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# THE PRAGMATIC WHITMAN

REIMAGINING AMERICAN DEMOCRACY

STEPHEN JOHN MACK

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# The Pragmatic Whitman Reimagining American Democracy

**Ian Christie**



## **The Pragmatic Whitman Reimagining American Democracy:**

The Pragmatic Whitman Stephen John Mack, In this surprisingly timely book Stephen Mack examines Whitman's particular and fascinating brand of patriotism his far reaching vision of democracy For Whitman loyalty to America was loyalty to democracy Since the idea that democracy is not just a political process but a social and cultural process as well is associated with American pragmatism Mack relies on the pragmatic tradition of Emerson James Dewey Mead and Rorty to demonstrate the ways in which Whitman resides in this tradition Mack analyzes Whitman's democratic vision both in its parts and as a whole he also describes the ways in which Whitman's vision evolved throughout his career He argues that Whitman initially viewed democratic values such as individual liberty and democratic processes such as collective decision making as fundamental organic principles free and unregulated But throughout the 1860s and 1870s Whitman came to realize that democracy entailed processes of human agency that are more deliberate and less natural that human destiny is largely the product of human effort and a truly humane society can be shaped only by intelligent human efforts to govern the forces that would otherwise govern us Mack describes the foundation of Whitman's democracy as found in the 1855 and 1856 editions of *Leaves of Grass* examines the ways in which Whitman's 1859 sexual crisis and the Civil War transformed his democratic poetics in *Sea Drift* *Calamus* *Drum Taps* and *Sequel to Drum Taps* and explores Whitman's mature vision in *Democratic Vistas* concluding with observations on its moral and political implications today Throughout he illuminates Whitman's great achievement learning that a full appreciation for the complexities of human life meant understanding that liberty can take many different and conflicting forms and allows us to contemplate the relevance of that achievement at the beginning of the twenty first century

*The Pragmatic Whitman* Stephen John Mack, 2005-04 In this surprisingly timely book Stephen Mack examines Whitman's particular and fascinating brand of patriotism his far reaching vision of democracy For Whitman loyalty to America was loyalty to democracy Since the idea that democracy is not just a political process but a social and cultural process as well is associated with American pragmatism Mack relies on the pragmatic tradition of Emerson James Dewey Mead and Rorty to demonstrate the ways in which Whitman resides in this tradition Mack analyzes Whitman's democratic vision both in its parts and as a whole he also describes the ways in which Whitman's vision evolved throughout his career He argues that Whitman initially viewed democratic values such as individual liberty and democratic processes such as collective decision making as fundamental organic principles free and unregulated But throughout the 1860s and 1870s Whitman came to realize that democracy entailed processes of human agency that are more deliberate and less natural that human destiny is largely the product of human effort and a truly humane society can be shaped only by intelligent human efforts to govern the forces that would otherwise govern us Mack describes the foundation of Whitman's democracy as found in the 1855 and 1856 editions of *Leaves of Grass* examines the ways in which Whitman's 1859 sexual crisis and the Civil War transformed his democratic poetics in *Sea Drift* *Calamus* *Drum Taps* and *Sequel to Drum Taps* and explores Whitman's mature vision in

