do you know your  
       destination?)  
 Let men and women be mock'd with bodies and mock'd with Souls!  
 Let the love that waits in them, wait! let it die, or pass still-born to other  
       spheres!

*Title:* 56: 30—Poem of The Propositions of Nakedness. 60: Chants Democratic. 5. 67: RESPONDEZ! 71: RESPONDEZ! [Poem not present after 71: text is 71. However, 6, 7, 8, 65, 66 form the 81 poem Reversals., I 264; 46, 44, 22 the 81 poem Transpositions., I 265.]  
 56-71: [No stanza or section numbers]  
 2 56-67: [Not present]  
 3 56: answer! Let all who ~ Let ~ evade—not you, any more than others! 60: answer! Let ~ Let ~ evade—not you, any more than others!  
 4 56: [Not present] 60: (If it really be as is pretended, how much longer must we go 67:

(How much longer must we go  
 5 56: [Not present] 60: roles,) 67: roles;)  
 6 56-60: speak!  
 7 56: murderers, thieves, tyrants, bigots, unclean 60-67: murderers, thieves, bigots,  
 9 56: turned ~ Let ~ be criminal as ~ results! (Say! can results be criminal, and meanings not criminal?) 60: turned ~ Let 67: out! Let  
 10 56: no suggestion besides the  
 12 56: Let trillions of men ~ mocked ~ mocked ~ souls! 60: Let trillions of men ~ mocked ~ mocked 67: Let trillions of men  
 13 56-67: wait! Let

Let the sympathy that waits in every man, wait! or let it also pass, a dwarf,  
to other spheres!

Let contradictions prevail! let one thing contradict another! and let one line  
of my poems contradict another! 15

Let the people sprawl with yearning, aimless hands! let their tongues be broken!  
let their eyes be discouraged! let none descend into their hearts with the  
fresh lusciousness of love!

(Stifed, O days! O lands! in every public and private corruption!  
Smother'd in thievery, impotence, shamelessness, mountain-high;  
Brazen effrontery, scheming, rolling like ocean's waves around and upon you,  
O my days! my lands!

For not even those thunderstorms, nor fiercest lightnings of the war, have  
purified the atmosphere;) 20

—Let the theory of America still be management, caste, comparison! (Say!  
what other theory would you?)

Let them that distrust birth and death still lead the rest! (Say! why shall they  
not lead you?)

Let the crust of hell be neared and trod on! let the days be darker than the  
nights! let slumber bring less slumber than waking time brings!

Let the world never appear to him or her for whom it was all made!

Let the heart of the young man still exile itself from the heart of the old man!  
and let the heart of the old man be exiled from that of the young man! 25

Let the sun and moon go! let scenery take the applause of the audience! let  
there be apathy under the stars!

Let freedom prove no man's inalienable right! every one who can tyrannize,  
let him tyrannize to his satisfaction!

Let none but infidels be countenanced!

Let the eminence of meanness, treachery, sarcasm, hate, greed, indecency,  
impotence, lust, be taken for granted above all! let writers, judges, gov-  
ernments, households, religions, philosophies, take such for granted  
above all!

Let the worst men beget children out of the worst women! 30

15	56: prevail! Let ~ poem	60-67: prevail!	21	56-67: Let ~ America be
Let			22	56-67: death lead
16	56-67: yearning aimless ~ Let ~ Let ~		23	56-60: Let ~ Let ~ waking-time 67:
Let				near'd ~ Let ~ Let ~ waking-time
17	56-67: [Not present]		25	56-67: young man exile itself
18	56-67: [Not present]		26	56-67: go! Let ~ Let
19	56-67: [Not present]		27	56-67: Every
20	56-67: [Not present]		29	56: all! Let poems, judges, 60-67: all! Let

