WALT WHITMAN

THE LIFE AND LEGACY OF WALT WHITMAN

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Enriched edition. Memoirs & Letters of Walt Whitman

Introduction, Studies and Commentaries by Declan Murphy

MUSAICUM

Books

Edited and published by Musaicum Press, 2020

EAN 4064066395650

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Introduction

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This volume gathers three complementary works by Walt Whitman—Specimen Days, The Wound-Dresser, and a selection of Letters—to trace the lived sources and enduring reach of his art. Rather than attempting a complete edition of his writings, the collection presents a focused portrait that moves from personal record to public poem to private correspondence. Together, these texts illuminate how the poet of Leaves of Grass shaped a literary life out of observation, service, and conversation. They also situate Whitman within the sweep of nineteenth-century American experience, from bustling cities and open fields to the trauma and aftermath of civil war.

Specimen Days offers notebooks, diary fragments, sketches, and essays; The Wound-Dresser here appears as the signature Civil War poem; and Letters gathers correspondence that spans professional, familial, and civic concerns. The result is a cross-genre map of Whitman’s practice, including prose vignettes, nature notes, hospital memoranda, and intimate reports to friends and family. Readers will encounter the shifting registers of his voice: the careful noticer of daily particulars, the public bard addressing the people, and the practical writer negotiating print culture, health, and livelihood. This diversity clarifies the continuity behind Whitman’s seemingly disparate roles and tones.

First published in the early 1880s, Specimen Days assembles prose pieces written across several decades, including wartime recollections, nature observations, and autobiographical memoranda. It records Whitman’s walks, readings, encounters, and convalescence, and it preserves his responses to landscapes and to the changing life of American cities. Refusing a single plot or argument, the book proceeds by dated entries and brief essays, allowing the poet’s attention to range from birds and seasons to hospitals and newspaper offices. As a self-portrait in fragments, Specimen Days shows Whitman’s method at work: to honor lived moments as the raw material of a democratic literature.

The Wound-Dresser, a poem later incorporated into Leaves of Grass, emerges directly from Whitman’s service among the sick and wounded during the American Civil War. In Washington, he spent extended time visiting military hospitals, bringing supplies, writing letters for soldiers, and keeping informal notes. The poem distills that experience into a sustained act of remembrance and care. Its emphasis falls not on strategy or battle but on the intimacy of tending bodies, the rhythms of duty, and the persistence of compassion. As a counterpart to the prose hospital sketches in Specimen Days, it reveals the lyric power of Whitman’s witness.

Whitman’s Letters, represented here by selected correspondence, complement both memoir and poem with the immediacy of the unguarded page. Addressed to family members, printers and editors, friends, and occasionally to soldiers he met, these letters register the pressures and

satisfactions of a working writer’s life. They touch on the making and reception of Leaves of Grass, the practicalities of publication and revision, money and health, and the unfolding national crisis and recovery. As documents of relationship, they trace a network of affection and obligation. As literary evidence, they reveal process, habit, and resolve in the formation of a public voice.

Across these genres runs a single conviction: that the minute particulars of individual lives answer to a broader experiment in democracy. Whitman binds body and spirit, private feeling and public hope, through scenes of attention—at a bedside, on a ferry, under a tree, in a print shop. He insists that the self is porous to others and to the nation’s fate, and that literature can register that permeability without sentimentality. The emphasis on companionship, work, illness, and care sits alongside his celebration of vitality and innovation, making these pages a record of both aspiration and responsibility.

Stylistically, Whitman’s signatures are unmistakable. In verse, he extends the line, favors parallel structures and lists, and adopts a cadence that welcomes ordinary speech into poetic address. In prose, he moves by juxtaposition and accumulation, trusting brief entries and exempla to build a mosaic of meaning. The letters add a plainer, sometimes brusque, immediacy, attentive to dates, errands, and practical outcomes. Yet a single sensibility underlies these modes: a readiness to name things as they are, a confidence in the reader’s capacity for sympathy, and a habit of enlarging local detail into an image of the whole.

The Civil War provides the crucible through which Whitman’s ethical imagination is most clearly tested. His routine in hospitals—visiting wards, carrying small gifts, keeping track of names and conditions—shaped both the matter and the manner of his writing. He developed a practice of presence that the poem and the memoir repeatedly enact. This collection highlights that convergence: the prose offers situational context and episodic records; the poem fixes remembrance into a disciplined chant; the letters document logistics and resolve. Taken together, they transform catastrophe into care, modeling an art that holds public history by means of personal attention.