Democratic Vistas concluding with observations on its moral and political implications today Throughout he illuminates Whitman's great achievement learning that a full appreciation for the complexities of human life meant understanding that liberty can take many different and conflicting forms and allows us to contemplate the relevance of that achievement at the beginning of the twenty first century *A Place for Humility* Christine Gerhardt, 2014-09-01 Emily Dickinson and Walt Whitman are widely acknowledged as two of America's foremost nature poets primarily due to their explorations of natural phenomena as evocative symbols for cultural developments individual experiences and poetry itself Yet for all their metaphorical suggestiveness Dickinson's and Whitman's poems about the natural world neither preclude nor erase nature's relevance as an actual living environment In their respective poetic projects the earth matters both figuratively as a realm of the imagination and also as the physical ground that is profoundly affected by human action This double perspective and the ways in which it intersects with their formal innovations points beyond their traditional status as curiously disparate icons of American nature poetry That both of them not only approach nature as an important subject in its own right but also address human nature relationships in ethical terms invests their work with important environmental overtones Dickinson and Whitman developed their environmentally suggestive poetics at roughly the same historical moment at a time when a major shift was occurring in American culture's view and understanding of the natural world Just as they were achieving poetic maturity the dominant view of wilderness was beginning to shift from obstacle or exploitable resource to an endangered treasure in need of conservation and preservation *A Place for Humility* examines Dickinson's and Whitman's poetry in conjunction with this important change in American environmental perception exploring the links between their poetic projects within the context of developing nineteenth century environmental thought Christine Gerhardt argues that each author's poetry participates in this shift in different but related ways and that their involvement with their culture's growing environmental sensibilities constitutes an important connection between their disparate poetic projects There may be few direct links between Dickinson's letter to the World and Whitman's language experiment but via a web of environmentally oriented discourses their poetry engages in a cultural conversation about the natural world and the possibilities and limitations of writing about it a conversation in which their thematic and formal choices meet on a surprising number of levels *Whitman East and West* Ed Folsom, 2002 In *Whitman East and West* fifteen prominent scholars track the surprising ways in which Whitman's poetry and prose continue to be meaningful at the beginning of the twenty first century Covering a broad range of issues from ecology to children's literature gay identity to China's May 4th Movement nineteenth century New York politics to the emerging field of normality studies Mao Zedong to American film each original essay opens a previously unexplored field of study and each yields new insights by demonstrating how emerging methodologies and approaches intersect with and illuminate Whitman's ideas about democracy sexuality America and the importance of literature Confirming the growing international spirit of American studies the essays in *Whitman East and West* developed

out of a landmark conference in Beijing the first major conference in China to focus on an American poet Scholars from Asia Europe and North America set out to track the ways in which Whitman s poetry has become part of China s cultural landscape as well as the literary landscapes of other countries By describing his assimilation into other cultures and his resulting transformation into a hybrid poet these essayists celebrate Whitman s multiple manifestations in other languages and contexts

**Every Hour, Every Atom** Walt Whitman, 2020-07-01 Some of the dimmest years in Walt Whitman s life precede the advent of *Leaves of Grass* in 1855 when he was working as a journalist and fiction writer Starting around 1850 what he d begun writing in his personal notebooks was far more enigmatic than anything he d done before One of Whitman s most secretive projects during this timeframe was a novel *Life and Adventures of Jack Engle* serialized anonymously in the spring of 1852 and rediscovered and properly published in 2017 The key to the novel s later discovery were plot notes Whitman had made in one of his private notebooks Whitman s invaluable notebooks have been virtually inaccessible to the public until now Maintaining the early notebooks wild syncretic feel and sample illustrations of Whitman s beautiful and unkempt pages scholars Zachary Turpin and Matt Miller s thorough transcriptions have made these notebooks available to all sharing Whitman s secret space for developing his poetry his writing his philosophy and himself

**Radical Future Pasts** Romand Coles, Mark Reinhardt, George Shulman, 2014-06-17 Written by both well established and rising new scholars *Radical Future Pasts* seeks to open up new possibilities for the practical application of political thought Unlike conventional state of the discipline collections this volume does not summarize where the field of political theory has been Rather than accept traditional versions of the political past the contributors reinterpret both canonical and current texts to demonstrate how politics can be theorized and applied in new ways

**"The Disenthralled Hosts of Freedom"** David Grant, 2021-05-03 Walt Whitman wrote three distinct editions of *Leaves of Grass* before the Civil War During those years he was passionately committed to party anti slavery and his unpublished tract *The Eighteenth Presidency* shows that he was fully attuned to the kind of rhetoric coming out of the new Republican party This study explores how the prophecies of the pre war *Leaves of Grass* relate to the prophecy of this new party It seeks not only to ground Whitman s work in this context but also to bring out features of party discourse that make it relevant to literary and cultural studies Anti slavery party discourse set itself the task of curing an ailing people who had grown compliant inert and numb it fashioned a complete fictional world where the people could be reactivated into assuming their true role in the republic Both as a cause and a result of this rejuvenation they would come into their own and spread their energies over the land and over the body politic thereby rescuing their country at the last minute from what would otherwise be the permanent dominion of slavery Party discourse had long hinged its success on such magical transformations of the people individually and collectively and Whitman s celebrations of his nation s potential need to be seen in this context like his party Whitman calls on the people to reject their own subordination and take command of the future and redeem themselves as they also redeem the nation

