AN INQUIRY INTO WHITMAN'S USE OF STRUCTURAL PATTERNS
IN LEAVES OF GRASS

by

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ABSTRACT

This investigation of Whitman's style traces the development of Whitman's literary language in the various editions of *Leaves of Grass*. From a linguistic point of view style is a complex of phonological, syntactic, and semantic features, observations on which need to be translated into concrete verifiable facts. For this study, such an approach to style raised two initial problems: that of scope—having to cover too large a body of materials—and that of method. The second problem was easily enough solved by limiting my topic mainly to syntax, which seems to be the more readily observed and measured of the three levels of linguistic description, and by borrowing some of Louis T. Milic's methods of quantitative-structural description of Jonathan Swift's style. The method of sampling, which was consistently used by Milic, likewise solved the first problem of deducing the common features of a given "population."

Thus applying the methods mainly of structural linguistics and elementary statistics, this study describes syntactic features of Whitman's poems in their unrevised form, that is, as they first appeared in the several editions. Traditional notation of syntax was also
used whenever there was need to integrate linguistic form and semantic content. Chapter I outlines the common patterns of syntax in Whitman's 1855 poems; Chapter II discusses the fixing of Whitman's habits of style in the 1856 poems; Chapter III compares the frequency of use of Whitman's basic syntactic patterns in sample poems representing the 1855, 1860, 1865, 1870 and 1881 poems; and Chapter IV contextualizes Whitman's structural frames in terms of the literary situations they create.

My working hypothesis is that Whitman was a conscious literary craftsman who explored and experimented with various language structures to create various literary effects; he exploited basic patterns of syntax as stylistic devices, and these patterns served as a convenient mold or framework for his thoughts. Clearly, Whitman's structural frames consisted of two main types, both of which appear to have been directed towards embracing a composite whole: first, there is what I have called the expanded sentence, which has, for its constituent word-groups or phrasal structures corresponding to the poetic line; second, there is the independent clause which usually forms a cumulative series. That these basic patterns of syntax functioned as stylistic devices is shown by his persistent use of them in his poems. Whitman's stylistic growth from
formal predication to semi-predicative structures as frame for his verses is then assessed as a development towards a pronounced nominal style.

This thesis proposes that Whitman's choice and manipulation of structural elements invariably create "process" effects in which the poet appears to perceive meaning only in the act of naming things. Process, then, appears to be the distinguishing literary feature of Whitman's style. As discussed in this thesis, process is synonymous to action, perception, and ascription. Action and perception are the functions of transitive and intransitive verbs; ascription—the assigning of attributes—is in effect a nominalized form of communication and is signalled by the verb be in equational clauses. Semantically, ascription involves equation or identification. By and large, finite verbs lead to the proliferation of concrete nouns and nominals in the series of clause structures that prevailed in Whitman's early poems. The result is a series of poems "in process." Because the non-finite participles modifying noun heads in nominalized structures of the later poems have the full force of verbs, the participles, likewise, shape the process. The inclusiveness and cumulative nature of Whitman's series further enhance the effect of process.
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INTRODUCTION

Recent studies on Whitman's literary use of language no longer denounce it as being crude and inartistic as Whitman's contemporaries did. On the contrary, a majority of Whitman's critics now recognize him as a skilled literary craftsman who thoroughly planned and organized his materials and exploited the infinite artistic possibilities of the English language. In the main these studies have concentrated on Whitman's rhythmic devices, his exploitation of idiom, his imagery, and the general structural principles underlying *Leaves of Grass*.

Outlining the artistic techniques allegedly perfected by Whitman in 1856 in the poem "Spontaneous Me," Harry R. Warfel proclaims Whitman a creator of new art forms in the impressionist tradition. Warfel attributes this literary achievement to Whitman's skillful handling of syntax, sounds and imagery which are interwoven into a single composition attaining full evocative value. While he gives a clear insight into Whitman's poetic techniques, Warfel does not go beyond a few terse observations on Whitman's proficiency in forming new concepts by word combination, the variety of his word-group constructions, and his "pictorial method in verbal art."

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1Harry R. Warfel, "Whitman's Structural Principles in 'Spontaneous Me,'" *College English*, XVIII (1957), 190-95.
Also defending Whitman's sense of form was Arthur Briggs who, a few years earlier, briefly discussed Whitman's use of parallelism, his "caesuric emphasis" achieved by the method of lining where every line is a complete unit, and his oratorical enthusiasm. Observing Whitman's fondness for the more emphatic and spritely trochaic rhythm, Briggs pointed out that Whitman enhanced rhythm in poetry by freeing it from set patterns. Briggs stressed that Whitman's style cannot be attributed to only one of these elements but to a combination of them. Like Warfel, however, Briggs' general statements on Whitman's poetic techniques need a lot of qualification and substantiating detail.

Too often in referring to the aesthetic effects of his style, Whitman's literary critics merely relied on the general terms "catalogues" and "litanies" or "recitatives" which seem to oversimplify the distinguishing features of Whitman's style. Whitman's catalogue techniques have been commonly interpreted more as technical flaws in his poetic composition rather than as generating forces. A number of Whitman's literary critics objected to his annoying mannerism of monotonous repetition, notably, the "useless 'I's' which come after coordinating conjunctions as well as the numerous 'I swear' which in fact added nothing."


Frederik Schyberg, who, in 1933 made a valuable study in Danish of *Leaves of Grass* from the first to the eighth edition, considered Whitman's catalogues and litanies in "Song of Myself" as defects of the poem. Schyberg specifically objected to the "long reiterations in which Whitman did not succeed in animating his phrases, so that they are no more than cold uninspired prose .... "4

Schyberg listed other defects in Whitman's craft such as the basic tendency of his themes in the catalogue passages "to flit far and wide and often seem to desert the original theme completely," and Whitman's habit of inserting "melodramatic anecdotes and particularly the snapshots of American History .... "5 In a very perceptive reading of Whitman's "Out of the Cradle Endlessly Rocking," Leo Spitzer preferred to call Whitman's catalogues "chaotic enumeration," the device consisting of "lumping together things spiritual and physical, as the raw material of our rich, but unordered modern civilization which is made to resemble an oriental bazaar."6 Subjective responses to style such as these, although they do not often pinpoint the actual features


5 Schyberg, p. 98.

of the style, nevertheless provide useful clues as to where to look for its distinguishing features.

The generality and oversimplification by which Whitman's literary critics have regarded the aesthetic values of his style warrant a more extensive description of his literary language. Often the explanation of Whitman's handling of syntax is partial, applied to only one or two of his poems, not to the entire style of *Leaves of Grass*. This leaves out the possibility of any modification that Whitman's style may have undergone in the process of the enlargement of *Leaves of Grass*. An objective re-assessment of Whitman's style such as a linguistic notation of the prevailing structural patterns of his poems would, perhaps, clarify Whitman's status as a literary artist. A detailed linguistic description of his stylistic trademarks, the catalogues and litanies, could thus serve as a starting point for unraveling his less obvious stylistic traits. Except in terms of his various revisions of the poems of the successive editions of *Leaves of Grass* undertaken earlier by Oscar Lovell Triggs, Whitman's characteristic use of syntax and its development has not yet been examined in detail.

Taking the basic assumption of recent studies on Whitman's craft that he was a conscious artist, this thesis proposes to clarify Whitman's stylistic traits by means of a linguistic description of a narrow aspect of his style: his manipulation of syntax. This is no effort to defend Whitman's style by strength of personal preference, but an attempt to prove, by using verifiable evidence, that Whitman sought to create various literary effects by means of basic patterns of syntax as stylistic devices. These he repeatedly used in his writing, and because they attained functional use as stylistic devices, they served as rules that Whitman followed in the composition of his poems. By and large, his choice and manipulation of structural elements invariably results in process, an effect which seems to be the main distinguishing literary feature of Whitman's style.

No doubt, some of the observations presented in this thesis have already been noted and remarked before, but to my knowledge, this particular approach to the language of Whitman's poems which uses the methods and procedures of linguistic science has not yet been undertaken. In taking a new look at Whitman's literary style this inquiry, then, proposes to itemize the linguistic structures of his poems and then pursue afterwards the literary ramifications of syntax. It is my belief that a factual, even rudimentary description of syntax could eventually lead to a clearer
view of process in Whitman's poetry. Prosodic techniques, except phonological features that are bound to the discussion of syntax, imagery, and metaphor are beyond the scope of this investigation.

In this reconsideration of Whitman's style, I shall regard the composition of poems incorporated in *Leaves of Grass* from 1855 to 1860, Whitman's most prolific period, as "a language experiment." This assumption derives from the previous views on Whitman's literary technique expounded by F. O. Matthiessen and Charles Fiedelson, Jr., and is thus mainly an attempt to extend and specify this conception of Whitman's poetry being the product of verbal exploration. Not only did Whitman exploit the vocabulary of his time including French and Spanish loan-words; he also explored, for literary purposes, the vast potential inherent in the structure and constituency of basic patterns of syntax.

As this study endeavours to show, in Whitman's early poems the development of meaning depended to a large extent on the linguistic operations of substitution, multiplication, and combination of lexical items. These were fully explored in the use of fixed structural frames which appear to have facilitated composition. This experimentation with poetic form tends to imply that Whitman's early poems are not so much the result of inspiration as they are the products of his capacity for manipulating words and structures.
In any attempt at investigating style, the preliminary need to define just what exactly one means by style becomes a particularly difficult task. In the first place, it involves taking sides in the present-day rivalry between the literary critic's subjective evaluation of style based on literary effects, and the linguistic analyst's objective description of language sets and structures which claims to have nothing to do with extralinguistic matters such as literary content. In order to avoid the needless preference for one type of approach to the total exclusion of the other, I would like to assume instead that the two opposing factions are actually complementary in the sense that an objective interpretation of literary style is possible only when based on the findings of a thorough investigation of the linguistic features of a given text. This is to say that a linguistic approach to style is justified by the precision it is capable of achieving in describing stylistic features. Furthermore, the rigorous treatment of linguistic features often lays bare aspects of a writer's style that are likely to be overlooked in a purely subjective approach. This is also, in a way, to concede that dissecting a writer's characteristic use of language becomes relevant only when serving to clarify his particular ways of conveying literary meaning, and that a consideration of his style also entails an assessment of the cogency of his speech act.
My conception of style, as applied to literature, is that it is the writer's individual mode of expression comprised of collective language features that are responsible for developing a nucleus of thought. This is a basic modification of one of the traditional ways of defining style to which Nils Eric Enkvist objects, namely, as "a shell surrounding a pre-existing core of thought." Applied to Whitman in particular, style does not necessarily imply "addition" to an already formed thought, but connotes instead an organic growth and evolution of the original thought nucleus, even depicting, as Schyberg noted, a radical divergence from the germinal idea. Linguistic form is inseparable from poetic content in the sense that it is the language process itself which shapes and expands the nucleus of thought.

Included in my modification of this approach to style are two basic assumptions. First, that instead of being a deviation from the norm, style is an individualized version of a common language tendency in a given time and place. A writer's style is the product of all the different language factors converging in a given style period, but, as the writer uses language to create an art object, he takes liberties with the language medium to serve his artistic needs. Whereas a writer conforms to the norm

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in the sense that he cannot use an entirely private linguistic code in communicating his thoughts but has to employ the linguistic constants shared by the community, he nevertheless exercises relative freedom in his choice and manipulation of structural elements—he experiments with form and exploits the artistic possibilities of language within the accepted norm. This interaction between the linguistic constant and the individual tendency is clarified by Edward Stankiewicz:

These remarks on meter and rhythm would seem to suggest that the creative initiative of the poet is highly restricted and, as far as verse is concerned, there is very little room for artistic originality. But such a conclusion would be correct only if by originality we understood freedom from norms. Originality is, however, most clearly achieved within the framework of regularity and of limitations .... Every poem is an autonomous unit of higher organization which is based on a set of generally observed norms, but which also admits areas of relative freedom. Within the areas of freedom, we can, further, discern certain tendencies which are more or less observed and are therefore statistically regulated. The relationships between the constants and tendencies is never absolute but is in a state of dynamic tension, which may historically result in a series of structural transformations.

Second, that as an individualized mode of expression, style then is definable in terms of partiality to certain ways of patterning on all levels: phonological, syntactic, semantic. To take one particular approach to the problem,

style is clearly appreciable in the prevalent patterns of syntax a writer uses, and this partiality or stylistic leaning can easily be verified quantitatively.

Using elementary statistical methods of deducing the main features of a given population by sampling, this study of Whitman's style sought to establish relative proportions and frequency distribution of linguistic form in Whitman's poems in the various periods. Louis T. Milic's discussion of Jonathan Swift's style in A Quantitative Approach to the Style of Jonathan Swift (1967), served as model to this investigation of Whitman's style, although my application of quantitative measures of description was reduced to the simplest. Limited, however, by the manual notation of features of syntax, the data compiled here are perhaps nothing more than rough estimates of the frequency of use of linguistic patterns in Whitman's poems. Undoubtedly, an electronic computer could make a more exact frequency count. It is my contention, however, that even with the possibility of error in perception that goes with a manual notation of this sort, the main proportions and dominant types of structures observed here would still throw some light on Whitman's main stylistic tendencies. That Whitman exploited basic clause and word-group structures as frames for his verses is discussed extensively in the following chapters.
In order to trace their development in use, this study concentrates on the features of the 1855 poems that persisted in the new poems of subsequent editions of *Leaves of Grass*. The editions used then present the new poems in their first unrevised forms: the 1855, 1856, and 1860 editions of *Leaves of Grass*, and the 1865-66 *Drum-Taps* and *Sequel to Drum-Taps*, all in facsimile edition; the 1870 *Passage to India* supplement to the 1871 edition of *Leaves of Grass*, *Two Rivulets* (1876), which contains the new poems of 1876, and the 1881 edition of *Leaves of Grass*. My choice of editions is, hence, based on an attempt to follow the inception of the poems.