- Let the priest still play at immortality!  
 Let death be inaugurated!  
 Let nothing remain but the ashes of teachers, artists, moralists, lawyers, and  
 learn'd and polite persons!  
 Let him who is without my poems be assassinated!  
 Let the cow, the horse, the camel, the garden-bee—let the mud-fish, the lobster,  
 the mussel, eel, the sting-ray, and the grunting pig-fish—let these, and  
 35 the like of these, be put on a perfect equality with man and woman!  
 Let churches accommodate serpents, vermin, and the corpses of those who have  
 died of the most filthy of diseases!  
 Let marriage slip down among fools, and be for none but fools!  
 Let men among themselves talk and think forever obscenely of women! and  
 let women among themselves talk and think obscenely of men!  
 Let us all, without missing one, be exposed in public, naked, monthly, at the  
 peril of our lives! let our bodies be freely handled and examined by  
 whoever chooses!  
 40 Let nothing but copies at second hand be permitted to exist upon the earth!  
 Let the earth desert God, nor let there ever henceforth be mention'd the name  
 of God!  
 Let there be no God!  
 Let there be money, business, imports, exports, custom, authority, precedents,  
 pallor, dyspepsia, smut, ignorance, unbelief!  
 Let judges and criminals be transposed! let the prison-keepers be put in prison!  
 let those that were prisoners take the keys! (Say! why might they not  
 just as well be transposed?)  
 45 Let the slaves be masters! let the masters become slaves!  
 Let the reformers descend from the stands where they are forever bawling!  
 let an idiot or insane person appear on each of the stands!

31 56-60: Let priests

32 60: Let Death

33 56: remain upon the earth except teachers,  
 ~ learned 60: remain upon the earth except  
 the ashes ~ learned

35 56: garden-bee—Let ~ sting-ray and ~  
 pig-/fish—Let 60-67: garden-bee—Let ~ Let

38 56: talk obscenely ~ talk obscenely 60-  
 67: think obscenely of women!

56-67: [The following line appears after  
 38:]

[1] Let every man doubt every woman!  
 and let every woman trick every man!

39 56-67: lives! Let

40 56: but love-songs, pictures, statues, elegant  
 works, be permitted 60: copies, pictures, stat-  
 ues, reminiscences, elegant works, be permitted  
 67: copies be permitted

41 56-60: hence-/forth ~ mentioned 67:  
 there never hence-/forth

43 56: business, railroads, imports

44 56-67: transposed! Let ~ Let Copy-text—  
 71: prison-/keepers

45 56-67: masters! Let

46 56-67: bawling! Let

Let the Asiatic, the African, the European, the American, and the Australian,  
 go armed against the murderous stealthiness of each other! let them  
 sleep armed! let none believe in good will!

Let there be no unfashionable wisdom! let such be scorn'd and derided off  
 from the earth!

Let a floating cloud in the sky—let a wave of the sea—let growing mint, spinach,  
 onions, tomatoes—let these be exhibited as shows, at a great price for  
 admission!

Let all the men of These States stand aside for a few smouchers! let the few  
 seize on what they choose! let the rest gawk, giggle, starve, obey! 50

Let shadows be furnish'd with genitals! let substances be deprived of their  
 genitals!

Let there be wealthy and immense cities—but still through any of them, not  
 a single poet, savior, knower, lover!

Let the infidels of These States laugh all faith away!

If one man be found who has faith, let the rest set upon him!

Let them affright faith! let them destroy the power of breeding faith! 55

Let the she-harlots and the he-harlots be prudent! let them dance on, while  
 seeming lasts! (O seeming! seeming! seeming!)

Let the preachers recite creeds! let them still teach only what they have been  
 taught!

Let insanity still have charge of sanity!

Let books take the place of trees, animals, rivers, clouds!

Let the daub'd portraits of heroes supersede heroes! 60

47 56: American and ~ Let ~ Let ~ good-/  
 will! American and ~ Let ~ Let ~ good-will!  
 67: other! Let ~ Let

48 56: no living wisdom! Let ~ scorned 60:  
 wisdom! Let ~ scorned 67: wisdom! Let

49 56-60: sky—Let ~ sea—Let one glimpse  
 of your eye-sight upon the landscape or grass—  
 Let growing ~ tomatoes—Let ~ shows at 67:  
 sky—Let ~ sea—Let ~ tomatoes—Let ~  
 shows at

50 56-67: smouchers! Let ~ Let

51 56-60: furnished ~ Let 67: genitals!  
 Let

52 56: be immense cities—but through ~  
 saviour, 60: but through ~ saviour, 67: but  
 through

53 56-67: away! If one man be found who has

faith, let the rest set upon him! Let them af-  
 fright faith! Let them destroy the power of  
 breeding faith!

54 56-67: [Not present—part of 53]

55 56-67: [Not present—part of 53]

56 56-67: prudent! Let

57 56: creeds! Let the preachers of creeds  
 never dare to go meditate upon the hills, alone,  
 by day or night! (If one ever once dare, he is  
 lost!) 60-67: creeds! Let them teach

60: [The following line appears after 57:]

[1] Let the preachers of creeds never dare  
 to go meditate candidly upon the hills,  
 alone, by day or night! (If one ever once  
 dare, he is lost!)