*Leaves of Grass*, 1860 Walt

Whitman,2011-03-01 In May 1860 Walt Whitman published a third edition of *Leaves of Grass*. His timing was compelling. Printed during a period of regional ideological and political divisions, written by a poet intimately concerned with the idea of a United States as essentially the greatest poem, this new edition was Whitman's last best hope for national salvation. Now available in a facsimile edition, *Leaves of Grass 1860* faithfully reproduces Whitman's attempt to create a Great construction of the New Bible to save the nation on the eve of civil war and for the first time frames the book in historical rather than literary terms. In his third edition, Whitman added 146 new poems to the 32 that comprised the second edition, reorganized the book into a bible of American civic religion that could be cited chapter and verse and included erotic poetry intended to bind the nation in organic harmony. This 150th anniversary edition includes a facsimile reproduction of the original 1860 volume, a thought provoking introduction by antebellum historian and Whitman scholar Jason Stacy that situates Whitman in nineteenth century America, and annotations that provide detailed historical context for Whitman's poems. A profoundly rich product of a period when America faced its greatest peril, this third edition finds the poet transforming himself into a prophet of spiritual democracy and the Whitman we celebrate today: boisterous, barbaric, and benevolent. Reprinting it now continues the poet's goal of proclaiming for the whole of America for each individual without exception: uncompromising liberty and equality.

**Song of Myself** Walt Whitman,2016-10-15 This book offers the most comprehensive and detailed reading to date of *Song of Myself*. One of the most distinguished critics in Whitman Studies, Ed Folsom, and one of the nation's most prominent writers and literary figures, Christopher Merrill, carry on a dialog with Whitman and with each other, section by section, as they invite readers to enter into the conversation about how the poem develops, moves, improvises, and surprises. Instead of picking and choosing particular passages to support a reading of the poem, Folsom and Merrill take Whitman at his word and interact with every atom of his work. The book presents Whitman's final version of the poem arranged in fifty-two sections; each section is followed by Folsom's detailed critical examination of the passage, and then Merrill offers a poet's perspective suggesting broader contexts for thinking about both the passage in question and the entire poem.

**Nineteenth-Century Transatlantic Reprinting and the Embodied Book** Jessica DeSpain,2016-05-06 Until the Chace Act in 1891, no international copyright law existed between Britain and the United States, which meant publishers were free to edit, text, excerpt, whole passages, add new illustrations, and substantially redesign a book's appearance. In spite of this ongoing process of transatlantic transformation of texts, the metaphor of the book as a physical embodiment of its author persisted. Jessica DeSpain's study of this period of textual instability examines how the physical book acted as a major form of cultural exchange between Britain and the United States that called attention to volatile texts and the identities they manifested. Focusing on four influential works: Charles Dickens's *American Notes for General Circulation*, Susan Warner's *The Wide Wide World*, Fanny Kemble's *Journal of a Residence on a Georgian Plantation*, and Walt Whitman's *Democratic Vistas*, DeSpain shows that for authors, readers, and publishers struggling with the unpredictability of the textual body, the physical

book and the physical body became interchangeable metaphors of flux At the same time discourses of destabilized bodies inflected issues essential to transatlantic culture including class gender religion and slavery while the practice of reprinting challenged the concepts of individual identity personal property and national identity

**Life and Adventures of Jack Engle** Walt Whitman, 2017-02-17 In 1852 young Walt Whitman a down on his luck housebuilder in Brooklyn was hard at work writing two books One would become one of the most famous volumes of poetry in American history a free verse revelation beloved the world over Leaves of Grass The other a novel would be published under a pseudonym and serialized in a newspaper A short rollicking story of orphanhood avarice and adventure in New York City Life and Adventures of Jack Engle appeared to little fanfare Then it disappeared No one laid eyes on it until 2016 when literary scholar Zachary Turpin University of Houston followed a paper trail deep into the Library of Congress where the sole surviving copy of Jack Engle has lain waiting for generations Now after more than 160 years the University of Iowa Press is honored to reprint this lost work restoring a missing piece of American literature by one of the world's greatest authors written as he verged on immortality