Chapter I outlines the main features of syntax in the twelve untitled poems contained in Whitman's first edition of *Leaves of Grass*. Whitman's stylistic predisposition to list, or to multiply his meanings, more commonly known as seriation, is described in terms of the usual structural form of his stanzas. The regularity of occurrence of constituent word-groups and clause structures within the stanza unit establishes Whitman's structural patterns. The combination of syntactic elements within these structural frames, which leads to various rhythmic effects, and the regularity in which they occurred were also briefly pursued.
Chapter II traces the increase in use of fixed grammatical structures as frame for the new poems of the 1856 edition. Whitman's reliance on structural frames is shown in the prevailing syntactic patterns of the twenty new poems added to the original collection of 1855. His manipulation of syntax is seen to be carried out in both the multiplication of sentence parts and in the substitution and combination of lexical items within the basic frames.

Using the 1855 "Song of Myself" as control poem on which to plot developments in Whitman's use of linguistic form throughout the successive periods of Leaves of Grass, Chapter III compares the frequency of occurrence of Whitman's common linguistic frames and tests the stability of his structural choices. Sample poems representing the editions of 1855, 1860, 1865, 1869-70 and 1881 were subjected to two levels of structural analysis: the basic unit of syntax, that is, the word-group and clause structures, moving on to the isolated word-class. The resulting data depict a gradual progress towards a pronounced nominal style which could be clearly seen in the shift from predicative to non-predicative forms as structure for the verse line.

In Chapter IV the contextual uses of Whitman's structural patterns, that is, the general literary and semantic effects they create are explored. The discussion
of the situational effects of syntax was geared mainly to my contention that Whitman exploited basic patterns of syntax as stylistic devices for his poems. Whitman's structural complexes consistently depict process in the form of concerted activity and multiple occurrence.

"Process" is here construed in Feidelson's terms as the "endless becoming of reality" which stresses the regenerative function of language: "A poem, therefore, instead of referring to a completed act of perception, constitutes the act itself, both in the author and in the reader; instead of describing reality, a poem is a realization."\(^1^0\) Interestingly, this view of "process" by a literary critic corresponds to a linguist's conception of "process": M. A. K. Halliday\(^1^1\) uses the term to refer to action (which includes perception), and attribution designated by the verb.\(^1^2\) As the main feature of Whitman's style, "process" can be traced linguistically to his use of coordinate predication in the poems of 1855 to 1865, and in the nominalized compound structures of his later poems. In spite of the apparent shift from finite to non-finite form of depict-

\(^1^0\) Charles Feidelson, Jr., Symbolism and American Literature (The University of Chicago Press, 1953), p. 18.


\(^1^2\) Halliday, p. 13.
ing process, Whitman's style retained its early proclivity towards coordination.

Exploration and parcelling as modes of verifying experience appear to be the underlying motives behind the coordinate language structures. Such a zeal for particularizing often suggests tentativeness, and experimentation with language.

The field of stylistics being relatively new, the dearth of linguistically oriented studies on a style to serve as models, other than purely theoretical treatises, was one of the problems which this approach to the language of Whitman's poems has had to overcome. It is also realized that within the limited time involved in the preparation of a master's thesis, one can only unearth materials on which to base some observations, especially if it is on a complicated subject such as literary style. Before any final synthesis of Whitman's style can be made, more exhaustive investigation entailing full-scale account of Whitman's poetic output included in the various editions of *Leaves of Grass* and elsewhere have to be undertaken, faster methods of collecting and assessing data have to be employed, and more specialized means of describing linguistic form have to be developed. The use of a computer could easily solve the problem of compiling data in a more accurate and faster way. If
such a study is eventually carried out, it would be necessary that the compilation of linguistic facts include not only Whitman's favorite types of words and structures and their development in use, but also his common collocational sets; that is, the restrictive groupings into which his key words fall. Indeed, the study of lexis, which is beyond the province of this present investigation, seems to offer a fertile ground for the stylistic analysis of Whitman's poems, particularly since Whitman's prevalent use of coordinate structures makes prominent the tendency of key words to form semantic fields.
CHAPTER I
STRUCTURAL PATTERNS IN WHITMAN'S 1855 POEMS

In his early poems Whitman exploited the device of simple structural frames forming regular patterns. These structural frames serve as markers of his style. Whitman's predisposition to use simple patterns of syntax as structural frames for his verses became relatively fixed in subsequent editions of _Leaves of Grass_ with corresponding increase of certain types of frames in each period. Invariably, the linguistic process involved in the use of such structural frames underlines the shaping function of language in the sense that the patterning of linguistic form intensifies, augments, and delineates meaning. In the patterning of linguistic form is thus revealed the stylistic bent of a writer.

In Whitman's poetry, the tendency to pattern remained fixed, but the syntactic components that form the patterns

1 Louis T. Milic, in _A Quantitative Approach to the Style of Jonathan Swift_ (Paris: The Hague, 1967), p. 17, makes a veritable observation on a writer's style which fittingly applies to Whitman: "During his period of apprenticeship, a writer develops a certain variety of structures, strictly his own, which he continues to use and re-use with scarcely any change during the period of his mature writing. It is like his handwriting, unmistakably his, but almost beyond his power to modify to any significant extent. In his grammar lies the key to his style, provided the proper categories for investigation can be developed."
were modified. This modification can be seen in the later 1865 to 1881 poems in the gradual increase of patterned word-groups as basic structure for the verse line compared to the prevalence of patterned clausal structures in the 1855 to 1863 poems. The gradual shift from clausal to phrasal patterning significantly marks the growth of forms of finite verb suppression, tracing the development of a pronounced nominal style. Although there is gradual divergence from clausal structures that are in the main contextually related to process, progressive movement and activity is maintained within the complex structure of nominalized constructions that increased in Whitman's later poems.

The immediate purpose of this chapter is to outline the underlying structures that characterized Whitman's poetic language in the first edition of *Leaves of Grass*. This brief description of linguistic form will then serve as the basis for characterizing the developments of structural patterns in Whitman's poetry over a period of twenty-six years, that is, from 1855 to 1881, with particular emphasis on the 1855 to the 1860 editions of *Leaves of Grass*. These editions contain the bulk of his poems. Although there is ample evidence that the growth of Whitman's style is more significant in his use of metaphor and prosodic technique, this investigation will cover only
a narrow aspect of his style, that of syntax and some of its semantic and literary implications. The literary situations created by Whitman's syntactic patterns will be considered in a later section of this study.

A great number of Whitman's early poems exhibit a seemingly endless proliferation of details in the so-called litanies and catalogues in which the repetition and juxtaposition of language elements build up a cumulative effect. In the enumerative series, Whitman seems to have been motivated by a desire to verify the reality of his subject by exploring its various forms. It is a strategy which W. K. Wimsatt, writing in another context, has termed "multiplication."² The device enabled Whitman to expand his meanings and enforce his affirmations, at the same time allowing him to continue to question, test and explore the ideas he was dealing with, expressed in the arguments and searchings preceding his conclusive discoveries.

It is in connection with his presentation of these multiple details that Whitman made use of fixed structural

²W. K. Wimsatt, The Prose Style of Samuel Johnson (New Haven, 1941), p. 36. Wimsatt explains this idea in terms of affirmation and negation:

By multiplication a writer enforces what he means or what he affirms. By every affirmation, however, something incompatible is implicitly denied; and what is denied, or what it would be relevant to deny explicitly, varies with what is relevant to affirm. Each thing is all that it is in virtue of not being many other things, but it is what it is in each respect in virtue of not being some other particular thing.
frames. Repeated markers of negation such as, "It is not," "I am not," or merely, "nor"; coordinate conjunctions like "and" and "or," and even the frequently repeated adverbs "where" and "when," while serving structurally as binders also mark the growth of a thought nucleus.

The use of structural frames and the process of multiplying details which they afford, are Whitman's chief means of developing poetic statement. The process might be thought of as testing of concepts by naming.

The basic starting point of Whitman's poetic compositions, then, might be seen as particular fragments of thought presented in forms ranging from phrases and clauses to elliptical sentences. In the catalogues where the fragments undergo tremendous growth by the associational process involved, Whitman seems to be exploring a phenomenal vastness, and in the litanies where primary concepts are delineated and specified through a process of rejecting or accepting associated ideas, he is able to reveal his shifting attitudes towards the objects of his poetic vision. Both the catalogues and the litanies are basic to Whitman's compositional technique and as such, they may be taken as his stylistic trademark.

The enumerative style of Whitman characterized by structural multiplication involves two general formal types: one utilizing word or word-group repetition within
the fixed grammatical structure,

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

("Song of Myself". Leaves of Grass, 1855.25)³

the other involving multiplication of sentence or
paragraph elements:

I take part .... I see and hear the whole,
The cries and curses and roar .... the plaudits for
well aimed shots,
The ambulanza slowly passing and trailing its red
drip,
Workmen searching after damages and to make
indispensable repairs,
The fall of grenades through the rent roof ....
the fanshaped explosion,
The whizz of limbs heads stone wood and iron high
in the air.

("Song of Myself". LG 1855.40)

The first example evidently contains a fixed simple
attributive sentence following a Subject--Linking Verb
--Subjective Complement series, with the Subjective
Complement as the only variable item. The second example,
structured as a Subject--Transitive Verb--Direct Object(s)

³Walt Whitman, Leaves of Grass (Brooklyn, New York,
1855), Facsimile edition produced by University Microfilms
Ann Arbor, Michigan, 1967. All references to the 1855
poems will be made to this edition hereafter referred to
as LG 1855. Consecutive editions of Leaves of Grass will
likewise be abbreviated. The 1881 titles of the poems,
which were untitled in 1855, are used here to facilitate
their identification.
pattern displays the specification of the direct objects of the verbs "see" and "hear," namely, the collective noun "whole." As we can see, the direct object "whole" is rendered concretely in the successive lines by enumerating its constituent parts. It is obvious too that the difference between the two examples lies mainly in the use of grammatical structures which may or may not involve word or phrase repetition. In other words, Whitman's litanies take the substitution process in the fixed frame for each item in turn, as a method of expansion, whereas the catalogues directly multiply items in a particular sentence or paragraph element. Word-repetition and the use of the grammatically fixed frame overlap because they both involve the principle of repetition, a fact which sometimes makes it difficult to detect whether only one device is operating in the catalogues and litanies or both. Consequently, it is rather impractical to place a demarcation line between these two as mutually exclusive poetic devices because they actually belong to one major set of stylistic features, varying in form only according to whether repetition occurs at the level of grammar alone or in both levels of grammar and lexis.

The grammatically fixed verse line may first be described in terms of whether or not it is a component of an expanded sentence, usually marked at the beginning or end of a stanza by a statement of synthesis, or whether
it is by itself an independent utterance forming part of a larger structural complex. Thus, there are in Whitman's early poems two types of lists used as structural frames: (a) lists forming an expanded sentence, the integral unit is the verse paragraph or stanza, not the verse line, and, (b) plain lists. In more familiar grammatical terms, single words and word-groups comprise verse lines that form an expanded type of sentence, while independent clauses forming a series constitute the plain list. The number of lines in each of these lists is unrestricted in the 1855 poems; an expanded sentence list may contain several hundred parallel dependent elements embedded in a main sentence. Likewise, a plain list of independent clauses may carry from one to over a hundred, a single line of verse may contain up to four independent clauses. As can be expected, there is great discrepancy between the number of words contained in the first type of sentence and in the second: an expanded sentence may carry well over a hundred words, while the constituent sentences in a plain list may contain the usual number of words in ordinary discourse.

The first type of enumerative list is typically composed of nominals used frequently as the multiple subjects or direct objects of the verb in an expanded sentence construction. There are two common structural frames enclosing the lists of nominals. One form involves the specification of either the subject or the direct object
of the verb in a preceding topic sentence by apposition:

Trippers and askers surround me,
People I meet .... the effect upon me of my early
life .... of the ward and city I live in ....
of the nation,
The latest news .... discoveries, inventions,
societies .... authors old and new,
My dinner, dress, associates, looks, business,
compliments, dues,
The sickness of one of my folks--or of myself ....
or ill-doings .... or loss or lack of money
.... or depressions or exaltations,
They come to me days and nights and go from me again,
But they are not the Me Myself.

("Song of Myself".LG 1855.15)

Another type involves the antepositioning of either the
subjects or objects or a main sentence:

The homeward bound and the outward bound,
The beautiful lost swimmer, the ennuyee, the onanist,
the female that loves unrequited, the moneymaker,
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 chosen and the
nominee that has failed,

I swear they are averaged now .... one is no better
than the other,
The night and sleep have likened them and restored
them.

("The Sleepers".LG 1855.75)

Occasionally, however, the nominal list is merely a
string, not integrated into a sentence, and in this
manner assumes a form of ellipsis.
The constituent nominal groups may feature any of the following order of elements, indicating condensation of larger complexes that go into whole sentences, namely, subjects and the qualities or state of action that are attributed to them: HQ (noun head followed by its qualifier), MH (modifier--noun head), MHQ (modifier--noun head--qualifier), and the single unqualified noun. The term modifier stands for any word or group of words that precede the head noun, and qualifier for the word or words that follow the head noun in a given series.4

In Whitman's nominal groups, qualifiers are often post-positioned genitives or attributive adjectives. These nominal forms are either used in combination as seen in the following passage,

\[
\begin{align*}
\text{The mother at home quietly placing the dishes} & \quad \text{on the supper table,} \\
\text{The mother with mild words} & \quad \text{... clean her cap and gown} \\
\text{... a wholesome odor falling off her person} & \quad \text{and clothes as she walks by;} \\
\text{The father, strong, self-sufficient, manly, mean,} & \quad \text{angered, unjust;} \\
\text{The blow, the quick loud words, the tight bargain,} & \quad \text{the crafty lure,}
\end{align*}
\]

The family usages, the language, the company, the furniture .... the yearning and swelling heart, 

Affection that will not be gainsayed .... the sense of what is real .... the thought if after all it should prove unreal, 

The doubts of daytime and the doubts of nighttime .... the curious whether and how, 

Whether that which appears so is so .... Or is it all flashes and specks? 

("There Was a Child Went Forth".LG 1855.91)

or used singly, thus outlining a structural pattern characterized by word-repetition:

Sea of stretched ground swells! Sea of breathing hard and convulsive breaths! Sea of the brine of life! Sea of unshovelled and always ready graves!

("Song of Myself".LG 1855.27)

It may be observed in this structural frame that variation of the post-positioned genitive marked by "of" constitutes the successive verse lines.