Outside the wards, Whitman’s eye remains fixed on the textures of ordinary life, from waterways and meadows to sidewalks and ferries. Specimen Days registers these scenes with a naturalist’s patience and a journalist’s alertness, conserving a vernacular archive of nineteenth-century American environments. He traces continuities between rural and urban rhythms, and he registers the pressures of growth, technology, and mobility without renouncing wonder. The letters confirm this double vantage, alternating between errands and vistas, local weather and literary prospects. The interplay locates Whitman at the threshold of modernity, reading new forms of life for their ethical and aesthetic promise.

Because these works operate at the intersection of testimony, art, and civic feeling, they have helped to define Whitman’s legacy. He is widely regarded as a foundational figure in American poetry, especially for his development of

free verse and his insistence on inclusive address. The prose and correspondence gathered here show how that achievement depended on habits of observation, endurance, and care. They also show why his writing has continued to be read in classrooms, hospitals, and public forums: it proposes that attention to others is a form of creativity, and that art can strengthen democratic life.

The scope of this collection is deliberately selective. It does not attempt to reproduce Whitman’s entire oeuvre, nor to reprint Leaves of Grass in full. Instead, it sets alongside a major prose work and a major Civil War poem a representative body of letters, allowing readers to move among reflection, lyric concentration, and the everyday medium of correspondence. The aim is coherence rather than completeness, a compact view of Whitman’s life and legacy through three complementary angles. Each part stands on its own, yet together they stage an ongoing conversation about memory, nation, and the dignity of ordinary experience.

Readers approaching these pages may do so in any order: move from Specimen Days into The Wound-Dresser and then to the Letters, or let a letter send you back to a scene in the memoir or a stanza in the poem. What remains constant is Whitman’s commitment to attention—an ethic as urgent now as when he wrote. The works gathered here present the poet at work in the world, meeting its suffering and its beauty with a capacious, disciplined gaze. In them, the record of a single life becomes an invitation to perceive, to remember, and to care.

Author Biography

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Walt Whitman (1819–1892) is a defining voice of nineteenth-century American literature, celebrated for his expansive free verse and democratic imagination. Writing before, during, and after the Civil War, he sought to sing the nation in all its diversity, uniting body and soul, labor and spirit, the individual and the collective. His life bridged newspaper offices, battlefield hospitals, and quiet late years of reflection. Central to his achievement is Leaves of Grass, which he revised throughout his career, alongside prose and correspondence that reveal his methods and convictions. The collection here—Specimen Days, The Wound Dresser, and Letters—traces that arc in intimate, complementary forms.

Whitman’s education was largely informal, shaped by early work in the printing trade and by immersion in the bustling press culture of New York and Brooklyn. Typesetting and journalism taught him clarity, cadence, and an ear for the American vernacular. He read widely and absorbed the period’s reform energies and philosophical currents associated with Transcendentalism, while remaining independent of any single school. Public oratory, civic rituals, ferries and streets, and the theater all entered his sensibility. A belief in a capacious, egalitarian democracy informed his aesthetics, encouraging a poetry that could welcome every trade and station and experiment with new, unmetered forms.

Moving from printer and schoolteacher to reporter and editor, Whitman developed a plain-spoken, visionary style that culminated in the first edition of Leaves of Grass in the mid-1850s. Self-published and boldly unconventional in form and subject, it drew both admiration and censure, announcing a poetics that celebrated sexuality, labor, and the common life. He continually expanded and rearranged the book, making its successive editions a record of his evolving art. Responses ranged from praise for its originality to controversy over its frankness, yet the project anchored his career and framed his efforts in prose and letters to articulate a civic, inclusive literature.

The Civil War transformed Whitman’s work and commitments. After visiting military hospitals, he became a dedicated visitor and informal nurse, bringing comfort, small gifts, and companionship to wounded soldiers. From this service emerged notes, recollections, and poems bearing witness to suffering and care. The Wound Dresser, later gathered within Leaves of Grass, distills that experience into a grave, compassionate monologue, attentive to the physical realities of injury and the moral labor of tending others. It is less about battlefield spectacle than about touch, patience, and presence, revealing a profoundly ethical dimension of his art and deepening his vision of national fellowship.