Capital Letters David Dowling, 2009 In the 1840s and 1850s as the market revolution swept the United States the world of literature confronted for the first time the gaudy glare of commercial culture Amid growing technological sophistication and growing artistic rejection of the soullessness of materialism authorship passed from an era of patronage and entered the clamoring free market In this setting romantic notions of what it meant to be an author came under attack and authors became professionals In lively and provocative writing David Dowling moves beyond a study of the emotional toll that this crisis in self definition had on writers to examine how three sets of authors in pairings of men and women Harriet Wilson and Henry David Thoreau Fanny Fern and Walt Whitman and Rebecca Harding Davis and Herman Melville engaged with and transformed the book market What were their critiques of the capitalism that was transforming the world around them How did they respond to the changing marketplace that came to define their very success as authors How was the role of women influenced by these conditions Capital Letters concludes with a fascinating and daring transhistorical comparison of how two superstar authors Herman Melville in the nineteenth century and Stephen King today have negotiated the shifting terrain of the literary marketplace The result is an important contribution to our understanding of print culture and literary work

"The Million Dead, Too, Summ'd Up" Walt Whitman, 2021-03-02 This book is the first to offer a comprehensive selection of Walt Whitman's Civil War poetry and prose with a full commentary on each work Ed Folsom and Christopher Merrill carry on a dialogue with Whitman and with each other as they invite readers to trace how Whitman's writing about the Civil War develops shifts and manifests itself in different genres throughout the years of the war The book offers forty selections of Whitman's war writings including not only the well known war poems but also his prose and personal letters Each are followed by Folsom's critical examination and then by Merrill's afterword suggesting broader contexts for thinking about the selection The real democratic reader Whitman said must himself or herself construct indeed the poem argument

history metaphysical essay the text furnishing the hints the clue the start or frame work because what is needed for democracy to flourish is a nation of supple and athletic minds Folsom and Merrill model this kind of active reading and encourage both seasoned and new readers of Whitman's war writings to enter into the challenging and exhilarating mode of talking back to Whitman arguing with him and learning from him **American Lonesome** Gavin

Cologne-Brookes, 2018-11-14 **American Lonesome** The Work of Bruce Springsteen begins with a visit to the Jersey Shore and ends with a meditation on the international legacy of Springsteen's writing music and performances Gavin Cologne Brookes's innovative study of this popular musician and his position in American culture blends scholarship with personal reflection providing both an academic examination of Springsteen's work and a moving account of how it offers a way out of emotional solitude and the potential lonesomeness of modern life Cologne Brookes proposes that the American philosophical tradition of pragmatism which assesses the value of ideas and arguments based on their practical applications provides a lens for understanding the diversity of perspectives and emotions encountered in Springsteen's songs and performances Drawing on pragmatist philosophy from William James to Richard Rorty Cologne Brookes examines Springsteen's formative environment and outsider psychology arguing that the artist's confessed tendency toward a self-reliant isolation creates a tension in his work between lonesomeness and community He considers Springsteen's portrayals of solitude in relation to classic and contemporary American writers from Frederick Douglass Nathaniel Hawthorne and Emily Dickinson to Richard Wright Flannery O'Connor and Joyce Carol Oates As part of this critique he discusses the difference between escapist and pragmatic romanticism the notion of multiple selves as played out both in Springsteen's work and in our perception of him and the impact of performances both recorded and live By drawing on his own experiences seeing Springsteen perform including on tours showcasing the album *The River* in 1981 and 2016 Cologne Brookes creates a book about the intimate relationship between art and everyday life Blending research cultural knowledge and creative thinking **American Lonesome** dissolves any imagined barriers between the study of a songwriter literary criticism and personal testimony **New World Poetics**

George B. Handley, 2010-01-25 A simultaneously ecocritical and comparative study this book talks about the poetry of Walt Whitman Pablo Neruda and Derek Walcott three of America's most ambitious and epic-minded poets **Walt Whitman and**