The semantic complexity of verse paragraphs structured in this manner is, hence, largely determined by the extent of compounding of the subject or objects of the main clause and the extent of modification or qualification of the head word. Pre-head or modifier items in Whitman's nominal constructions range from single to multiple attributive
adjectives, while post-head or qualifiers on the other hand may consist of a series of subordinate nominal constructions, as illustrated in the passage previously quoted. Typically, Whitman's nominal structures contain both modifier and qualifier groups.

Because of the exhaustiveness of this type of structural frame featuring the accumulation of nominal groups which at times occupy several pages, and because of the prevalent use of concrete nouns, this type of list attains stylistic prominence. It may be commented that the structure produces in the reader a form of involvement that could be described as a total commitment to the senses: the massive dosage of concrete details presented in rapid succession commands alertness in the reader.

The second type of expanded sentence component involves the use of adjectival and participial word-groups which, like the nominal groups, are enclosed in a main sentence, and nearly as frequently used in the 1855-56 poems as the lists of nouns and nominalizations. The following passage is an example of this type:

I do not despise you priests:
My faith is the greatest of faiths and the least of faiths,
Enclosing all worship ancient and modern, and all between ancient and modern,
Believing I shall come again upon the earth after five thousand years,

See for example the nominal lists on pages 61-63 (Poem 2 of the 1855 edition), and pages 116-119 ("Poem of Salutation"), and pages 177-179 ("Poem of the Body") of the 1856 edition.
Waiting responses from oracles .... honoring the gods .... saluting the sun,
Making fetish of the first rock or stump .... powowing with sticks in the circle of obis,
Helping the lama 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 shasta and vedas admirant .... minding the koran,
Walking the teokallis, spotted with gore from the stone and knife--beating the serpent-skin drum;
Accepting the gospels, accepting him that was crucified, knowing assuredly that he is divine,
To the mass kneeling--to the puritan's prayer rising--sitting patiently in a pew,
Ranting and frothing in my insane crisis--waiting dead-like till my spirit arouses me:
Looking forth on pavement and land, and outside of pavement and land,
Belonging to the winders of the circuit of circuits.

("Song of Myself".LG 1855.48)

In this structural form the adjectives are given prominence by their initial placement in the verse line which establishes them as pivotal points in the structure. Although there is an uninterrupted flow of the objects of the transformed verbs, the pattern suggests emphasis not on the goals or objects of perception but on the manner of action by which these goals are confronted.

The participial word-group is frequently combined in a series with adverbial clauses and prepositional word-groups. These types of enumerative constituents reinforce time and space dimension, and although rarely used as an exclusive group, they reflect Whitman's pantheistic outlook. In Whitman's style of writing whenever abstract subjects
are explored, they are usually set against an expansive background:

By the city's quadrangular houses .... in log-huts, or camping with lumbermen,  
Along the ruts of the turnpike .... along the dry gulch and rivulet bed,  
Hoeing my onion-patch, and rows of carrots and parsnips .... crossing savannas .... trailing in forests,  
Prospecting .... gold-digging .... girdling the trees of a new purchase,  
Scorched 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 the rock .... where the otter is feeding on fish,  
Over the growing sugar ..... over the cottonplant .... over the rice in its low moist field;  
Over the sharp-peaked farmhouse with its scalloped scum and slender shoots from the gutters;  
I tread day and night such roads.  

("Song of Myself".LG 1855.35-38)

Whitman's preference for adverbs of time and place, ("where" and "when"), and for prepositions which generally convey location and agency, ("in," "out," "with," "of," "from") marks a significant stylistic trait. As seen in the above quoted passage, again the antepositioned list headed by participles, adverbs and prepositions are concrete specifications of the modes of confronting and of the general object, "such roads," contained in the main clause placed at the end of the verse paragraph.  

In this regard, it is important to note that the
initial placement in the stanza unit of a whole series of nominal and modifier groups basically involves inversion of normal syntax. Described by Kruisinga as "a conscious archaicism found only in poetry," inversion of this type is a feature of Whitman's style that became relatively fixed in the new poems of the subsequent editions of Leaves of Grass. From 1855 to 1865, there is evident a steady use of inversion. This ranges from mere antepositioning of an extensive series of modifier groups and of direct objects of verbs in the 1855 to 1860 poems to more radical forms such as placement of the predicate verb before the subject in simple declarative statements in the 1865 poems. Thus placed, verbs tend to heighten the emotional impact of the situation being reported.

At this juncture, it is perhaps necessary to reiterate the usual structural forms the enumerative components take in the expanded sentence list. In Whitman's 1855 poems, three sentence elements usually interrupt the normal subject-predicate sequence: nominal groups functioning as subjects and complements, participial and adjectival groups, and adverbial and prepositional phrases functioning as adjuncts. The mode of interruption is unrestricted multiplication of these elements, frequently in an initial

position in the verse paragraph, or in progressive series within the larger structure of sentence, the expanded part of the sentence forming interlocking groups. One could say that both process of multiplication and initial placement of these items shape and proliferate meaning—the act of multiplication delineates the central idea and the front position of these in the verse line emphasizes the specific forms the key concept takes. Depending on the type of structural component, the interruption produces various effects, foremost of which is plenitude: reality is apprehended as a procession, and the reader's progress through the printed page is potentially identical with the actual perception of multitudinous things and events.

The other form of enumeration, the plain list, is usually comprised of independent utterances functioning as either simple statement or negation of fact, and questions. Vocatives and exclamatory expressions without verb heads may be included in this type of structural frame. The constituent items of the expanded sentence lists and plain lists are, however, not mutually exclusive but were usually combined in a single long series of enumerations. Structurally classifiable as "pre-sentences" based on their function in the verse paragraph, the constituent sentences are conjoined in a larger structure usually marked by a summary statement at the end of the stanza, or pursued in the next stanza.
According to the nature of the verb they contain, the simple statements of fact may be categorized into:

(a) sentences denoting activity\textsuperscript{7} using the finite form of the verb as illustrated in the following passage:

The pure contralto sings in the organloft,
The carpenter dresses his plank .... the tongue of his foreplane whistles its wild 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 whaleboat, lance and harpoon are ready,
The duck-shooter walks silent and cautious stretches,
The deacons are ordained with crossed hands at the altar,
The spinning-girl retreats and advances to the hum of the big wheel,
The farmer stops by the bars of a Sunday and looks at the oats and rye,

... 

And these and all tend inward to me, and I tend outward to them,
And such as it is to be of these more or less I am.

("Song of Myself". LG 1855.21-23)

\textsuperscript{7}M. A. K. Halliday in Grammar, Society and the Noun, an Inaugural Lecture delivered at University College, London, on November 24, 1966 (London: H. K. Lewis & Co., Ltd.), distinguished between two types of process described by the English verb: action which includes perception, and ascription, or what is generally known as attribution. Action is distinguished from ascription by the presence or absence of a goal, hence as directed or non-directed action. In place of the traditional dichotomy between transitive and intransitive verbs, there is only one kind of action depending on the number of participants involved. If only one is involved, his role is that of 'affected.' When there are two participants, one is 'causer' which is optional, and the other 'affected,' which is obligatory. Professor Halliday illustrates this theory by drawing an analogy between 'causer' and 'affected' respectively in terms of actor and goal in a directed or non-directed action. Process by ascription still involves cause and effect, but in this case only the actor or the 'affected' can acquire attributes. (pp. 12-22).
and (b) attributive or equational sentences consisting of the assigning of qualities to the subject:

This is the breath of laws and songs and behaviour, This is the tasteless water of souls .... this is the true sustenance, It is for the illiterate .... it is for the judges of the supreme court .... it is for the federal capitol and the state capitols, It is for the admirable communes of literary men and composers and singers and lecturers and engineers and savans, It is for the endless races of working people and farmers and seamen.

("Song of Myself".LG 1855.24)

While the first type can be suitably described as an action sentence, this second form may be called an ascription sentence. Ascription sentences usually form statements of negation, as seen in the quoted example, and either type could be in question form.

These two forms of simple sentences are perhaps the most significant stylistic features that underline process in Whitman's early poetry. Their dominance over any other type of structure in the 1855 poems is particularly revealing. Even a cursory survey of the relative frequency of the common forms of both types of list reveals that Whitman used more independent clauses than constituent phrases in 1855; the most prevalent enumerative component being the action and ascription types of sentences, followed only by the lists of adjectival and nominal word-groups. Based on lists containing not less than five items in succession,
a frequency count of the types of lists in the first untitled poem of the 1855 edition discloses fourteen action sentence lists and ten ascription sentence lists, compared to thirteen adjectival, ten nominal, and five adverbial and prepositional lists. This count, however, refers only to the frequency of occurrence of the lists in question and is not based on the exact number of enumerative items in each list. A more precise count will have to be based not on the number of lines in each list but on the number of constituent phrases and clauses. This implies that a verse line may carry more than one enumerative item. While it is tempting to classify Whitman's style at this period exclusively as "predicative" in the manner that Josephine Miles describes the preference for clausal over phrasal structures, it is also difficult to account for the abundance of phrasal structures that likewise depict movement.

In terms of the overall structure of the lists, it is clear that whereas the nominal, adjectival, and adverbial combined with prepositional word-group series are embedded in a main sentence usually suspended until the end of the stanza, the individual sentences, complete utterances in themselves, are merely combined in the larger stanza unit. The act of simple conjoining, particularly in the case of

action sentences, stresses the temporal progression and continuity of a whole range of events. Uncomplicated by diverse manner and order of presentation, the sentences form regular patterns that mark them as non-rank clause structures. On the other hand, it may be objected that these types of structures leave the establishment of relationships aside, as demonstrated in the lack of unifying elements other than the fixed structure.

Phonologically, even the dependent parts of expanded sentences are also complete utterances in the sense that they are marked by terminal juncture or pause indicating transition from one word-group to another. This presence of juncture, marked by comma, dash or semicolon, and the idiosyncratic use of "...." in 1855 brings out cadence; the directions for phrasing point to Whitman's consciousness of the aural aspect of poetry in composing his verses. What makes the individual lines relatively independent, as most Whitman critics have assumed, is the correspondence between obligatory terminal juncture and the end of the verse line. The regular segmentation of the stanza unit into its rhythmic groups, namely, the constituent clauses and phrases, makes for the difference between prose and poetic rhythm; the pause at the end of the verse line or after a constituent phrase establishes a "normal time-beat, against which the wide variety in the lines
can be measured and appreciated . . . " As to the completion of sentences in Whitman's poems, however, one has to consider these rhythmic groups as building blocks to the total stanza unit.

The various structural frames described thus far may or may not involve lexical repetition; the use of lexical constants normally results in the so-called litany.

Besides repetition which is based on similarity, the use of a fixed frame includes the process of combination which works on the principle of contrast. This is clearly shown in the juxtaposition of constant and variable elements in the substitution of grammatical units leading to expanded structures. A verse line in Whitman's litany can be reduced to a pattern of lexical constant (repeated word or word-group) combined with a series of variables (lexical variation of a grammatical element functioning within the larger context of the fixed frame). This


10The terms "constant" and "variable" are used here in very literal terms to mean fixed and varied in a given structural frame, as distinguished from the common use of these terms by linguists. Roger Fowler in "Linguistic Theory and the Study of Literature," Essays on Style and Language (London, 1966), defines "constant" as "the rules of the language which make styles and dialects within one language possible." "Variables" on the other hand refers to the choice every speaker of a given language has, for example, in regards to vocabulary and syntactic groupings (pp. 15-16). As I have stated, however, my use of these terms in this paper is limited to my descriptive purposes.
combination takes the form of varying sequences which may or may not correspond to normal syntax. The following diagram illustrates the relationship between lexical repetition and the fixed grammatical frame in the typical verse structure:

<table>
<thead>
<tr>
<th>Lexical Constant</th>
<th>Lexical Variable</th>
</tr>
</thead>
<tbody>
<tr>
<td>(word-repetition)</td>
<td>(word-substitution)</td>
</tr>
</tbody>
</table>

Grammatically fixed structure:

Word-group
- nominal
- adjectival/participial
- adverbial/prepositional

Clause
- Action/Ascription sentence
- Vocatives

The sequences formed by the constant and variables may be symbolized as CV, VC, CVC, and VCV. Or, simply, a repeated word or word-group may be positioned initially, (CV), at the end of the word-group or clause (VC), a whole phrase or clause may be retained except for a single variable item (CVC), or the reverse, a single item may be retained and both the preceding and following elements varied (VCV). The constant item or the repeated word in this case ranges from the head noun, predicate adjective, participle, adverb, preposition, and the simple first person pronoun—verb frame, to coordinate conjunctions. Variable elements depend on the type of structural
frame used. In the nominal groups, the most frequent variable items are the qualifiers and modifiers, in an action sentence the direct objects of the verb, and in an ascription sentence the subjective complements.

Although this method of describing the patterns of repetition in Whitman's early poems appears to be the same as Autrey Nell Wiley's categories of "epanaphora" and "epanalepsis"\textsuperscript{11} my main concern is the combination and substitution of elements and their contextual implications, a point not made by Miss Wiley.

The patterns VC and CVC serve primarily rhythmic purposes and also aid in the placement of emphasis. The first is usually related to the final placement of emphatic clauses in sentences:

\begin{quote}
I shall go with the rest,
We cannot be stopped at a given point \ldots that is no satisfaction,
To show us a good thing or a few things for a space of time—that is no satisfaction;
We must have the indestructible breed of the best, regardless of time.
\end{quote}

("To Think of Time." \textit{LG} 1855.69)

\textsuperscript{11} "Reiterative Devices in Leaves of Grass," \textit{American Literature} (May 1929), No. 2, pp. 161-170. Miss Wiley called attention to the "architectural significance" of two reiterative devices serving as prosodic links in Whitman's poems, namely, "epanaphora," which in introductions and conclusions unifies lines and serves as transitional link between verse paragraphs and also functions as "regulator of poetic form, increasing the possibilities of rhetorical emphasis"; and "epanalepsis," repetition of items within the line which contributes to "unity, symmetry and variety."
When occurring within the noun phrase, that is, VC as MH (modifier--head noun), the combination VC is used commonly in context with CV corresponding to a head noun--qualifier group (HQ), forming what is equivalent to grammatical chiasmus or inversion. In the following example the head noun "earth" is the obvious C and the various qualifiers make up the Vs:

(VC) Smile O voluptuous coolbreathed earth!
(CV) Earth of the slumbering and liquid trees!
(CV) Earth of departed sunset! Earth of the mountains misty-topt!
(CV) Earth of the vitreous pour of the full moon just tinged with the blue!
(CV) Earth of shine and dark mottling the tide of the river!
(CV) Earth of the limpid gray of clouds brighter and clearer for my sake!
(VC) Far-swooping eibowed earth! Rich apple-blossomed earth!
Smile, for your lover comes!