Specimen Days presents Whitman’s prose at its most intimate and various. Composed from notebooks and later reflections, it moves from pastoral observations and city sketches to wartime memoranda and postwar travel notes. The book includes portraits of landscape and wildlife,

reports from hospital wards, and meditations on American character, offering an informal autobiography of mind and place. Its fragmentary, diaristic method invites readers into the workshop of his perceptions, complementing the breadth of Leaves of Grass with scenes of close attention. The work also registers his changing health and circumstances, without relinquishing the generous curiosity that animates his writing.

Whitman’s Letters document the day-to-day labor behind his public voice. Addressed to friends, fellow writers, publishers, and ordinary readers, they show him arranging publications, discussing revisions, and sustaining a wide circle of correspondence. During the war years, letters record hospital visits, requests for aid, and reports to families, extending his role as comforter. In quieter periods, they reveal a craftsman attentive to typography, diction, and the shape of future editions. The correspondence provides scholars a timeline of decisions that shaped his books and a vivid register of his sociability, making it an indispensable counterpart to his poems and prose.

In the early 1870s, Whitman suffered a debilitating stroke and gradually settled in Camden, New Jersey, where he spent his final decades. Despite reduced mobility, he continued writing prose, corresponding widely, and revising Leaves of Grass, shaping a final “deathbed” arrangement near the end of his life. He died in 1892, by then recognized as a foundational figure in American letters. His influence extends across continents and generations, inspiring experiments in free verse, documentary poetics, and civic-minded writing. The enduring appeal of Specimen Days, The

Wound Dresser, and his Letters keeps alive a humane, capacious vision equal to plural, modern life.

Historical Context

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Walt Whitman’s career unfolded across the seismic transformations of nineteenth-century America, from the bustling, reform-minded antebellum decades through the Civil War and into the industrialized Gilded Age. The Life and Legacy of Walt Whitman presents that arc through three documentary-rich works: Specimen Days, the late-life prose mosaic he assembled in the early 1880s; The Wound Dresser, a posthumous gathering of letters written from Civil War hospitals between 1862 and 1865; and a broader selection of Letters spanning much of his adulthood. Together they situate Whitman’s testimony within expanding print culture, war and emancipation, urban growth, and the contested remaking of the Union after 1865.

Whitman’s literary sensibility was forged in the antebellum press. Trained as a printer and compositor, he worked as a journalist and editor in New York, including a notable stint at the Brooklyn Daily Eagle in 1846–1848. The penny press, steam-powered presses, and rising literacy created a mass reading public, while the telegraph accelerated news circulation. These conditions encouraged a reportage style—cataloging detail, naming places and persons—that Whitman would carry into prose notes, war memoranda, and letters. His correspondence from the 1840s and 1850s records the networks of editors, printers,

and reformers that enabled transregional circulation of ideas in a rapidly urbanizing republic.

The political crisis of the 1850s—driven by the expansion of slavery, sectional rivalry, and party realignments—culminated in the Civil War beginning in 1861. In December 1862 Whitman traveled to Falmouth, Virginia, after learning his brother George had been wounded at Fredericksburg. Soon he relocated to Washington, D.C., where, from 1863 into 1865, he regularly visited military hospitals. These experiences anchor The Wound Dresser and are retrospectively reframed in Specimen Days. The letters from this period describe the movement of regiments, the flow of casualties after major battles, and the daily rhythms of convalescence—firsthand notes that complement the official reports and newspaper accounts of the war’s human toll.

Washington’s wartime hospital system—Armory Square, Campbell, and others—was supported by the United States Sanitary Commission and the U.S. Christian Commission, alongside army medical staff. Amputation was common; ether and chloroform were used as anesthetics, while antiseptic practice was limited, and diseases such as dysentery and typhoid claimed many lives. In this environment, Whitman’s role as an informal hospital visitor took shape: bringing small gifts, writing letters for soldiers, keeping memoranda of names and conditions. The Wound Dresser’s letters preserve the material culture of care—tickets, passes, food, tobacco—and the informal communications linking bedsides to distant families across the North and border states.

