



# Alias Walt Whitman

**Louis Wann**



## **Alias Walt Whitman:**

**Alias Walt Whitman** Harvey Jerrold O'Higgins, 1930      *Whitman's Ecstatic Union* Michael Sowder, 2013-10-31 First Published in 2005 Whitman's *Ecstatic Union* rereads the first three editions of *Leaves of Grass* within the context of a nineteenth century antebellum evangelical culture of conversion Though Whitman intended to write a new American Bible and inaugurate a religion contemporary scholarship has often ignored the religious element in his poetry But just as evangelists sought the redemption of America through the reconstruction of individual subjects in conversion *Leaves of Grass* sought to redeem the nation by inducing ecstatic regenerating experiences in its readers Whitman's *Ecstatic Union* explores the ecstasy of conversion as a liminal moment outside of language and culture and employing Althusser's model of ideological interpellation and anthropological models of religious ritual shows how evangelicalism remade subjects by inducing ecstasy and instilling new narratives of identity The book analyzes Whitman's historical relationship to preaching and conversion and reads the 1855 *Song of Myself* as a conversion narrative A focus on the 1856 edition and the poem *To You* explores the sacred seductions at the heart of Whitman's poetry *Crossing Brooklyn Ferry* and Whitman's vision of a world of perfect miracles are then connected to a conception of universal affection uncannily paralleling Jonathan Edwards's ideal of love to being in general A conclusion looks toward the transformations of Whitman's vision in the 1860 edition

*The Structure of Leaves of Grass* Thomas Edward Crawley, 2014-06-30 Modern critics and contemporary readers familiar with the field of Whitman criticism may find surprising an analysis of the structure of *Leaves of Grass* that concerns itself with Whitman as the poet prophet and the identification of Whitman or of his persona in the poem with Christ Early twentieth century criticism has tended to exalt the early Whitman at the expense of the later one and to regard as poetically inferior the image of the national and democratically prophetic Whitman as expressed in the later editions Thomas Edward Crawley in full knowledge of the contemporary currents of Whitman criticism chooses to revert to this older view through which he sheds new light on Whitman's artistic achievement The basic premise of this study is that Walt Whitman's *Leaves of Grass* is a unified work lyrical yet epic in quality design and spirit Crawley's purpose is to demonstrate the basis of this unity its origin and operation and the nature of its realization He demonstrates that an aesthetically maturing Whitman in this work was finally able to harmoniously bring together his individual and social subject matter Crawley defines the unifying spirit of *Leaves of Grass* in terms of Whitman's concept of the poet prophet and the poet reader relationship This concept is conveyed primarily through the development of the Christ symbol the dominant image in the poem Through a careful analysis of Whitman's handling of the simultaneous development of the poet prophet and the nation his masterful fusion of the personal element and the national element an understanding of the complex structure of *Leaves of Grass* emerges Crawley presents an analysis of Whitman's final and carefully arrived at grouping of the lyrics in the 1881 edition according to a definite distinguishable pattern a pattern revealed in Whitman's use of allusions in his transitional poems and passages and most

important in his thematic handling of imagery The cumulative effect of these devices is emphasized The organic development of *Leaves of Grass* made possible by Whitman's faith in and careful adherence to his concept of the organic theory of art is substantiated Crawley concludes his analysis with a detailed examination of the growth of *Leaves of Grass* as reflected in the various editions leading up to the 1881 volume the last to be revised and published by Whitman

**Alias MacAlias** Hamish Henderson, 2004 He was well known as a songwriter and poet his collection *Elegies for the Dead in Cyrenaica* won the Somerset Maugham Prize in 1949 and as a pioneer in the field of Scottish folk studies and song collecting

*Alias Walt Whitman* Harvey O'Higgins, 1973

**Eight American Authors** Jay Broadus Hubbell, 1963 By Jay B Hubbell Floyd Stovall Walter Blair Lewis Leary Stanley T Williams Willard Thorp Harry Hayden Clark and Robert E Spiller Edited by Floyd Stovall

**Annual Bibliography of English Language and Literature**, **The Nation**, 1888 *The Rise of Realism* Louis Wann, 1949 *The Critical Temper: Victorian literature and American literature* Martin Tucker, 1969

**Whitman's American Fame** Charles Borromeo Willard, 1950 *The Rise of Realism*, 1949 **Free Comrades** Terence S. Kissack, 2008 The political origins of gay liberation in the United States

**Whitman and Burroughs, Comrades** Clara Barrus, 1968

**In Their Own Terms** Francesco Pontuale, 2007 In a historical period of international and global frames of literary investigation *In Their Own Terms* is a timely and valuable contribution to cross cultural forms of dialogue between non American modes of analysis and US American literary studies It is a wide ranging and provocative look into American literary historiography that engages readers in analytical examinations of US literary histories considered landmarks in their field from the early nineteenth century work of Samuel L Knapp to the newly completed Cambridge volumes It focuses on texts that have had a decisive influence in constructing dominant understandings of American literature its various genres significant historical periods and major writers both inside and outside the United States For the first time this work compares and contrasts the tradition of US literary historiography with Italian histories of American literature Characterized as they are by the particularities of the Italian cultural scene these histories have always been conversant with US literary historiography beginning with Gustavo Strafforello in 1884 and continuing in Agostino Lombardo's most recent series *In Their Own Terms* cogently argues that American literary histories regardless of the different critical and theoretical principles on which they are based have invariably played an important role in national cohesion and in articulating an autonomy that is cultural as well as academic

**Annual Report of the American Historical Association** American Historical Association, 1933

**The Psychoanalytic Review**, 1972 Contemporary theory and practice of psychoanalysis

*The Cambridge History of Queer American Literature* Benjamin Kahan, 2024-06-06 *Moby Dick's Ishmael and Queequeg share a bed Janie in Zora Neale Hurston's *Their Eyes Were Watching God* imagines her tongue in another woman's mouth And yet for too long there has not been a volume that provides an account of the breadth and depth of queer American literature This landmark volume provides the first expansive history of this literature from its inception to the present day*

offering a narrative of how American literary studies and sexuality studies became deeply entwined and what they can teach each other It examines how American literature produces and is in turn woven out of sexualities gender pluralities trans ness erotic subjectivities and alternative ways of inhabiting bodily morphology In so doing the volume aims to do nothing less than revise the ways in which we understand the whole of American literature It will be an indispensable resource for scholars graduate students and undergraduates Literature and American Life Percy Holmes Boynton,1936 *Dictionary Catalog of the Rare Book Division* New York Public Library. Rare Book Division,1971 Reference tool for Rare Books Collection

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