("Song of Myself".LG 1855.27)

The grammatical chiasmus may lead to a CV (HQ): VC (MH) sequence, which may ultimately result in a VCV as MHQ (modifier--head noun--qualifier) group, as in the following passage:

Sauntering the pavement or riding the country byroad here then are faces,
(HQ:CV) Faces of friendship, precision, caution, suavity, ideality,
(MH:VC) The spiritual prescient face, the always welcome benevolent face,
(MHQ:VCV) The face of the singing of music, the grand faces of natural lawyers and judges--broad at the backtop,
It is seen in this example that the head noun "face" as constant occupies three positions: initial, in a head noun -- qualifier group (CV), final, in a modifier--head noun order (VC), and medial, in a modifier--head noun--qualifier group (VCV); the arrangement of the various items in these sequences gives rise to alternating stress.

In a CVC pattern, the final constant may undergo diminution,

If they are not yours as much as mine they are nothing or next to nothing,
If they do not enclose everything they are 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.

("Song of Myself", LG 1855.24)

or the sequence may initiate chiasmus of a CV:VC type, involving the second constant item, the alternation of stress inherent in the syntax again creating syncopation:

I am he that walks with the tender growing night;
I call to the earth and sea half-held by the night.
Press close barebosomed night! Press close magnetic nourishing night!
It is clear that the various combinations of fixed and variable grammatical items also exploit various combinations of stress. The element of surprise accompany the use of syncopation which is a conscious rhythmic device breaking the monotony of syntactic patterns.

Undoubtedly, the rhythmic insistence of these patterns is what has drawn attention to the use of word-repetition in Whitman's poems. But the technique of building sentences around a basic beat, using as little structural material as possible, also underlines the progression of thoughts, depicting successive states in the expansion of the original thought nucleus. This can be seen in the contiguous relation of successive verses using repetition frames.

The CV pattern of anaphora, which is the most frequent type of repetition in Whitman's poetry, is used in various forms. In the expanded sentence lists, the initially repeated word is usually the head word in the group: noun heads mostly in a noun head—qualifier pattern, participles, prepositions and adverbs of time and place. In the series of clauses, the most common forms of anaphora are the subject—verb sequence with the complement and adverbial groups variable, the imperative form of the verb,
and various types of connectives. When repeated in consecutive lines, the first person indicative of simple action verbs marks dramatization of events.

Conjunctural devices linking sentences or phrases are often used as fixed items, the most common single word connectives used in the 1855 poems being the coordinate conjunctions "and," "or," "nor," and "not." Frequent forms of conjunctural phrases included "For me," "If you are," "If they are not," "It may be," "This is," and "As I." Of these connectives the coordinate conjunction "and" is the most prevalent. Its narrative value is clearly seen in its use as indicator of a continuous series of events in the list of independent clauses,

The runaway slave came to my house and stopped outside,
I heard his motions crackling the twigs of the woodpile,
Through the swung half-door of the kitchen I saw him limpsey and weak,
And went where he sat on a log, and led him in and assured him,
And brought water and filled a tub for his sweated body and bruised feet,
And gave him a room that entered from my own, and gave him some coarse clean clothes,
And remember putting plasters on the galls of his neck and ankles,

("Song of Myself". LG 1855.19)

Whitman's prevalent use of "and" is revealing in the light of a similar inclination to introduce a series of equal rank sentences only by the deictics "the" and
"a". It may be observed that coordination in these forms is of the simplest type.

In the ascription type of sentence, the repeated sentence part assumes a form of directive or pointer:

This is the breath of laws and songs and behaviour,
This is the tasteless water of souls .... this is the true sustenance,
It is for the illiterate .... it is for the judges of supreme court .... it is for the federal capitol and state capitols,
It is for the admirable communes of literary men and composers and singers and lecturers and engineers and savans,
It is for the endless races of working people and farmers and seamen.

("Song of Myself".LG 1855.24)

A similar construction in the 1856 poems is the use of vocatives to address even inanimate objects ("You flagged walks of the cities!/ You strong curbs at the edges!/ You ferries! You planks and posts of wharves!").

Occasionally, the repeated word may also be the predicate adjective in a sentence pattern involving syntactic inversion of the position of subject and predicate; the repeated word, on account of its strategic location, becomes a focal point generating other related concepts. The last poem in the first edition of Leaves of Grass, later entitled "Great Are the Myths" and subsequently excluded, is, in its entirety, composed in this form.

Whitman also favored the use of questions as fixed
Have you reckoned a thousand acres much? Have you reckoned the earth much?
Have you practiced so long to learn to read?
Have you felt so proud to get at the meaning of poems?

("Song of Myself", LG 1855:14)

In these types of structural patterns, a note of tentativeness results from the extensive series of statements, particularly those headed by coordinate conjunctions and the negative forms "It is not," and "nor." Like the expanded sentence lists, totality seems to be the main goal—the whole is capable of being realized only in terms of all its constituent parts, not just a few representative forms.

Whitman's methods of enumeration characterized by syntactic simplicity roughly correspond to the general structure of parallelism, a dominant feature of Hebrew poetry. A. S. Cook, in discussing the way parallelism operated in Hebrew poetry, illustrates three primary forms:

Thus synonymous:

Psalm Xv, 1: (a) Lord, who shall abide in thy tabernacle? (b) Who shall dwell in thy holy will?

Synthetic (succeeding line or lines supplementing or completing the first):

Psalm xiv, 2: (a) The Lord looked down from heaven upon the children of men, (b) to see if there were any that did understand, and seek God.

Antithetic:

Prov. x, 1: (a) A wise son maketh a glad father, (b) but a foolish son is the heaviness of his mother.

Besides these, there are variations, such as climactic parallelism, where an expression in the first line is repeated in one or more that follow:

Psalm xxiv, 8: (a) The Lord strong and mighty, (b) the Lord mighty in the battle.\(^\text{13}\)

Thus, a preliminary understanding of poetic statement in Whitman's poems can be attained by determining the relation of parallel members of a verse paragraph first to one another; that is, by determining whether the succeeding line is synonymous or supplementary to the previous line, or whether it is a negation or qualification of the first. Whitman's modification of parallelism centers on his extensive use of the "synonymous" and "climactic" types\(^\text{14}\) which may be seen in an abbreviated form in the short stanzas containing one to three lines.

\(^\text{13}\) Ibid., p. 34.

\(^\text{14}\) Gay Wilson, Allen, "Walt Whitman," American Prosody (New York: Octagon Books, 1966), pp. 217-242. In this chapter on Whitman's prosodic technique, Allen illustrated the use of these forms of parallelism in Leaves of Grass in an attempt to clarify some basic misconceptions about Whitman's alleged "new" prosodic theory which had popularly
In the twelve untitled poems of the first edition of Whitman's *Leaves of Grass*, the stanza varied from a single line to an indefinite length, the number of independent clauses forming verse paragraphs being unrestricted. A verse paragraph or stanza may contain from one to over a hundred clauses. Of the various lengths of verse paragraphs, however, the one to three-line type which usually contained from two to five clauses was prevalent, comprising seventy-one per cent of the total number of stanzas of the 1855 edition (464 out of 683 stanzas). Its constituent sentences form contrast by extraposition,

"To elaborate is no avail .... Learned and unlearned feel that it is so."

"Clear and sweet is my soul .... And clear and sweet is all that is not my soul."

or the second clause may complete the meaning of the

given him claim to being the precursor of free verse in America. In demonstrating that Whitman used strict rules of versification, Allen organized the principles of parallelism functioning in Whitman's poems, stressing its use as primarily rhythmic and concluded that of the four types of parallelism similar to those used in Old Testament poetry, the most extensively used by Whitman is the synonymous.

The functions of parallelism are briefly pursued by Allen in *Walt Whitman Handbook* (New York: Hendricks House, Inc., 1962), p. 397, as basic structure for the verse, as rhythmic devices, and as link between independent lines.
first:

"Come now I will not be tantalized .... you conceive too much of articulation."

This semantic interlinking of constituent clauses is made prominent by the regular placement of "...." to separate the clauses, closely approximating the half-line caesura of Anglo Saxon verse. The short stanzas are actually incomplete by themselves. They are usually fragments of a more inclusive series, although occasionally they introduce a topic, summarize the content of a preceding enumerative series, or serve as fitting climax to it.¹⁵

In the foregoing discussion I have endeavoured to outline, although admittedly to some extent oversimplified, the recurring structural patterns in Whitman's 1855 poems by isolating the typical structural elements of stanzas which I have described as verse paragraphs. The patterning of these structural units and the implication of the process of combination involved in their manipulation were also briefly considered. In discussing the structure of verse paragraphs, my basis for evaluating the function

¹⁵It may be conjectured that the one to three-line stanzas could have been the nucleus of the short single-stanza poems that comprised ninety-six, or seventy-seven per cent of the new poems incorporated in the 1860 edition and forty-seven or sixty-nine percent of the 1865-66 Drum-Taps and Sequel to Drum-Taps group.
of constituent groups is the sentence as a completed unit. That is, I have regarded the verses as either independent clauses forming a larger structural complex, or fragments of a sentence anticipating completion. As briefly pointed out in the discussion, these structural patterns create various literary effects.

At this stage in Whitman's literary development, the notable feature that distinguishes his poetic language from ordinary prose can be attributed syntactically to the regularity of structures in the form of fixed grammatical frames which frequently involved word-repetition. It may be pointed out that although Whitman extensively used prose forms, he handled them as poetic units; this can be seen in his treatment of them as constituents of a larger structural group. As previously noted, these regular syntactic groupings have considerable effect phonologically in that they establish rhythm. The segmentation of utterances building up cadence is clearly signalled by four punctuation marks in the 1855 poems: comma, "....", dash, and semicolon.

In a sense, the abnormal effects of Whitman's use of prose forms in his early poetry point to his conscious shaping and extension of linguistic form to serve artistic purposes. Together with the constituent forms of the expanded sentence list, these highly patterned prose
structures establish design, the regularity of the constructions ensuring cohesion in the stanza unit. Based therefore on the most common stylistic feature of the 1855 poems, patterning of linguistic form virtually defines Whitman's poetic language in the first edition of *Leaves of Grass*. That these language patterns are meaningful inasmuch as they, as a cumulative group, effectively depict process and augment key ideas will be shown in a later section of this thesis.
CHAPTER II

STRUCTURAL AMPLIFICATION AND WORD-REPETITION

IN THE 1856 POEMS

The highly patterned nature of Whitman's early style that characterizes his 1855 poems is even more apparent in the handling of linguistic form of his 1856 poems. The widespread use of lexical repetition, particularly of the CV pattern, or anaphora, and the accompanying structural amplification portray Whitman as a skilled craftsman of words, adept in augmenting concepts by multiplying details, and competent in uniting into integral wholes diverse elements found only in the physical universe of particulars. It would seem that Whitman's style at this initial phase of his literary development was exploratory in tendency, a leaning that is reflected in the tone of one of his 1856 poems, "Poem of the Sayers of the Words of the Earth":

Say on, sayers of the earth!
Delve! mould! pile the substantial words of the earth!
Work on, age after age, nothing is to be lost,
It may have to wait long, but it will certainly come in use,
When the materials are all prepared, the architects shall appear,

The passage suggests Whitman's inclination during this early stage to exploit all possibilities of the printed
word as material for poetry.

The most prominent stylistic feature of Whitman's 1856 poems is thus the increase in syntactic manipulation; this conscious handling of linguistic form virtually establishes the fixing of Whitman's habits of style. That Whitman greatly relied on fixed grammatical structures as frames to generate his early poems is clearly seen in the common syntactic patterns of the twenty new poems added to the original collection of 1855. Furthermore, if regularization of stylistic features in these early poems was carried out prominently on the level of syntax, the patterning in the later poems starting with the 1860 group progressed to more obvious manipulation of word order. This was done primarily to achieve conventional prosodic effects.

As in the 1855 poems, the majority of the new poems demonstrate a proclivity to use one particular type of sentence element as fixed structure for the verse line. In general grammatical terms, this sentence element could be either an independent clause or a dependent word-group. In the preceding chapter, these sentence elements were described as members of an expanded sentence (nominal groups forming antepositioned or postpositioned subjects and appositives of the subject, or direct objects of a verb, adjectival or participial word-groups,
adverbial and prepositional groups), or of a plain list (nominalized structures which include vocatives and exclamatory clauses, action and ascription sentences used as simple declarative, imperative statements, or questions). Whereas the twelve poems of the first edition were relatively long poems consisting of at least five verse paragraphs, five of the twenty new poems consisted entirely of participial clauses, "Poem of the Heart of the Son of Manhattan Island" of questions, "Faith Poem" of ascription sentences, "Bunch Poem" of nominal word-groups, and "Poem of the Proposition of Nakedness" of exclamation sentences. A sixth poem, "Poem of Salutation," consisted largely of action sentences which made up twenty-two of its thirty-three verse paragraphs, in addition to lists of questions and nominal groups. All these point to the high degree of structural patterning in the 1856 poems of Whitman's Leaves of Grass.

Seventy-three per cent of the verse paragraphs that comprised Whitman's 1856 poems were highly patterned units, with fifty-four per cent exclusively structured as any one of the sub-types of the expanded sentence list or plain lists, and nineteen per cent forming a combination of the various structural groups. Against these, un-patterned stanzas formed only twenty-seven per cent.
It is clear that Whitman favored the use of action sentence in the plain lists, and nominal word-group in the expanded sentence lists. As previously noted, of the various forms of word-repetition anaphora is the most common. Although the percentage of use of the other types of structural frames appears at first to be minimal, it must be taken into consideration that a single highly patterned stanza unit may carry an unrestricted number of verses. For instance, in the five poems totally structured as a single syntactic group, a verse paragraph ranged from twelve to fifty-seven lines, not to mention the number of contained clauses in each line. The same is true of the other poems using a variety of structural frames.