During and after the war Whitman held clerical posts in the federal bureaucracy, a vantage that placed him inside the administrative expansion accompanying mass mobilization. In 1865 he briefly served in the Department of the Interior before dismissal by Secretary James Harlan, reportedly over the perceived indecency of Leaves of Grass; he then found work in the Attorney General’s office, remaining in Washington into the early 1870s. Specimen Days and his letters register the city’s patronage politics, the routines of offices, and the proximity between government desks and hospital wards—an institutional backdrop to his persistent theme that the nation’s democratic character was being tested in practice, not merely proclaimed.

The Emancipation Proclamation of 1863 and Union victory in 1865 redefined national citizenship and power, soon shadowed by the assassination of Abraham Lincoln in April 1865. Whitman publicly mourned Lincoln in poems and lectures and privately recorded impressions of the president’s presence in Washington. Specimen Days includes late reflections on Lincoln’s leadership and the war’s cost, aligning the author’s eyewitness stance with the period’s commemorative culture. The Wound Dresser’s hospital letters, composed as the war unfolded, offer the immediate, unceremonious counterpoint to later memorializing: notes of individual suffering and survival that complicate triumphal narratives of emancipation and restored Union.

Reconstruction (approximately 1865–1877) brought constitutional amendments, federal intervention, and fierce

resistance over the meanings of freedom, labor, and citizenship. Although Democratic Vistas (1871) is outside this collection, its concerns—materialism, corruption, and the need for a democratic culture—echo through Specimen Days and the Letters. Whitman corresponded about politics, publishing, and the moral condition of the nation, tracking scandals, elections, and public sentiment. His prose recollections situate personal illness and recovery against Reconstruction’s uneasy settlement, showing how veterans, freedpeople, and officeholders navigated a reshaped republic whose legal changes outpaced social consensus.

Industrialization quickened after the war. Railroads knit regions together; the transcontinental line was completed in 1869. The telegraph expanded, factories proliferated, and urban populations swelled. Specimen Days records Whitman’s 1879 journey westward, enabled by rail travel, with entries on prairie and mountain vistas. These notes, alongside his river walks near Camden, counterbalance mechanization with close observation of flora, weather, and seasonal cycles. They also register how technology structured experience: wartime telegraph dispatches, fast newspapers, and peacetime timetables created new rhythms of attention. The Letters document negotiations with publishers and lectures arranged in a marketplace shaped by steam, steel, and schedules.

Specimen Days draws heavily on materials first issued as Memoranda During the War (published in 1875–1876), which collected notebook jottings and hospital sketches. By reworking field notes from the 1860s into the late-life volume of the 1880s, Whitman participates in a broader

nineteenth-century practice of transforming ephemeral journalism and diaries into retrospective histories. The new arrangement places Civil War memoranda beside nature observations, Camden recollections, and portraits of friends, creating a layered archive of memory. This editorial self-curation reflects the era’s appetite for personal testimony about the war and for local natural history writing that framed modernization through scenes of place.

The Wound Dresser, issued in 1898 and edited by Richard Maurice Bucke, one of Whitman’s literary executors, gathers letters Whitman sent from Washington hospitals. Composed between roughly 1862 and 1865, and published posthumously, they carry the immediacy of field correspondence—reports to family members, notes on supplies, and brief narratives of a patient’s turn for better or worse. The collection aligns with late-nineteenth-century documentary impulses and with veterans’ efforts to preserve records. It also complements Whitman’s Civil War poems, including “The Wound-Dresser” from 1865, by revealing the prose foundations—names, dates, places—beneath the later, shaped artistry of remembrance.

Whitman’s letters chart a transatlantic network central to his public standing. British readers such as William Michael Rossetti prepared an 1868 London selection of his poems, and correspondents including Anne Gilchrist engaged him on aesthetics, morality, and democratic ideals. The Letters in this collection capture exchanges with editors, admirers, and friends about editions, reviews, and the circulation of his works. They also document moments when legal and cultural standards confronted his writing, notably the 1881–

1882 episode in which a Boston publisher withdrew Leaves of Grass after obscenity objections, prompting a successful Philadelphia issue. These epistolary traces reveal reception history as it unfolded.

After a paralytic stroke in 1873, Whitman moved to Camden, New Jersey, where he resided for the rest of his life. From there he compiled late prose and oversaw new printings, including his so-called “deathbed” edition of Leaves of Grass (1891–1892). Specimen Days reflects the Camden environment—ferries across the Delaware River, city streets, and nearby woodlands—alongside notes on doctors’ regimens and the practicalities of convalescence. These pages sit within broader nineteenth-century debates about health, aging, and the therapeutic value of outdoor life, while the Letters record the steady correspondence needed to manage copyrights, subscriptions, and the logistics of publishing from a modest New Jersey home.