58 56-67: insanity have

60 56: the portraits 60: daubed

- Let the manhood of man never take steps after itself!  
 Let it take steps after eunuchs, and after consumptive and genteel persons!  
 Let the white person again tread the black person under his heel! (Say! which  
 is trodden under heel, after all?)  
 Let the reflections of the things of the world be studied in mirrors! let the  
 things themselves still continue unstudied!  
 65 Let a man seek pleasure everywhere except in himself!  
 Let a woman seek happiness everywhere except in herself!  
 (What real happiness have you had one single hour through your whole life?)  
 Let the limited years of life do nothing for the limitless years of death! (What  
 do you suppose death will do, then?) ◦

### Reversals.

- Let that which stood in front go behind,  
 Let that which was behind advance to the front,  
 Let bigots, fools, unclean persons, offer new propositions,  
 Let the old propositions be postponed,  
 5 Let a man seek pleasure everywhere except in himself,  
 Let a woman seek happiness everywhere except in herself. ◦

61 56-67: itself! Let it take steps after eunuchs,  
 and after consumptive and genteel persons!  
 62 56-67: [Not present—part of 61]  
 63 56-67: white person tread  
 64 56-67: mirrors! Let ~ themselves continue  
 65 56-60: himself! Let a woman seek happi-  
 ness everywhere except in herself! (Say! what  
 real happiness have you had one single time

through your whole life?) 67: himself! Let a  
 woman seek happiness everywhere except in  
 herself! (What real happiness have you had one  
 single time through your whole life?)  
 66 56-67: [Not present—part of 65]  
 67 56-67: [Not present—part of 65]  
 68 56-60: death! (Say! what

*Title:* 81: Reversals. See RESPONDEZ!, I 260,  
 and lines 6, 7, 8, 65, 66, from 56-71 texts.

## Transpositions.

Let the reformers descend from the stands where they are forever bawling—  
 let an idiot or insane person appear on each of the stands;  
 Let judges and criminals be transposed—let the prison-keepers be put in  
 prison—let those that were prisoners take the keys;  
 Let them that distrust birth and death lead the rest. ◦

## A Song of the Rolling Earth.

### I

A song of the rolling earth, and of words according,  
 Were you thinking that those were the words, those upright lines? those curves,  
 angles, dots?

*Title:* 81: Transpositions. See RESPONDEZ!, 1  
 260, and lines 46, 44, 22, from 56-71 texts.

*Title:* 56: 31—Poem of The Sayers of The  
 Words of The Earth. 60: TO THE SAYERS OF  
 WORDS. 67: TO THE SAYERS OF WORDS. 71:  
 CAROL OF WORDS.

56: [No stanza or section numbers] 60:  
 [Stanza numbers] 67-71: [Stanza and section  
 numbers]

1 56-71: [Not present]

56: [The following lines appear instead of  
 1:]

[1] Earth, round, rolling, compact—suns,

moons, animals—all these are words,  
 [2] Watery, vegetable, sauroid advances—  
 beings, premonitions, lispings of the future  
 —these are vast words.

60: [1] words to be said, [2] future,/Be-  
 hold! these ~ words to be said.

67-71: [1] words to be said; [2] future,/Be-  
 hold! these ~ words to be said. 56-71:  
 [Space between this line and 2]

2 56-71: words—those

No, those are not the words, the substantial words are in the ground and sea,  
They are in the air, they are in you. ○

5 Were you thinking that those were the words, those delicious sounds out of  
your friends' mouths?

No, the real words are more delicious than they. ○

Human bodies are words, myriads of words,  
(In the best poems re-appears the body, man's or woman's, well-shaped, nat-  
ural, gay,  
Every part able, active, receptive, without shame or the need of shame.) ○

10 Air, soil, water, fire—those are words,  
I myself am a word with them—my qualities interpenetrate with theirs—  
my name is nothing to them,  
Though it were told in the three thousand languages, what would air, soil,  
water, fire, know of my name? ○

A healthy presence, a friendly or commanding gesture, are words, sayings,  
meanings,  
The charms that go with the mere looks of some men and women, are sayings  
and meanings also. ○

15 The workmanship of souls is by those inaudible words of the earth,  
The masters know the earth's words and use them more than audible words. ○

Amelioration is one of the earth's words,  
The earth neither lags nor hastens,

3 56-71: words—the

4 56-71: air—they

5 56-71: words—those

7 67-71: of words;