Thus the process of linguistic multiplication, which relies heavily on the associational process, is characteristic of the creative output of this period. Starting with a basic structural frame, Whitman generated the details of a poem from fixed grammatical classes by way of a progressive series of substitution. A topic sentence or phrase is characteristically expanded into a long paragraph by varying a single structural component, as in the previously mentioned poems whose skeletal frame-

1Curiously enough, even the titles of the 1856 poems demonstrate the use of substitution in fixed structural frames, with practically all the twenty poems having titles that begin or end with the word "Poem."
work can be easily reconstructed by simply determining which are fixed and which are variable elements out of the language chaff. Even a mechanical notation of the structure of these poems eventually reveals the principles on which the associations are based. Frequently, the substituted items are equivalent to, or extensions of the replaced item, in which case they serve to particularize and augment the nucleus of meaning usually placed at the beginning of the verse paragraph. For example, in "Poem of Salutation," the major portion of the poem is composed of verses that carry out these syntactic patterns:

A. Action Sentence (Noun Phrase—Transitive Verb—Direct Object), which is equivalent to a Actor—Action—Goal pattern:

```
Actor ——— Action ——— Goal

"I"     "hear" "see" "am"     Direct Objects/Objective Complements of a global variety

Constant (Noun Phrase + Transitive Verb) Variable (Direct Objects/Objective Complements)
```

B. Vocatives as forms of Nominalized Sentences:

```
"You"       Nominal groups itemizing the various nationalities of the world, including inanimate objects

Constant Variable
```
In this poem the first catalogue passage lists the "inhabitants" of the world in the variable slot, whereas the successive coordinate groups deal with geography, the advances of modern science, and historic times and places. These diverse elements are amalgamated in the last two stanzas, demonstrating a motion to abstract the essential quality of the enumerated items and consolidate them into an integral whole. It may be noted that the synecdochic expansions are literal and concrete, not figurative.

Similarly, the structure of "Poem of Women" involves introduction of variable independent clauses by a repeated participial phrase, "unfolded only out of":

Unfolded only 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 superbest man of the earth,
Unfolded only out of the friendliest woman is to come the friendliest man,

.......

("Poem of Women".LG 1856.101)²

Functioning as specifiers of the subject "woman," the successive nominals, "the superbest woman of the earth,"

²Walt Whitman, Leaves of Grass (Brooklyn, New York, 1856), Facsimile Edition produced by University Microfilms, Ann Arbor, Michigan, 1967. All references to the 1856 poems are made to this edition.
"the friendliest woman," etc., are arranged in cumulative order.

In the same manner, "Faith Poem in its entirety is composed of a list of negations headed by the phrase, "I do not doubt," and so is "Poem of the Proposition of Nakedness," which is totally structured with the constant verb "Let" as marker of wishful evocation in fifty-seven verses. In the later poem, the repeated key word could be equated with malediction: "Let murderers, thieves, tyrants, bigots, unclean persons, offer new propositions!/ Let the old propositions be postponed!" It appears here that the evil wish could have been, to some extent, a normal consequence of the semantic potential of the constantly repeated word.

It becomes clear that from their use as devices chiefly intended for emphasis, word-repetition and substitution, besides direct multiplication of sentence parts, became the main structural techniques of the majority of Whitman's 1856 poems; the plain lists without lexical repetition becoming few in the new poems incorporated in the second edition of Leaves of Grass. One can then assume that Whitman's stylistic trend to expand a meaning nexus by multiplying details has found vital reinforcement in the use of word-repetition in fixed
grammatical structures. It can be noted in the substitutions that it is the process of juxtaposing structural elements that initiates the expansion of the meaning range of primary words, thus facilitating poetic composition which, at this stage, has become almost a mechanical "slot and filler" manner of writing.

Word-repetition was highly utilized even in a new feature of the 1956 poems, the use of word compounding as a method of creating details. "Poems of Singers and of the Words of Poems," which is similarly motivated as "Poem of the Sayers of the Words of the Earth" in an attempt to formulate a theory of words, demonstrates a deliberate form of word play. This consists of attaching curious attributes to the head word "singer":

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, a heart-singer, eye-singer, hymn-singer, law-singer, ear-singer, head-singer, sweet-singer, wise-singer, droll-singer, thrill-singer, sea-singer, wit-singer, echo-singer, parlor-singer, love-singer, passion-singer, mystic-singer, weeping-singer, fable-singer, item-singer, or something else.

("Poem of the Singers and of The Words of Poems".LG 1856.263)

It is plain that even in this type of word combination
Ellen F. Frey, Carolyn Wells, and Alfred F. Goldsmith
A Bibliography of Walt Whitman (Port Washington, New York; Kennikat Press, 1965)
the constant and variable concatenation of elements is employed. Also in "Bunch Poem" Whitman's euphemisms for the sexual organs and sex functions are expressed in the form of word compounding. Here, the CV pattern of the compound word is reversed in the following list of nominals into a VC sequence, again forming chiasmus:

Love-thoughts, love-juice, love-odor, love-yielding, love-climbers, and the climbing sap,
Arms and hands of love--lips of love--phallic thumb of love--breasts of love--bellies pressed 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 body of the earth,

("Bunch Poem".LG 1856.310)

Similar to word compounding, which makes use of the principle of combination, is the use of a fixed lexical item in various symbolic contexts. This method is illustrated by the word "shapes" as constant item in "Broad-Axe Poem," a composition which makes use for development of the original thought nucleus all the syntactic patterns featuring lexical and grammatical repetitions I have itemized so far. This included inversion of the normal subject--predicate series to facilitate the use of the predicate adjective as focal element, ("Welcome are all earth's lands, each for its kind"). Among the word-repetition patterns employed, the head noun--qualifier
group corresponding to a CV sequence, which appears to be contextually bound to nature and America, likewise carry out syntactic inversion ("Lands of iron! Lands of the make of the axe!", "Shape of America, shapes of centuries").

From being an attribute of the "broad-axe," (BROAD-AXE shapely, naked, wan".), the nucleus "shapes" undergoes augmentation by way of its various determinants. First as subject in the topic sentence, "The shapes arise!" used in six consecutive stanzas, it is associated with the constructive functions of the axe in building a nation and its opposite destructive uses, such as in the execution of criminals. In the next stanzas, which still evolve around "shapes" as focal item, the general article "the" is replaced by more specific ones, "their," "Her," "His," thus broadening the connotations of "Shapes" as it relates to the symbolic role of the axe, to the associations evoked by the building of a nation: the emergence of a national identity. In the last stanza, the reversal to the abstract, "The main shapes arise," synthesizes the meaning of the key word "shapes" in the context of the entire American nation. Again, the reversal in the combination of items forms stylistic chiasmus.

Among the necessary implications of this experimentation with the creative power of words are, a basic tendency to reactivate words by putting them in certain contexts, and a search for the precise word that contains
the full vitality of the germinal idea. Such contrastive devices are perhaps useful in tracing the actual meaning Whitman had for primary words in *Leaves of Grass*.3

3 It would be interesting to find out what a lexical method of investigation, similar to Newell Ford’s clarification of the uses of the word “truth” in Keats’s poetry (*The Prefigurative Imagination of Keats*, Hamden, Connecticut, 1966), would reveal on certain key words in Whitman’s poetry. Such a study based on the successive editions of *Leaves of Grass* would certainly be useful in the understanding of Whitman’s style and particularly relevant to the interpretation of his themes.
CHAPTER III
DISTRIBUTION OF COMMON LANGUAGE STRUCTURES
IN SUCCESSIVE PERIODS OF LEAVES OF GRASS

In order to secure precision in describing the structural features of Whitman's style in the process of its development, this chapter undertakes a detailed comparative analysis of linguistic form in both patterned sequences and isolated units of syntax in selected poems from various editions of Whitman's Leaves of Grass. The sample poems are spread over periods of approximately five years interval: 1855, 1860, 1865, and 1869, with a final group of samples representing the 1881 edition which contains Whitman's poems in their final form. The groupings are designed to approximate the style periods in Whitman's literary development.

Two levels of analysis are made of sample poems from each period, each involving frequency counts and establishing proportions of basic language structures.

Since all the counting was done manually, not by an electronic computer, it is admitted that there is possibility of error. Nevertheless, the possibility of error in perception can be readily offset by the marked preference for certain types of structures shown in the data compiled here, and any minor error in counting is believed not to affect the results in view of this prominent inclination to use certain types of structures over others.
The main goal here in using quantitative measures of description is to characterize the syntactic texture of each period in Whitman's stylistic growth by reference to the structures and types of words that prevailed in the representative samples.

It is realized, however, that the use of statistics in the study of literary style merely diagnoses the main linguistic choices in a given author's style, and that statistically dominant language structures have to be viewed in the light of the situations they create, or their "contextual uses." In this regard, contextualization of prevailing language structures is dealt with in Chapter IV.

Because of Whitman's habit of revising earlier poems and publishing them under a different title, and integrating parts of earlier poems into new ones in a subsequent edition of his poems, which make it difficult to pinpoint the specific traits of each period, random sampling, as commonly used in quantitative approaches to the characteristics of a given population, was not followed in this study. Instead, the samples are chosen on the basis of internal evidence of their dates of composition so as to avoid using as samples for current periods poems that

belong in a previous period. In order to establish relative uniformity of length in the samples for purposes of statistical consistency, the samples were drawn mainly on a 200-line basis, except for the final group which is shorter. In the case of long poems greatly exceeding this length, only the first 200 lines were considered, as in the 1855 and 1860 samples, since too great a disparity in the length of the samples could lead to irregularity in the distribution of language forms.

The first untitled poem of the 1855 edition, "Song of Myself," serves as the control poem from which variability of tendencies or deviation in the use of types of structures in successive periods was measured. The four other samples completing the set are: 1860: the first 200 lines of the "Calamus" group taken as a single work; 1865: "When Lilacs Last in the Dooryard Bloom'd," (208 lines); 1869: "Proud Music of the Storm" (164 lines). A group of short poems totalling 121 lines from the 1881 edition does not quite come up to the desired length, but because of the relative scarcity of poems, most of which were short ones, written during this later period the 121 lines seem to be an adequate length for sampling. The constituent poems forming this last sample group are : "As Consequent," "A Riddle Song," "The Sobbing of the Bells," and "As At Thy Portals Also
Death."

It is believed that sampling of this type, guided only by the date of inception of the poems and their relative length, is a fair measure of the stylistic features of the poems of the various periods, in so far as the standard proportions of linguistic forms and their percentage of use in the samples signify their probability of occurrence in the poems written during the same period. However, the possibility of chance which always accompanies any form of sampling is not discounted, and it is conceded that unless a complete study is made of all the new poems integrated in every edition of Leaves of Grass, the findings of this investigation remain somewhat hypothetical. An exhaustive treatment of all the poems, nevertheless, requires more efficient and faster means of collecting and classifying data than the manual method that was used here.

In these samples, it is evident that Whitman favored certain structural patterns which he repeatedly used in his writing. It is actually easy to identify Whitman's style by his favorite structures, for instance, his pronoun--verb patterns and his antepositioned modifier/substantive group--main clause patterns. It may be objected, however, that this preference for certain types of structural forms depends to a great extent on
the theme. For example, it may be pointed out that the 1855 sample "Song of Myself" contains numerous clausal structures and the 1869 "Proud Music of the Storm" so many nominal word-group constructions because such language forms are inherent in the topic under consideration. In order, therefore, to ensure the representativeness of the samples, their features of style were checked against those of other poems in the respective editions. In all instances, the samples were found to give a reliable cross-section of the stylistic features of the new poems integrated in each edition. Still, the findings of this thesis are tentative pending a more exhaustive treatment of the whole of Whitman's literary output.

The syntactic analysis done here proceeds from a description of broad categories of linguistic form to more delicate specifications of syntactic components: from groups of words that constitute phrases and clauses to isolated word-classes. Based on the assumption that the language of poetry, because of its emphasis on rhythm, regularly breaks its sentences into grammatical constructions that correspond to verse lines, and considering that phonological rhythm is established by the occurrence of stress and juncture in word-groups, it follows that in poetry, the usual syntactic form the poetic line takes

is phrasal, or a group of words closely approximating a phrasal construction. Only rarely does a verse line correspond to the complete sentence.\(^4\)

In order therefore to clarify the main tendency of Whitman's style in regards to the congruence between the unit of line and the unit of syntax, a preliminary investigation of the typical verse form involved a simple matter of plotting the ratio of clausal\(^5\) against word-group structures that correspond to verse divisions in the various sample poems, and determining the frequency of use of basic types of clauses based on the finite verbs in the structures. In each case, the prevailing type of clause and word-group is believed to be stylistically significant. The second analysis is designed to distinguish the syntactic texture of each period in terms of prevalent word-classes. It consists mainly of parsing, an analysis which, though admittedly tedious and somewhat elementary, proves to illuminate Whitman's word choices. This second analysis tests and verifies the results of the first; the most frequently used word-classes point to the changes and modifications in Whitman's style. If it can be proven that there is a significant decline of

\(^4\)Ibid.

\(^5\)Clausal structures are easily distinguished from word-group structures by the finite verb they contain.
finite verbs and a corresponding increase of the components of nominal and modifier groups, then a conclusion can be drawn relating to the shift in trend of Whitman's style structurally from prose forms to what is generally regarded as poetic forms. Depending on the type of constructions involved, such a change would imply a move from predication to modification as the dominant mode of developing the verse unit.

Clausal and Word-Group Structures

As discussed in the first section of this study, the prevalent use of prose sentences is a singular quality of Whitman's 1855 poems. Ranging from one to four in a single verse line, there were, for instance, two clauses to every constituent word-group in "Song of Myself," a ratio that is more than completely reversed in the final 1881 samples. One of the obvious implications of this shift from the first radical use of prose forms to more standard verse patterns is that Whitman tried more and more to be conventional in his poetic use of language. Not only is this apparent in his later preference for the word-group as structure for the verse line, but also in his use of rhyme, syllabic patterns, regular verse length and regular stanza form. However, what is perhaps more stylistically significant than the leaning shown toward standard practices in versification is what is
implied in the steady decline in Whitman's use of finite verbs, word forms that primarily depict action and process. Some inferences concerning Whitman's shift in world-view may be based on this evidence of a modification in style.