Commemoration shaped public life in the 1870s and 1880s. The Grand Army of the Republic, founded in 1866, advanced veterans’ interests, and Decoration Day (later Memorial Day) became widely observed by 1868. Whitman participated in a culture of remembrance through lectures on Lincoln delivered from 1879 onward and through prose recollections in Specimen Days. His writings register visits to soldiers, notes on cemeteries and funerals, and the rhetoric of national healing. This commemorative milieu buoyed demand for first-person accounts like The Wound Dresser while also prompting questions—reflected in his correspondence—about how to balance heroic narrative with the ordinary suffering of hospital wards.

A distinctive feature of this collection is its view into nineteenth-century publishing economies and patronage. Through the Letters, readers trace Whitman’s dealings with Boston and Philadelphia publishers, the role of reviews in metropolitan newspapers, and the support of admirers and patrons who helped underwrite editions and appearances. The 1881–1882 censorship dispute paradoxically broadened his audience, illustrating how moral regulation, postal policies, and regional markets shaped literary careers. Such exchanges also reveal the increasingly international frame of American literature: shipments across the Atlantic, British reprints, and negotiations over copyright in an era before comprehensive international protections were fully standardized.

Whitman’s documentary method links these works to contemporary science and social inquiry. He names regiments, wards, ferries, and plant species; he observes weather patterns and city crowds. This empirical habit aligns with journalistic fact-gathering and with nineteenth-century natural history, which valued specimen collection and field notes. Specimen Days, true to its title, offers “specimens” of experience: nature miniatures, urban sketches, and hospital memoranda. The Wound Dresser preserves the ephemera of care—lists, errands, and letters—while the broader correspondence records how facts traveled through the mail and press, turning individual observation into public knowledge within an expanding information culture.

The collection also documents technology’s imprint on feeling and form. Telegraph dispatches shaped wartime

expectations; trains set timetables for visits and lectures; photography by studios such as Brady’s made the war’s imagery widely visible. Whitman commented on portraits, kept his own image in circulation, and wrote prose that often reads like a verbal photograph—framed, immediate, and composed of particulars. In The Wound Dresser the cadence of short, practical letters mirrors the speed and constraints of wartime communication. In Specimen Days the slower pace of recovery and travel allows for extended meditations, echoing the period’s mix of acceleration and pause.

Across the twentieth century, readers and scholars used these materials to reassess the nineteenth century. Medical historians consult The Wound Dresser and related memoranda to understand Civil War nursing, hospital organization, and patient experience. Literary historians track transatlantic reception through the Letters, establishing timelines for reviews, editions, and patronage. Modernist poets celebrated Whitman’s formal innovations, while later cultural historians and scholars of sexuality examined the tenderness in hospital writings and correspondence as part of a broader inquiry into intimacy and democratic culture. Each wave of interpretation has recontextualized these documentary texts without erasing their factual core of observation and record-keeping.

Synopsis (Selection)

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Specimen Days

Part memoir and part field notebook, this work moves from close observations of nature and city life to scenes of wartime hospitals and later reflection. It charts a mind intent on registering the textures of American experience—landscape, labor, suffering, and resilience—through a democratic, affectionate attention to ordinary detail. The tone mingles intimate record-keeping with public meditation, showcasing Whitman’s sensory immediacy and an ethic of care that reverberates across the collection.

The Wound Dresser

A sustained first-person recollection by a caregiver in wartime hospitals, centered on the daily work of tending to wounded soldiers. The piece emphasizes touch, bodily reality, and steadfast presence rather than battlefield spectacle, recasting war as an ethical encounter with pain, dignity, and love. Its measured, elegiac voice distills Whitman’s concerns with the body and soul, empathy, and national healing.

Letters

This body of correspondence captures everyday exchanges alongside reflections on writing, friendship, and

the evolving nation. The letters reveal a candid, versatile voice—by turns affectionate, reportorial, and reflective—that traces shifts in health, work, and outlook. They illuminate the practical foundations of Whitman’s public ideals, complementing the observational method of Specimen Days and the caregiving ethos of The Wound Dresser.