8 56-71: [No parenthesis] Copy-text: well-/  
shaped,

9 56: shame [period missing—no parenthe-  
sis] 60-71: [No parenthesis]

10 56-60: fire, these are 67-71: fire—these  
~ words; 71: [Section 2 begins with 10]

11 67-71: to them;

13 67-71: meanings;

14 56: women are

15 56: by the inaudible 60: Souls is by the  
inaudible 67-71: by the inaudible ~ earth;

67: [Section 2 begins with 15] 71: [Section  
3 begins with 15]

16 56-60: The great masters, the sayers, know  
~ words, and ~ than the audible 67-71:  
The great masters know ~ words, and ~  
than the audible

56: [The following lines appear—after a  
space—after 16:]

[1] Syllables are not the earth's words,  
[2] Beauty, reality, manhood, time, life—  
the realities of such as these are the earth's  
words.

17 67-71: words;

18 67-71: hastens;

It has all attributes, growths, effects, latent in itself from the jump,  
It is not half beautiful only, defects and excrescences show just as much as  
perfections show. ○ 20

The earth does not withhold, it is generous enough,  
The truths of the earth continually wait, they are not so conceal'd either,  
They are calm, subtle, untransmissible by print,  
They are imbued through all things conveying themselves willingly,  
Conveying a sentiment and invitation, I utter and utter, 25  
I speak not, yet if you hear me not of what avail am I to you?  
To bear, to better, lacking these of what avail am I? ○

(Accouche! accouchez!  
Will you rot your own fruit in yourself there?  
Will you squat and stifle there?) ○ 30

The earth does not argue,  
Is not pathetic, has no arrangements,  
Does not scream, haste, persuade, threaten, promise,  
Makes no discriminations, has no conceivable failures,  
Closes nothing, refuses nothing, shuts none out, 35  
Of all the powers, objects, states, it notifies, shuts none out. ○

The earth does not exhibit itself nor refuse to exhibit itself, possesses still  
underneath,  
Underneath the ostensible sounds, the august chorus of heroes, the wail of  
slaves,  
Persuasions of lovers, curses, gasps of the dying, laughter of young people,  
accents of bargainers,  
Underneath these possessing words that never fail. ○ 40

- 19 67-71: jump;  
20 56-71: only—defects  
21 67-71: enough;  
22 56-60: concealed 67-71: either;  
23 67-71: print;  
24 56-71: things, conveying  
25 56-71: invitation of the earth—I  
26 56-71: not, of  
27 56-71: bear—to better—lacking these, of  
28 56-60, 71: Accouche! Accouchez! [No  
parenthesis] 67: Accouche! Accouchez! 71:  
[Section 4 begins with 28]  
30 56-60, 71: [No parenthesis]  
37 56: itself—possesses 60: itself, nor ~ it-  
self—possesses 67-71: itself, nor ~ itself—  
possesses ~ underneath; 71: [Section 5 be-  
gins with 37]  
40 56: possessing the 60-71: these, possess-  
ing the

To her children the words of the eloquent dumb great mother never fail,  
The true words do not fail, for motion does not fail and reflection does not fail,  
Also the day and night do not fail, and the voyage we pursue does not fail. ◦

Of the interminable sisters,  
45 Of the ceaseless cotillions of sisters,  
Of the centripetal and centrifugal sisters, the elder and younger sisters,  
The beautiful sister we know dances on with the rest. ◦

With her ample back towards every beholder,  
With the fascinations of youth and the equal fascinations of age,  
50 Sits she whom I too love like the rest, sits undisturb'd,  
Holding up in her hand what has the character of a mirror, while her eyes  
glance back from it,  
Glance as she sits, inviting none, denying none,  
Holding a mirror day and night tirelessly before her own face. ◦

Seen at hand or seen at a distance,  
55 Duly the twenty-four appear in public every day,  
Duly approach and pass with their companions or a companion,  
Looking from no countenances of their own, but from the countenances of  
those who are with them,  
From the countenances of children or women or the manly countenance,  
From the open countenances of animals or from inanimate things,  
60 From the landscape or waters or from the exquisite apparition of the sky,  
From our countenances, mine and yours, faithfully returning them,  
Every day in public appearing without fail, but never twice with the same  
companions. ◦

Embracing man, embracing all, proceed the three hundred and sixty-five resist-  
lessly round the sun;

41 60: children, the 67-71: children, the ~  
fail;