Before findings on the distribution and frequency of use of clauses and word-groups can be discussed, it is necessary to clarify first a basic factor concerning the integration of these structures in the verse line and to set up the distinction between the two basic types of frames. Although this has already been taken up in Chapter I in the discussion of types of enumerative constituents forming lists, a more specific description of their structures is needed here. A single verse line in Whitman's early poetry usually contained from one ("Rise after rise bow the phantoms behind me"), to several clauses: 

1. "The enormous masses of ice pass me, and I pass them .... the scenery is plain in all directions."; similarly, word-groups ranged from one ("The smoke of my own breath") to a series ("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"). In determining the ratio of clausal and word-group structures in the samples it is, therefore, important to take note of this irregularity in the number of contained items. Even if it is possible to determine at once the prevailing type of construction in each
sample by simply observing the verses in succession, an accurate judgement on the extent of use of constituent structures can only be arrived at by a complete inventory of all groupings contained in verse divisions.

In pointing out prevalent clause structures, the major categories of sentences comprising plain lists and forming structural patterns as described in Chapter I were extended to include sub-types. Depending on the kinds of verbs that serve as heads of constructions, the clauses were classified into three broad categories:

I. **Actor-Action** clause types (Active constructions),
II. **Goal-Action** type (Passive constructions), and
III. **Exclamatory** clause. **Action** clauses consist of **Transitive** ("I smell the white roses sweet scented and growing"), **Intransitive** ("I ascend to the foretruck"), and **Attributive** or **Equational** Clauses ("This is the tasteless water of souls").

The second category, which is derived from the transitive clause, involves a transposition of parts (Nida, p. 174), such that the "actor" becomes the "affected": it is generally marked by the use of the verb "be" in an auxiliary capacity ("The regatta is spread on the bay."). The third category consists of minor sentence types which do not contain verb heads, but are expressions

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6While the broad categories of **action** and **ascription** types of sentences are derived from M. A. K. Halliday's description of process verbs, the specifications of
that direct attention of or to the referent: exclamatory expressions without verb heads ("Span of youth!"), and vocatives, or expressions directing attention of the referent ("You sea!", O grass of graves!).

Word-group constructions, as used in this study, are sequences of words that correspond to the basic unit of syntax; a word-group, consisting of one to an indefinite number of words, functions as a grammatical unit and has the same rank as a single word. Thus the word-group, "The sound of the belched words of my voice" is equal in structural value to the single word "Echoes." The rhythmic importance of word-groups in poetry is seen in the fact that "they alone dictate the major junctures within which the cadences are felt to operate."7 Word-groups are bound by two kinds of juncture: optional internal close juncture (/), and obligatory internal and terminal close juncture (//), which occur only after words or groups of words that carry maximum stress.8 Serving as constituents of the expanded sentence type of stanza construction as nominal, modifier, verbal, conjunctional and prepositional units, a succession of word-groups in consecutive lines implies, in Whitman's style of writing, that the main clause is either placed ahead or after the series, as

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8 Ibid.

clause types are based on Eugene Nida's categories of major and minor sentence types in A Synopsis of English Syntax (University of Oklahoma Press, 1964).
previously described. Frequently, the end of the sentence marks the end of the stanza. The following expanded type of stanza from the 1855 sample illustrates this point:

They were the glory of the race of rangers, Matchless with a horse, a rifle, a song, a supper or a courtship, Large, turbulent, brave, handsome, generous, proud and affectionate, Bearded, sunburnt, dressed in the free costume of hunters, Not a single one over thirty years of age.

As shown in this sentence, Whitman's use of punctuation after word-groups is usually a reliable guide to the number of word-groups contained in the lines. Apparently intended to mark rhythmic groupings rather than grammatical emphases, the commas after word-groups correspond to both optional internal grammatical juncture, and terminal juncture, thus marking the phonological phrase. Of the fourteen word-groups in the sentence, excluding the subject—verb type which is subsumed in the clausal type of construction, eleven are modifier groups and three are nominal.

However, since this first-level analysis is concerned more with the development in the use of types of structures, detailed discussion of word-groups shall be taken up in a subsequent chapter of this thesis.

Out of 423 constructions corresponding to verse lines counted in the 1855 sample, 72.5 per cent were clauses,
and only 27.4 per cent were word-groups. The various types of clausal constructions were distributed as follows:

### TABLE I

**DISTRIBUTION AND FREQUENCY OF USE OF CLAUSE TYPES IN 200 LINES OF SAMPLE I**

<table>
<thead>
<tr>
<th>Clause Type</th>
<th>Percentage of Use</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Active</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Transitive</td>
<td>21.9</td>
<td>2</td>
</tr>
<tr>
<td>B. Intransitive</td>
<td>27.8</td>
<td>1</td>
</tr>
<tr>
<td>C. Equational</td>
<td>21.5</td>
<td>3</td>
</tr>
<tr>
<td>II. Passive</td>
<td>1.1</td>
<td>4</td>
</tr>
<tr>
<td>III. Exclamatory</td>
<td>.23</td>
<td>5</td>
</tr>
</tbody>
</table>

As the above table shows, active constructions formed 71.2 per cent of the total number of verbs used, distributed between transitive (21.9%), intransitive (27.8%), and equational (21.5%). These figures appear to establish Whitman's preference for active over passive constructions which comprised only 1.1 per cent of the structures. The minor clause type referred to as Exclamatory, although minimally used in the 1855 sample as shown here, may be seen to increase steadily in subsequent periods.

Clearly, it is the patterning of these constructions
that constitutes a distinct quality differentiating them from ordinary prose, the repetition of a fixed grammatical structure establishing cohesion in the stanza unit. Transitive constructions involving the first person singular present, and equational clauses in the third person singular present had the highest tendency to pattern: transitive types ranging from three to seven consecutively in a series, and equational clauses numbering from two to nine in a series. The regular alternation of transitive and intransitive types of constructions and its reverse pattern, a combination of intransitive and transitive were also common. Whitman's predisposition to naming and role playing is clearly defined in these patterns, particularly those involving the use of the first and third person singular form of the equational verb. Based on the distribution and frequency of use of verb types, it is then possible to infer the contextual uses of types of clause that prevailed in each period.

In contrast, there was relatively minimal use of word-group constructions that correspond to the line in the 1855 sample. Not counting the subordinate constructions in clauses contained in the same line as the main clause, the total percentage of use of word-groups amounted to only one third of the entire constructions. Most of these were nominal groups forming multiple subjects, objects, and complements of main clauses that were either
antepositioned or postpositioned in the stanza.

The 1860 sample retains the prevalence of clausal over word-group structures with an increase of transitive constructions and the exclamatory type of minor clause structure, but with a noticeable decline of equational clauses. Starting with the 1865 sample, however, a steady decline in the use of clausal structures gradually tilts the balance over to the word-group type of verse structure. A summary table of the distribution of clausal structures in the samples clearly shows this.

TABLE II

DISTRIBUTION OF CLAUSAL STRUCTURES IN THE PERIOD SAMPLES

<table>
<thead>
<tr>
<th>Clause Type</th>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. A. Transitive</td>
<td>21.9</td>
<td>25.1</td>
<td>17.8</td>
<td>16.</td>
<td>15.2</td>
</tr>
<tr>
<td>B. Intransitive</td>
<td>27.8</td>
<td>21.</td>
<td>10.7</td>
<td>7.2</td>
<td>6.</td>
</tr>
<tr>
<td>C. Equational</td>
<td>21.5</td>
<td>15.</td>
<td>3.1</td>
<td>1.7</td>
<td>.46</td>
</tr>
<tr>
<td>II. Passive</td>
<td>1.1</td>
<td>2.8</td>
<td>1.4</td>
<td>-</td>
<td>.46</td>
</tr>
<tr>
<td>III. Exclamatory</td>
<td>.23</td>
<td>2.8</td>
<td>5.8</td>
<td>5.7</td>
<td>7.8</td>
</tr>
</tbody>
</table>

Percentage of Clause

<table>
<thead>
<tr>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.5</td>
<td>67.</td>
<td>42.4</td>
<td>33.</td>
<td>30.</td>
</tr>
</tbody>
</table>

Percentage of Word-group

<table>
<thead>
<tr>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>27.4</td>
<td>32.9</td>
<td>58.5</td>
<td>67.</td>
<td>69.</td>
</tr>
</tbody>
</table>

Ratio of C/W

<table>
<thead>
<tr>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.5</td>
<td>2.0</td>
<td>.70</td>
<td>.50</td>
<td>.43</td>
</tr>
</tbody>
</table>
It may be noticed that while all major types of clause constructions diminished steadily in the samples, as verified in the declining ratio of clausal and word-group structures, the minor clause type which consists of exclamatory and vocatives gradually increased in use.

An individual comparison of each of the samples from the various periods with the control poem of 1855 tests the stability of the verb types and subsequently establishes Whitman's gradual preference for word-group over clausal as structure for the verse line. Except for the exclamatory type of clause which deviated from the control poem in the opposite direction, that is, in the form of increasing degree of use, all other clause types show a gradually marked difference from the control poem.

TABLE III
DIFFERENCE IN FREQUENCY DISTRIBUTION OF CLAUSAL STRUCTURES BETWEEN THE CONTROL POEM AND THE PERIOD SAMPLES

<table>
<thead>
<tr>
<th>Clause Type</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transitive</td>
<td>3.2</td>
<td>-4.1</td>
<td>-5.9</td>
<td>-6.7</td>
</tr>
<tr>
<td>Intransitive</td>
<td>-6.8</td>
<td>-16.3</td>
<td>-20.6</td>
<td>-21.8</td>
</tr>
<tr>
<td>Equational</td>
<td>-6.5</td>
<td>-18.4</td>
<td>-19.8</td>
<td>-21.4</td>
</tr>
<tr>
<td>Passive</td>
<td>1.7</td>
<td>.3</td>
<td>-</td>
<td>-.64</td>
</tr>
<tr>
<td>Exclamatory</td>
<td>2.57</td>
<td>5.57</td>
<td>5.47</td>
<td>7.50</td>
</tr>
</tbody>
</table>
The above table traces the direction of Whitman's use of clausal structures through the period samples in terms of difference in frequency of use and tentatively proves a gradual divergence from the original style of 1855. The increased difference of the samples from the control poem of 1855 marks the diminishing use of clausal structures.

A comparison of a stanza, randomly chosen from the 1855 edition with a single stanza poem written in 1881 appears to substantiate this finding:

1855:

Steady and long he struggles;
He is baffled and banged and bruised ... he holds out while his strength holds out,
The slapping eddies are spotted with his blood ... they bear him away ... they roll him and swing him and turn him:
His beautiful body is borne in the circling eddies ... it is continually bruised on the rocks,
Swiftly and out of sight is borne the brave corpse.

("The Sleepers".LG 1855.73)

1881:

The sobbing of the bells, the sudden death-news everywhere,
The slumberers rouse, the rapport of the people,
(Full well they know that message in the darkness,
Full well return, respond within their breasts,
their brains, the sad reverberations,)
The passionate toll and clang--city to city,
joining, sounding, passing,
Those heart-beats of a Nation in the night.

("The Sobbing of the Bells".LG 1881.378)

Whereas the 1855 sample contains nine clauses in five
lines, the 1881 sample has only three clauses in six lines. Still, it has to be pointed out that the two main types of structures for the poetic line are not mutually exclusive since word-groups work within the larger sentence unit as subordinate constructions.

With regards to sentence length, it would follow that in spite of the apparent shortening of poems in the later editions of *Leaves of Grass*, the unit of sentence would be longer in the later period, because of the apparent shift to word-group structures which comprise expanded sentences. This possibility, however, needs extensive comparison of representative samples, and since there is great disparity in the length of catalogue passages consisting of word-groups and ordinary enlarged sentences comprising the unit of stanza in the 1855 poems, it would be difficult to decide upon a reliable basis for measuring sentence length.

Setting aside considerations of the contextual uses of basic types of clauses and the implications of their decline in use, it is realized that from the strictly linguistic point of view, a simplified notation of types of verse structures that prevailed in the successive periods of *Leaves of Grass* does not yield more than a quick glance at the direction of Whitman's structural patterns and his gradual shift to the standard practice
in versification, notably the use of phrasal structure for the poetic line. A closer examination of linguistic details could, perhaps, lead to greater precision in describing the unique features of Whitman's style.

Word-Classes and Their Distribution in the Samples

This second analysis derives its techniques and procedures from Louis T. Milic's use of parsing which served as the basis for his linguistic description of Jonathan Swift's style. As previously mentioned, the main objective here is to determine the specific texture of Whitman's structural frames in terms of their most frequent component. In the process the findings of the first analysis will also be tested. It is believed that a more precise characterization of Whitman's style will result from a large scale count of all the structural elements that go into syntactic groups.

Milic's modification of Charles Fries' parts of speech was adapted in this study, except for five subclasses that could be easily integrated into other classes, and although the sample texts were analyzed according to number designation as Milic did, the data


on the distribution of word-classes were headed by their common grammatical names for purposes of simplicity of description.

Expanding Fries' four parts of speech into eight, and the fifteen types of function words into sixteen, Milic's categories appear to be more adequate for the description of literary style not because of the additional word-classes but due to the added criteria for classification. In Milic's system, function was not the only basis for classifying words into their grammatical types, as was the case in Fries; form and customary use were also considered. Thus parts of speech include verbals (3), and miscellaneous substantive expressions. His sixteen function words consist of nine types: (1) pronouns that serve in a nominal capacity ("we," "some"), but excluding relative pronouns, limiting adjectives and interrogatives which each comprise other types; (2) auxiliary verbs and forms of the verb "be"; (3) four sub-classes of modifiers that are not descriptive--limiting adjectives, prepositions modifying verbs ("look up"), intensifiers, and miscellaneous adverbs; (4) five kinds of connectives--coordinate and subordinate conjunctions, relatives, interrogatives and correlative conjunctions; (5) true prepositions; (6) expletives or "pattern markers" ("there," "it," "to"); (7) words appearing at the beginning of
sentences but having little grammatical relation to it ("Well"); (8) numerals, and (9) sentence connectors ("however").