The Life and Legacy of Walt Whitman

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Specimen Days
The Wound Dresser
Letters

Specimen Days

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The Wound Dresser remains closest to suffering, emphasizing the dignity that attention confers. The caregiving stance affirms life in acts that meet pain directly: cleaning, comforting, listening. The imagination here does not transcend but accompanies, finding meaning in the continuity of service even when outcomes remain uncertain. By staying with the wounded, the writing embodies a vow to presence over resolution. The work’s restraint allows tenderness to be authoritative without sentimentality. Affirmation arrives not as brightness imposed on darkness but as steadiness inside it, a living proof that care can cultivate a humane light where little else is available.

Letters translate this reconciliation into daily practice. Updates on health, notes of encouragement, and mundane logistics enact hope at a human scale. The prose may lighten through humor or affectionate detail, not to deny hardship but to keep connection supple. Small gestures—sharing news, planning visits, acknowledging fatigue—create an economy of meaning where survival and companionship intertwine. The letters remind that imagination operates within constraints, finding openings in schedules and conversations as much as in lofty visions. By sustaining contact, the correspondence demonstrates how endurance is social, supported by reliable words that carry warmth across distances.

Read together, the works suggest a balanced ethic: face what hurts, keep company with it, and widen the circle of regard. Specimen Days provides the spacious backdrop of season and city; The Wound Dresser offers the close focus of caretaking; Letters sustain the thread between

encounters. The life-affirming impulse arises through fidelity to bodies, places, and time, not through denial. Language leans toward the tactile and concrete, allowing imagination to be tested by reality and still endure. This reconciliation is quiet and durable, practiced in gestures rather than proclamations, and attentive to the meanings that persistence can reveal.

Question 5

What legacy of attention and presence do these writings propose for future readers and writers?

Specimen Days models a practice of noticing that treats the everyday as worthy of record. By placing brief entries about labor, landscape, and city life alongside moments of crisis, the book affirms that a faithful chronicle of ordinary scenes carries cultural memory. The legacy here is procedural: keep close to experience, honor small details, and allow diverse notes to stand together. Such attention refuses to separate public significance from personal perception. The work suggests that sustained observation—of a ferry crossing as much as a hospital corridor—builds an archive of care that future communities can consult for orientation and steadiness.

The Wound Dresser proposes an ethic of service-centered art. Its war-focused pieces demonstrate that writing can accompany suffering without exploiting it, offering testimony that dignifies the people and places it describes. The legacy lies in disciplined nearness: patience, touch, and the willingness to remain present longer than comfort allows. Rather than seeking consolations that erase pain,

the work affirms those that arise within it. This approach positions literature as a form of companionship and accountability, capable of entering difficult rooms and leaving them more human, even when circumstances do not yield clear solutions.

Letters bequeath a template for relational writing that values continuity over spectacle. The correspondence keeps community active through timely messages, flexible tone, and responsiveness to need. It elevates ephemera—schedules, small gratitudes, modest requests—into the matter of connection. The legacy is a method for sustaining networks: write plainly, attend carefully, and let language carry reassurance as well as information. By preserving the life of conversation, the letters show how memory is shaped collaboratively, across many hands and days, and how literature can arise from the rhythms of friendship, family, and care.

Together, these works leave an inheritance of presence: show up, notice, write it down, and remain available. Specimen Days teaches an open-eyed regard for place and moment; The Wound Dresser exemplifies steadfastness under strain; Letters maintain the fabric that binds encounters into community. The proposed legacy is neither doctrine nor program but a set of habits that honor reality. It trusts that attention, given consistently and without hierarchy, becomes a public good. This is a literature of accompaniment, humble in means yet expansive in reach, asking the future to value the quiet work that keeps lives connected.

Memorable Quotes

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1q "At any rate I obey my happy hour's command, which seems curiously imperative."

2q "May be, if I don't do anything else, I shall send out the most wayward, spontaneous, fragmentary book ever printed."

3q "to me they afford inimitable, streaming, never-failing, living poems."

4q "At vacancy with Nature,"

5q "Acceptive and at ease,"

6q "I merge myself in the scene, in the perfect day."

7q "Nature was naked, and I was also."

8q "All Nature seems at work—slugs leave their lair,"

9q "I take what some invisible kind spirit has put before me."

10q "The army is very young—and so much more American than I supposed."