42 56-60: fail, and 67-71: fail, and ~ fail;

44 67: [Section 3 begins with 44] 71: [Sec-  
tion 6 begins with 44]

45 56-71: cotillions

48 56-60: toward

49 60-71: youth, and

50 56: undisturbed, 60: rest—sits undis-  
turbed, 67-71: rest—sits

51 56: mirror, her ~ glancing back

52 56: Glancing thence as

54 56-71: hand, or 71: [Section 7 begins  
with 54]

56 56-71: companions, or

58 56-71: women, or

59 56: animals, from 60-71: animals, or

60 56-71: waters, or

61 56: our own countenances,

63 56-60: sun, 71: [Section 8 begins with

63]

Embracing all, soothing, supporting, follow close three hundred and sixty-five  
offsets of the first, sure and necessary as they. ○

Tumbling on steadily, nothing dreading, 65  
Sunshine, storm, cold, heat, forever withstanding, passing, carrying,  
The soul's realization and determination still inheriting,  
The fluid vacuum around and ahead still entering and dividing,  
No balk retarding, no anchor anchoring, on no rock striking,  
Swift, glad, content, unbereav'd, nothing losing, 70  
Of all able and ready at any time to give strict account,  
The divine ship sails the divine sea. ○

2

Whoever you are! motion and reflection are especially for you,  
The divine ship sails the divine sea for you. ○

Whoever you are! you are he or she for whom the earth is solid and liquid, 75  
You are he or she for whom the sun and moon hang in the sky,  
For none more than you are the present and the past,  
For none more than you is immortality. ○

Each man to himself and each woman to herself, is the word of the past and  
present, and the true word of immortality;  
No one can acquire for another—not one, 80  
Not one can grow for another—not one. ○

The song is to the singer, and comes back most to him,  
The teaching is to the teacher, and comes back most to him,  
The murder is to the murderer, and comes back most to him,  
The theft is to the thief, and comes back most to him, 85  
The love is to the lover, and comes back most to him,

65 71: [Section 9 begins with 75]

67 60, 71: Soul's 67: Soul's ~ inheriting;

68 56: The liquid vacuum

70 56-60: unbereaved,

73 67-71: for you; 67: [Section 4 begins  
with 73] 71: [Section 10 begins with 73]

79 56-60: himself, and ~ the word of im-  
mortality, 67-71: himself, and ~ herself, such

is ~ the word of 71: [Section 11 begins with  
79]

80 56: Not one ~ one! 60-71: one!

81 56-71: one!

82 67-71: him;

83 67-71: him;

84 67-71: him;

85 67-71: him;

86 67-71: him;

The gift is to the giver, and comes back most to him—it cannot fail,  
 The oration is to the orator, the acting is to the actor and actress not to the  
 audience,  
 And no man understands any greatness or goodness but his own, or the indi-  
 cation of his own. ◦

## 3

90 I swear the earth shall surely be complete to him or her who shall be complete,  
 The earth remains jagged and broken only to him or her who remains jagged  
 and broken. ◦

I swear there is no greatness or power that does not emulate those of the earth,  
 There can be no theory of any account unless it corroborate the theory of the  
 earth,  
 No politics, song, religion, behavior, or what not, is of account, unless it com-  
 pare with the amplitude of the earth,  
 95 Unless it face the exactness, vitality, impartiality, rectitude of the earth. ◦

I swear I begin to see love with sweeter spasms than that which responds love,  
 It is that which contains itself, which never invites and never refuses. ◦

I swear I begin to see little or nothing in audible words,  
 All merges toward the presentation of the unspoken meanings of the earth,  
 100 Toward him who sings the songs of the body and of the truths of the earth,  
 Toward him who makes the dictionaries of words that print cannot touch. ◦

I swear I see what is better than to tell the best,  
 It is always to leave the best untold. ◦

87 67-71: fail;

88 56-60: orator, and the ~ actress, not 67-  
 71: actress, not ~ audience;

90 56-71: complete! 67: [Section 5 begins  
 with 90] 71: [Section 12 begins with 90]

91 56-60: I swear the earth remains broken  
 and jagged only ~ remains broken and jagged!  
 67: I swear the earth ~ remains broken and  
 jagged! 71: I swear the earth ~ broken!

92 56-71: earth!

93 56-71: I swear there ~ account, unless ~  
 earth!