Except for the types referred to as miscellaneous substantive expression, miscellaneous adverbs, correlative conjunctions and numerals, and sentence connectors which seem to overlap with other classes and could actually be subsumed under the main classes of noun, adverbs, coordinate conjunction, limiting adjective and adverb respectively, this analysis borrows Milic's categories. Forms of the verb "be" in equational clauses were, however, classified as finite verbs, in contrast to Milic's designation of this particular verb under auxiliary verbs.

It must be admitted that the process of labelling each word of the samples and then manually tabulating them under their respective classes is time consuming. Recourse to the computer, as Milic did, should have been made in the first place.

In an attempt, thus, to refine the oversimplifications of the preliminary analysis of main structures, a more rigorous account of linguistic form was made. Significantly, the findings of this second analysis throw light on the results of the first investigation; in the samples, the steady decline of finite verbs is prominent. This is matched conversely by a gradual increase of the

A Quantitative Approach, pp. 144-149.
elements of nominal and modifier groups. A summary table of the frequency of distribution of various word-classes in the sample poems presents this structural progress.

TABLE IV
FREQUENCY DISTRIBUTION OF WORD-CLASSES IN THE PERIOD SAMPLES

<table>
<thead>
<tr>
<th>Word-Class</th>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
<td>22.2</td>
<td>18.8</td>
<td>23.4</td>
<td>32.2</td>
<td>27.2</td>
</tr>
<tr>
<td>Verb</td>
<td>9.1</td>
<td>10.3</td>
<td>6.4</td>
<td>6.7</td>
<td>5.7</td>
</tr>
<tr>
<td>Desc. Adj.</td>
<td>9.6</td>
<td>7.</td>
<td>9.4</td>
<td>11.3</td>
<td>12.2</td>
</tr>
<tr>
<td>Adverb</td>
<td>5.7</td>
<td>9.</td>
<td>3.</td>
<td>3.4</td>
<td>7.2</td>
</tr>
<tr>
<td>Infinitive</td>
<td>.46</td>
<td>1.1</td>
<td>.13</td>
<td>.07</td>
<td>.27</td>
</tr>
<tr>
<td>Participle</td>
<td>1.7</td>
<td>3.2</td>
<td>6.2</td>
<td>6.14</td>
<td>4.8</td>
</tr>
<tr>
<td>Gerund</td>
<td>.46</td>
<td>.44</td>
<td>.13</td>
<td>.37</td>
<td>.09</td>
</tr>
<tr>
<td>Pronoun</td>
<td>7.5</td>
<td>12.1</td>
<td>8.17</td>
<td>5.62</td>
<td>8.4</td>
</tr>
<tr>
<td>Aux. Verb</td>
<td>5.8</td>
<td>5.3</td>
<td>1.6</td>
<td>.59</td>
<td>1.09</td>
</tr>
<tr>
<td>Determiner</td>
<td>14.5</td>
<td>9.6</td>
<td>15.4</td>
<td>15.8</td>
<td>11.8</td>
</tr>
<tr>
<td>Prep. Mod. Verb</td>
<td>.20</td>
<td>1.</td>
<td>.50</td>
<td>.14</td>
<td>.09</td>
</tr>
<tr>
<td>Intensifier</td>
<td>.76</td>
<td>.75</td>
<td>.55</td>
<td>.07</td>
<td>.45</td>
</tr>
<tr>
<td>Coor. Conj.</td>
<td>9.1</td>
<td>5.6</td>
<td>7.5</td>
<td>5.2</td>
<td>6.7</td>
</tr>
<tr>
<td>Sub. Conj.</td>
<td>.16</td>
<td>.62</td>
<td>1.74</td>
<td>.14</td>
<td>.54</td>
</tr>
<tr>
<td>Rel. Pron.</td>
<td>1.</td>
<td>2.4</td>
<td>1.19</td>
<td>.51</td>
<td>1.4</td>
</tr>
<tr>
<td>Interro. Pron.</td>
<td>.21</td>
<td>.13</td>
<td></td>
<td>.07</td>
<td></td>
</tr>
<tr>
<td>Preposition</td>
<td>10.4</td>
<td>10.8</td>
<td>12.9</td>
<td>11.07</td>
<td>12.2</td>
</tr>
<tr>
<td>Expletive</td>
<td>1.</td>
<td>.53</td>
<td></td>
<td>.14</td>
<td></td>
</tr>
<tr>
<td>Interjection</td>
<td>.04</td>
<td>.93</td>
<td>1.29</td>
<td>.59</td>
<td>.27</td>
</tr>
</tbody>
</table>

The decline in use of finite verbs which serve as heads of clausal constructions supports the findings of the first analysis that Whitman gradually adapted the use
of word-groups as structure for his verses. This is further verified not only in the increase of nouns but also in the increase of adjectives and participles which serve adjectival functions, and prepositions which usually introduce word-group constructions.

In order to show the progress in the use of word-groups, the various samples are compared with the control poem in terms of difference in frequency of word-classes:

TABLE V

DIVERGENCE IN FREQUENCY DISTRIBUTION OF WORD-CLASSES FROM THE CONTROL POEM

<table>
<thead>
<tr>
<th>Word-Class</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
<td>-3.4</td>
<td>1.2</td>
<td>10.</td>
<td>5.</td>
</tr>
<tr>
<td>Verb</td>
<td>1.2</td>
<td>-2.7</td>
<td>-2.4</td>
<td>-3.4</td>
</tr>
<tr>
<td>Desc. Adj.</td>
<td>-2.6</td>
<td>-2.2</td>
<td>1.7</td>
<td>2.6</td>
</tr>
<tr>
<td>Adverb</td>
<td>3.3</td>
<td>-2.7</td>
<td>-2.3</td>
<td>1.5</td>
</tr>
<tr>
<td>Infinitive</td>
<td>.64</td>
<td>.33</td>
<td>-3.9</td>
<td>-.19</td>
</tr>
<tr>
<td>Participle</td>
<td>1.5</td>
<td>4.5</td>
<td>4.44</td>
<td>3.1</td>
</tr>
<tr>
<td>Gerund</td>
<td>.22</td>
<td>-3.3</td>
<td>-0.9</td>
<td>-.37</td>
</tr>
<tr>
<td>Pronoun</td>
<td>4.6</td>
<td>.57</td>
<td>-1.88</td>
<td>.99</td>
</tr>
<tr>
<td>Aux. Verb</td>
<td>-.5</td>
<td>-4.2</td>
<td>-5.21</td>
<td>-4.71</td>
</tr>
<tr>
<td>Determiner</td>
<td>-4.9</td>
<td>.9</td>
<td>1.3</td>
<td>-2.7</td>
</tr>
<tr>
<td>Prep. Mod. Verb</td>
<td>.80</td>
<td>.30</td>
<td>-.06</td>
<td>-.11</td>
</tr>
<tr>
<td>Intensifier</td>
<td>-.01</td>
<td>-.21</td>
<td>-.69</td>
<td>-.31</td>
</tr>
<tr>
<td>Coor. Conj.</td>
<td>-3.5</td>
<td>-1.6</td>
<td>-3.9</td>
<td>-2.4</td>
</tr>
<tr>
<td>Sub. Conj.</td>
<td>-4.6</td>
<td>1.58</td>
<td>-.02</td>
<td>.38</td>
</tr>
<tr>
<td>Rel. Pron.</td>
<td>1.4</td>
<td>.19</td>
<td>-.49</td>
<td>.4</td>
</tr>
<tr>
<td>Interro. Pron.</td>
<td>-.8</td>
<td>4</td>
<td>-.14</td>
<td>-</td>
</tr>
<tr>
<td>Preposition</td>
<td>.4</td>
<td>2.5</td>
<td>1.3</td>
<td>1.8</td>
</tr>
<tr>
<td>Expletive</td>
<td>-.48</td>
<td>1.25</td>
<td>-.87</td>
<td>-</td>
</tr>
<tr>
<td>Interjection</td>
<td>.89</td>
<td>1.25</td>
<td>.55</td>
<td>.23</td>
</tr>
</tbody>
</table>
As shown in Table V, the behaviour of word-classes in the successive period samples strongly indicates a tendency to either increase or decrease while other word-classes fluctuate in frequency in the various samples. Steadily increasing word-classes are nouns, descriptive adjectives, participles, pronouns, subordinate conjunctions, relative pronouns, prepositions and exclamatory clause markers, while finite verbs, infinitives, interrogative pronouns, and expletives gradually decreased in use. The decline of expletives can be readily traced to the decrease of equational clauses, expletives being in the main markers of this type of construction. Similarly, the diminishing use of auxiliary verbs and coordinate conjunctions supports the decline of finite verbs. The increase of subordinate conjunctions and relative pronouns, both markers of subordinate structures, suggests a possible modification in Whitman's use of mere conjoining. On the other hand, adverbs and determiners were relatively unsteady groups. Adverbs, for example, progressed from 5.7 per cent in the 1855 sample to 9.0 per cent in 1860, and then went down to 3.0 per cent in 1865, increased by .4 per cent in 1869 and reached 7.2 per cent in the 1881 samples.

Taking into account the possible combinations of word-classes that increased, it follows that the resulting structures would be word-groups that function within a
larger, expanded type of sentence. Accordingly, the type of word-group depends on the sequence of elements in a combination. For example, a preposition placed before a noun or a nominal group results in a prepositional word-group, whereas a noun placed before a prepositional group would result in a nominal construction containing a subordinate prepositional group functioning as qualifier of the noun head.

The stability of word-classes in the successive editions was further tested by computing their Standard Deviation, or measure of dispersion around a mean which is the central tendency. Standard Deviation has the formula: \[ \sigma = \sqrt{\frac{\sum(X^2)}{N}} \], where \( \mu \) = Mean, \( X \) = Score, and \( N \) = the number of scores. The variance between the word-classes is computed by subtracting the mean from the individual scores, squaring each of these differences, then summing the squares and dividing the sum by the number of scores. By further extracting the square root of the mean of the squares of all deviations, the fluctuation of tendencies is readily observed. In each case the larger the Standard Deviation, the greater is the particular word-class' divergence from the central tendency.

I would like to acknowledge here the assistance so willingly extended by Jim Laing of the Faculty of Education (Mathematics Department) of the University of British Columbia, in the preparation of these figures.
As shown in Table VI, word-classes having low deviation, namely, infinitives, gerunds, prepositions modifying verbs, intensifiers and interrogative pronouns, and prepositions, are seen to be the more stable types, whereas nouns, determiners, adverbs, auxiliary verbs, verbs, and descriptive adjectives may be observed to have undergone a change of direction in the consecutive samples. Of these, nouns, rather than adjectives, show a marked tendency to deviate. Relating the comparatively lower SD of

<table>
<thead>
<tr>
<th>Word-Class</th>
<th>Mean</th>
<th>Variance</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun</td>
<td>24.7</td>
<td>20.85</td>
<td>4.56</td>
</tr>
<tr>
<td>Verb</td>
<td>7.6</td>
<td>3.08</td>
<td>1.75</td>
</tr>
<tr>
<td>Desc. Adj.</td>
<td>9.9</td>
<td>3.38</td>
<td>1.83</td>
</tr>
<tr>
<td>Adverb</td>
<td>5.6</td>
<td>5.09</td>
<td>2.25</td>
</tr>
<tr>
<td>Infinitive</td>
<td>0.40</td>
<td>0.1449</td>
<td>0.381</td>
</tr>
<tr>
<td>Participle</td>
<td>4.4</td>
<td>3.0</td>
<td>1.731</td>
</tr>
<tr>
<td>Gerund</td>
<td>0.29</td>
<td>0.247</td>
<td>0.1572</td>
</tr>
<tr>
<td>Pronoun</td>
<td>8.3</td>
<td>4.57</td>
<td>2.14</td>
</tr>
<tr>
<td>Aux. Verb</td>
<td>2.87</td>
<td>4.8939</td>
<td>2.21</td>
</tr>
<tr>
<td>Determiner</td>
<td>13.4</td>
<td>5.59</td>
<td>2.362</td>
</tr>
<tr>
<td>Prep. Mod. Verbs</td>
<td>0.38</td>
<td>0.1146</td>
<td>0.339</td>
</tr>
<tr>
<td>Intensifier</td>
<td>0.51</td>
<td>0.0631</td>
<td>0.2515</td>
</tr>
<tr>
<td>Coor. Conj.</td>
<td>6.8</td>
<td>1.96</td>
<td>1.4</td>
</tr>
<tr>
<td>Sub. Conj.</td>
<td>0.64</td>
<td>0.3381</td>
<td>0.582</td>
</tr>
<tr>
<td>Rel. Pron.</td>
<td>1.3</td>
<td>0.3948</td>
<td>0.628</td>
</tr>
<tr>
<td>Interro. Pron.</td>
<td>0.13</td>
<td>0.033</td>
<td>0.1819</td>
</tr>
<tr>
<td>Preposition</td>
<td>11.47</td>
<td>0.8663</td>
<td>0.93</td>
</tr>
<tr>
<td>Expletive</td>
<td>0.56</td>
<td>0.759</td>
<td>0.87</td>
</tr>
<tr>
<td>Interjection</td>
<td>0.62</td>
<td>0.2009</td>
<td>0.448</td>
</tr>
</tbody>
</table>
verbs
with the result of the clause count done earlier, it
would seem that the modification in Whitman's style is
not so much the decline of verbs as the marked increase
of nouns. That is to say, that the progress in the use
of verbs did not match the rapid increase of nouns.