**the Making of Jewish American Poetry** Dara Barnat, 2023-08 Walt Whitman though not a Jewish poet has served as a crucial figure within the tradition of Jewish American poetry starting in the mid-nineteenth century until today However the genealogy of Jewish American poets responding to Whitman is wider and more nuanced than often recognized Due to Allen Ginsberg's overt adoption of Whitman it is often believed that Ginsberg is the only Jewish American poet to have engaged with Whitman's poetic style and democratic ethos This book reveals how the lineage of poets responding to Whitman extends far beyond Ginsberg and that Ginsberg himself receives Whitman through earlier Jewish American poets like Charles Reznikoff This project presents such a genealogy of poets in dialogue with Whitman and each other from Emma Lazarus and



Adah Isaacs Menken through twentieth century poets such as Charles Reznikoff Karl Shapiro Kenneth Koch Muriel Rukeyser Adrienne Rich Marge Piercy and Alicia Suskin Ostriker Gerald Stern and beyond By researching Whitman s role in this tradition systematically in the work of individual poets and in the framework of Jewish American poetry more broadly this book seeks to fill a gap in the understanding of these dynamics and to invite other scholars to examine the Whitman Jewish connection A major finding in this book is that Whitman has been adopted by Jewish American poets as a liberal symbol against elements in High Modernist literary culture which the poets perceived to be exclusionary and anti Semitic Thus there is a negotiation of the vexed territory of being Jewish in America through an alignment with Whitman As such the turn to Whitman serves as a mode of exploring Jewish and American identity whereby Walt Whitman the poet is imagined to be Jewish and American

*A Companion to Walt Whitman* Donald D. Kummings, 2009-10-19 Comprising more than 30 substantial essays written by leading scholars this companion constitutes an exceptionally broad ranging and in depth guide to one of America s greatest poets Makes the best and most up to date thinking on Whitman available to students Designed to make readers more aware of the social and cultural contexts of Whitman s work and of the experimental nature of his writing Includes contributions devoted to specific poetry and prose works a compact biography of the poet and a bibliography

*The Butterfly Hatch* Richard Vytniorgu, 2018-12-01 Some of H D s most oft quoted lines have to do with the meaning and value of words they are conditioned to hatch butterflies Yet rather than seeking merely to understand how H D represented the meaning and value of words this volume uses the butterfly hatch as a metaphor for thinking more broadly about the capacity of literary experience to hatch transformed persons butterflies in quest of wisdom in university English studies Dislodging H D from her usual modernist context this book positions her as a thinker and reads her autobiographical prose and recently published work of the 1940s for its ability to offer new insights into such pertinent and interconnected areas as literary contexts imagination and personal and social transformation H D has in her own words always been uncanonically seated resistant to rigid classification the texture of her work celebrates internal existential resonances that evidence the emergence of personality The author capitalizes on this facet of H D s work and uncanonically seats her in conversation with the neglected literary theorist Louise Rosenblatt 1904-2005 whose transactional contribution uniquely fuses critical theory politics philosophy and educational vision This book synthesizes the work of H D and Rosenblatt to create an emergent personalist theory of literary experience in the quest for wisdom crystallizing links between philosophical anthropology aesthetics pedagogy and the politics of human relations Benefiting from access to unpublished material housed at Columbia New York and Yale universities Vytniorgu combines analysis and theorizing to offer a significant pedagogically inflected intervention in literary studies arguing that university English studies must incorporate critical and pedagogical vantages which open a window on wisdom as well as knowledge

*Centropa*, 2008 **Spaces** Ian Christie, 2025-10-01 Film has long been defined as a temporal art most famously by Andr Bazin and Andrei Tarkovsky Yet more fundamentally it has

always been a spatial art transporting its audiences imaginatively to spaces and places other than those they literally inhabit. In the digital era this spatial illusion and paradox has been greatly expanded by the predominance of domestic film viewing along with new extra terrestrial perspectives and the promise of novel kinesthetic experiences with Virtual Reality and immersion. The international authors in this collection address the history and aesthetics of screen media as spatial transposition in a range of exemplary analyses that run from the landscapes of John Ford's westerns to Chantal Akerman's claustrophobic domestic spaces from the conventions of the English country house film to Patrick Keiller's *Robinson* roaming a changed country and from the experiences of Covid pandemic confinement to those of un-homed van dwellers in Chloe Zhao's award winning *NOMADLAND*.

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