94 56: politics, art, religion, behaviour, 60-  
 71: politics, art, religion,

96 56-71: love! 71: [Section 13 begins with  
 96]

97 67-71: itself—which ~ invites, and

98 56-71: words!

99 56-71: I swear I think all ~ earth!

100 56-60: body, and 67-71: Body, and ~  
 earth;

101 56-60: of the words Copy-text: can-/not

102 67-71: best; 71: [Section 14 begins with  
 102]

When I undertake to tell the best I find I cannot,  
 My tongue is ineffectual on its pivots, 105  
 My breath will not be obedient to its organs,  
 I become a dumb man. o

The best of the earth cannot be told anyhow, all or any is best,  
 It is not what you anticipated, it is cheaper, easier, nearer,  
 Things are not dismiss'd from the places they held before, 110  
 The earth is just as positive and direct as it was before,  
 Facts, religions, improvements, politics, trades, are as real as before,  
 But the soul is also real, it too is positive and direct,  
 No reasoning, no proof has establish'd it,  
 Undeniable growth has establish'd it. o 115

4

These to echo the tones of souls and the phrases of souls,  
 (If they did not echo the phrases of souls what were they then?  
 If they had not reference to you in especial what were they then?) o

I swear I will never henceforth have to do with the faith that tells the best,  
 I will have to do only with that faith that leaves the best untold. o 120

Say on, sayers! sing on, singers!  
 Delve! mould! pile the words of the earth!

104 56: best, I ~ can-/not, 60-71: best, I  
 108 56-60: anyhow—all 67-71: anyhow—  
 all ~ best;  
 109 60: anticipated—it 67-71: anticipated—  
 it ~ nearer;  
 110 56-60: dismissed 67-71: before;  
 111 67-71: before;  
 112 67-71: before;  
 113 60: Soul ~ real,—it 67-71: Soul ~  
 real,—it ~ direct;  
 114 56-60: established  
 115 56-60: established 67: Undeniable proof  
 has

56: [The following line appears—after a  
 space—after 115:]  
 [1] This is a poem for the sayers of the  
 earth—these are hints of meanings,  
 60-67: [1] sayers of words—these 67:

[Section 6 begins with [1] ]  
 71: [1] poem—a carol of words—these  
 [Section 15 begins with [1] ]  
 116 56: These are they that echo ~ souls,  
 and ~ souls; 60-67: These are they that echo  
 ~ Souls, and ~ Souls; 71: These are to  
 echo ~ Souls, and ~ Souls;  
 117 56: souls, what [No parenthesis] 60-  
 71: Souls, what [No parenthesis]  
 118 56-71: especial, what [No parenthesis]  
 119 56-71: best!  
 120 56-60: do with ~ faith only that  
 121 56: on, sayers of the earth!/ 60-71:  
 sayers!/ 67: [Section 7 begins with 121] 71:  
 [Section 16 begins with 121]  
 122 56: the substantial words  
 60-67: [The following line appears after

Work on, age after age, nothing is to be lost,  
 It may have to wait long, but it will certainly come in use,  
 125 When the materials are all prepared and ready, the architects shall appear. ○

I swear to you the architects shall appear without fail,  
 I swear to you they will understand you and justify you,  
 The greatest among them shall be he who best knows you, and encloses all  
 and is faithful to all,  
 He and the rest shall not forget you, they shall perceive that you are not an  
 iota less than they,  
 130 You shall be fully glorified in them. ○

- 122:]  
 [1] Work on—it is materials you bring,  
 not breaths;  
 71: [1] on—(it ~ you must bring, ~  
 breaths;)
- 123 56-60: age! nothing 67-71: age! nothing  
 ~ lost;  
 124 67-71: use;  
 125 56: prepared, the architects ~ appear,  
 [No space between 125 and 126] 60-71: pre-  
 pared, the architects  
 126 56: fail! I announce them and lead them!  
 60: fail! I announce them and lead them, 67-  
 71: fail! I announce them and lead them;
- 127 56: justify you! 67: justify you; 71:  
 you, and ~ you;  
 128 56: I swear to you the greatest ~ all, and  
 ~ all! 60: I swear to you the greatest ~ all,  
 and 67-71: I swear to you the greatest ~ all,  
 and ~ all;  
 129 56: I swear to you, he ~ you! they ~  
 they! 60: I swear to you, he ~ you—they  
 67-71: I swear to you, he ~ you—they ~  
 they;  
 130 56: I swear to you, you ~ be glorified  
 ~ them! 60-71: I swear to you, you ~ be  
 glorified