Plotting the ratio of pairs of major word-classes
and their adjuncts, between those that determine style
in general terms as "nominal," "verbal," or "adjectival"
has significant bearing on Whitman's grammatical choices.
By grouping together word-classes that are nominal in
character (nouns, descriptive adjectives, pronouns
functioning as subjects or objects, relative pronouns,
determiners and prepositions) and dividing the result
by the sum of the word-classes that are verbal in charac-
ter (finite verbs, auxiliary verbs, verbals, which include
infinitives, participles, and gerunds, prepositions
modifying verbs, and intensifiers), we get the Noun-Verb
ratio which roughly indicates whether a given style is
nominal or verbal. 13 Two other ratios were computed:

13 The methods used here are again derived from Milic,
(p. 196), although certain changes were made. Instead
of including only nouns, adjectives, determiners and
prepositions under nominal groups, and pronouns func-
tioning as subjects and objects of sentences were also
included. Likewise, auxiliary verbs were added to the
verb group, which, in Milic's system of description
consists of finite verbs, verbals, adverbs, prepositions
modifying verbs, intensifiers, subordinate conjunctions,
relative pronouns and miscellaneous adverbs. The last
two elements were excluded from the verbal group in
this study.
the Adjective-Verb Quotient which traces the relation between active constructions and qualifying constructions, and the Finite Verb-Verbal ratio which points to the increase of structural devices suppressing the use of finite verbs. The Adjective-Verb Quotient involves dividing the number of descriptive adjectives by the aggregate of finite verbs, infinitives, and participles, and multiplying the result by 100. The ratio of finite verbs and verbals on the other hand is straightforward: the sum of finite verbs and auxiliary verbs is divided by the sum of the verbals.

**TABLE VII**

RATIO OF MAJOR WORD-CLASSES IN THE PERIOD SAMPLES

<table>
<thead>
<tr>
<th>Word-Class</th>
<th>1855</th>
<th>1860</th>
<th>1865</th>
<th>1869</th>
<th>1881</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun/Verb</td>
<td>2.7</td>
<td>2.4</td>
<td>3.2</td>
<td>4.2</td>
<td>3.6</td>
</tr>
<tr>
<td>Adjective/Verb</td>
<td>.56</td>
<td>.39</td>
<td>.66</td>
<td>.81</td>
<td>1.1</td>
</tr>
<tr>
<td>Finite Verb/Verbal</td>
<td>6.5</td>
<td>2.6</td>
<td>1.7</td>
<td>1.1</td>
<td>1.2</td>
</tr>
</tbody>
</table>

14 See Milic, p. 199. AVQ was, however, not considered by Milic to be a reliable index of style since the frequency of adjectives in a given text is usually dependent on the nature of its theme. Without imputing the increase of adjectives over verbs to increasing emotional stability, I used AVQ in this study for purposes of stylistic comparison.
Table VII shows that in all the samples, words that are nominal in character exceeded those that are verbal, ranging from a ratio of two noun elements per verb element in the 1855 sample to nearly four nouns per verb in the 1881 sample. In all the samples, nouns (as distinguished from word-classes that make up nominal constructions) occupied the top rank, comprising an average of one-fourth of the total word output, while all other classes shifted in rank. This prevalence of nouns may be traced to a normal feature of the English language. However, the marked progress in the use of nouns in consecutive periods of *Leaves of Grass* points to a degree of use that exceeds its normal use elsewhere.

The Adjective-Verb Quotient is similar in tendency to the Noun-Verb ratio. Starting with more verbs than

15Observing the frequency distribution of nouns in Jonathan Swift's prose samples which comprised one-fifth of the total word output, Milic relates the primacy of nouns to a distinct feature of the English language: "The English language has certain requirements which dictate that the number of nouns in any text must be superior to the number of prepositions and that the number of noun determiners should not be too far below that of nouns. Although the author's choice in any given sentence seems to be quite free, in the aggregate he is hemmed in by a combination of forces which adds up to linguistic-statistical determinism. In normal literary writing in English, nouns are used about one-fifth of the time, but individual variation creates a range perhaps between ten and thirty per cent." (*A Quantitative Approach*, p. 175)
adjectives (.56 in the 1855 sample), the ratio is reversed in the 1881 sample (1.0). Although the primacy of finite verbs over verbals was maintained up to the 1881 samples, there is a significant increase of verbals, as seen in the steadily lowering ratio: 6.4, 2.6, 1.7, 1.1, and 1.2. This later development in the use of verbals may be considered as an indication of a trend to use words that suppress the use of finite verbs. Similarly, the increase over the periods of nominalized sentences notably in the form of exclamatory clauses also marks the leaning to limit the use of finite verbs. This feature of Whitman's style became more pronounced in his later poems.

That Whitman's style is markedly nominal and increasingly so as he matured as a writer is shown by the data presented here. Longer sentences, decreased number of clauses per sentence, fewer sentence patterns, usually in the form of simple sentences swollen by parenthetical expressions and modifiers, these are the notable syntactic traits of this nominal style. It has to be stressed that

16 Milic, citing George Curme in Syntax (A Quantitative Approach, p. 175). The use of verbals is a modern development, "... a writer whose work contained an appreciable quantity of these forms might seem more modern than one who avoided them."

whereas structural patterning is a conscious activity, the nominalizing trend is hardly a conscious one.

Nevertheless, various qualifications have to be made concerning Whitman's nominal style in regards to the functions of his common nominal structures. In the prevalent structure of the nominal group and nominalized sentences can be observed a developing tendency in Whitman's later style towards a modified form of depicting process. Forms of finite verb suppression range from exclamatory clauses without verb heads to verbals in nominalized structures, of which the favorite form is the present participle. Significantly, participles denote activity and change like verbs, and have in fact the full force of verbs in Whitman's poems. From the common predicative structures it assumed in the early poems, process was portrayed in the later poems of Whitman in the form of attribution. Discussions of the contextual uses of common structural patterns are, however, reserved for the next chapter.
CHAPTER IV

CONTEXTUAL USES OF WHITMAN'S STRUCTURAL FRAMES

In Whitman's enumerative series, the typical expansion of sentence or paragraph elements that frequently leads to a suspended effect conveys a motive to probe all possibilities of meaning, to measure the complexity of a chosen subject by exploring all its possible forms. In effect, Whitman's manipulation of linguistic form in terms of structural amplification suggests tentativeness and inclusiveness of approach to his subjects on the one hand, and restriction and specialization of meaning on the other. These overlapping effects can usually be traced not only to the grammatical constituency of the stanza unit but also to the arrangement of structural parts in the unit of sentence.

Whatever the general tone created by the expansive parallel series, emphasis on process in the form of active motion and flux is maintained in Whitman's poetry. In spite of Whitman's progressive use of the nominal style which could be expected to convey, normally, static pictures as opposed to the dynamic states commonly associated with the verbal style, Whitman's increased use of present participles in nominalized structures matches the full
force of verbs in predicative constructions. In certain instances, his lexical choice of participles in the nominalized structures even results in much more powerful poetic events.

Without delving into the intricacies of syntax and its semantic complications, a field that is best left to the competent linguist and semanticist, this chapter undertakes to explore a few of the fundamental literary implications of Whitman's use of structural frames. This discussion of the contextual uses of Whitman's common structural patterns does not, therefore, pretend to go beyond the most basic ramifications of syntax.

In the early narrative passages consisting of plain lists of independent clauses, the quality of inclusiveness is prominently marked by Whitman's use of fixed connectives or non-use of connectives between parallel clauses in a series. The additive nature of Whitman's favorite use of coordinate conjunctions which comprised 9.1 per cent of the total number of word-classes in the 1855 sample points to this inclusiveness. Frequently, too, Whitman left the establishing of relationship among the parallel action sentences of a series to the reader. On the basis of the absence of connectives linking these parallel elements, the lists assume a
form of parataxis, a stylistic inclination to simply present statements, instead of correlating them.¹ In this form, the series creates an overall effect of inclusiveness such as that involved in the use of fixed coordinate conjunctions.

Inclusiveness is also the result of a common stylistic device in Whitman's poems that involves the synecdochic displacement of a whole by its constituent parts and stages: the replacement of an abstract noun phrase by a series of more particular ones, as illustrated in the catalogue passage on pages 61-63 of the 1855 text. Seeing that the more than three hundred nominals comprising the list were designed to bring about a composite whole, it becomes clear that one prominent feature of Whitman's style is the predilection to specify, instead of to synthesize.

Such a tendency is seen even in the absence of reciprocal pronouns in the early 1855-56 passages, so that when Whitman wanted to make a single predication between two subjects mutually performing an act or sharing a quality, he would state the predication in terms of a one-to-one correspondence ("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"). Subjects sharing a single quality are often described not simply by compounding the subject before the predicate adjective, but by stating the situation separately ("The interminable hordes of the ignorant and wicked are not nothing,/ The barbarians of Africa and Asia are not nothing,/ The common people of Europe are not nothing ....")

For these reasons, Whitman's delight in vocalizations or "mouth songs," experimentation with nomenclature, and myopic preoccupation with details in his early poems have been the bases for critical challenges to his competence. Against these challenges we should recall that for Whitman, words are things--live, physical objects that could be handled apart from their symbolic values. They constitute, in a one-to-one correspondence, the temporal phases and spatial vastness of the natural world. The following lines from the 1856 "Poem of the Sayers of the Words of the Earth" are particularly revealing in this respect:

Earth, round, rolling, compact--suns, moons, animals--all these are words to be said, Watery, vegetable, sauroid advances--beings, premonitions, lispings of the future, Behold! these are the vast words to be said.

It seems that in order to explore the teeming vastness of such a world, Whitman had to employ an equally inexhaustible lexicon.
Accordingly, this manifestation of what may be considered as linguistic primitivism evident in the treatment of words as things could be related to Whitman's conception of poems—that poems are "merely pictures." Remarkably fastidious in detail and cosmic in dimension, Whitman's poems as "pictures" fall under the traditional conception of art as imitation of nature: the plenitude and realism of the picture-poems may be regarded as saving artistic virtues reflecting the artist's acuteness of vision.

But the search for meaning conveyed in the seemingly endless itemizing of particulars also implies a fundamental skepticism in the adequacy of words to exhaust the world of events. The succession of verses forming statements of negation,

It cannot fail the young man who died and was buried,
Nor the young woman who died and was put by his side,
Nor the little child that peeped 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 poorhouse tubercled by rum and the bad disorder,
Nor the numberless slaughtered and wrecked .... nor the brutish koboo, called the ordure of humanity,
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 one
of the myriads of myriads that inhabit them,
Nor the present, nor the least wisp that is known.

(Poem 1.LG 1855.49)

signals an act of testing, a suspension of the ultimate
goal until every concept associated with the primary
idea is examined. Through this pattern, one can trace
the poet's shifting perspectives and changing responses
to his own experimental verbal sequences which, in effect,
have become the focal points in the field of his poetic
vision.

Negation primarily involves quest and is, in itself,
an act of probing. By collocating a nodal item with
similar ideas or its opposites, possibilities are tested,
the rejection or acceptance of associated ideas emphatically
articulated. This rejection or acceptance subsequently
leads to further associations.

Similarly, the proliferation of variable predicate
nominals in equational clauses headed by pointers or
directives ("This is the press of a bashful hand ....
this is the float and odor of hair/ This is the touch
of my lips to yours .... this is the murmur of yearning,"),
the succession of vocatives or nominalized sentences
suppressing the finite verb, and the series of contained
action sentences introduced by conjunctive adverbs all
convey this probing venture. The process of testing
shown in the piling up of associations reveals an exploratory linguistic venture into the world of events. Such a venture frequently identifies naming with knowing, or naming towards an eventual discovery of meaning. This method of naming without deeper clarification of meaning has been previously noted as "a brilliant illustration of the James-Lange theory: it expresses emotion either by naming the sensations of which the emotion consists, or it indirectly portrays the emotion by naming the concrete objects which may be counted upon to produce the sensation."²

It has been shown that in Whitman's inclusive, all-encompassing series in the early poems the structural patterns that prevailed were clausal constructions. Because they usually appeared in clusters, some containing over a hundred parallel items, the pattern attains stylistic prominence. As previously noted, the underlying stylistic purpose seems to be that in order to picture reality it must be re-established in terms of the progression of objects in time and space, leaving not a single event or participant. To do so necessitates narrating events in the historical present, which essentially underlies dramatization.

It is in this connection that extensive patterning of prose structures, which prevailed in the early poems of Whitman up to 1865, is congruent with progressive states of action, or process. The preponderance of transitive and intransitive verbs and of equational or attributive verbs that formed series of parallel sentences appears to be highly effective in conveying experience as process. In the use of the first person indicative of verbs in the historic present, process is usually portrayed in the form of action,

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 thinned with the ooze of my skin,
I fall on the weeds and stones,
The riders spur their unwilling horses and haul close,
They taunt my dizzy ears .... they beat me violently over the head with their whip-stocks.

("Song of Myself".LG 1855.39)

and perception,

I hear the bravuras of birds .... the bustle of growing wheat .... gossip of flames .... clack of sticks cooking my meals.
I hear the sound of the human voice .... a sound I love,
I hear 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;

. . . . . . . . . . . . . . . . . . . . . . . .
I hear the chorus .... it is a grand-opera .... this indeed is music!

("Song of Myself".LG 1855.31-32)
A fixed mode of perception such as that involved in the structural frame using the first person singular present, of which "I hear" and "I see" are the most common forms in the poems of Whitman, often leads to the proliferation of variable goals or objects of the perception, their juxtaposition forming flux, successive states. The accumulation in the structures of variable nominal groups as the concrete goals of the action further enhances the progressive action implicit in the verbs, by marking plurality. "Salut Au Monde" and "Crossing Brooklyn Ferry" of the 1856 edition are good examples of this. Likewise, the prevalent use of the third person simple present in intransitive constructions stresses action, as well as occurrence.

In Whitman's early poems, the use of action sentences which is contextually related to process basically underlines dramatic re-enactment of situations. Whitman's habit of sifting the flux through the first person point of view in both transitive and intransitive constructions functions as a device for re-enacting experience and subsequently establishes the persona as an organizing and controlling factor for poetic form. Focus on the persona's perceptual activities is, in effect, a linguistic attempt to actualize experience. The structural frame serves to indicate the narrator's
participation in the poetic event he describes, as either active agent or passive receptor. The alternation of first person singular of verbs of perception and the third person singular of intransitive verbs in series of action sentences, for instance, marks the persona's moves. The activity involved is a complicated one because of the multiple roles the narrator simultaneously assumes: omniscient witness and recorder, principal actor and director. His narration of events entails not merely description but a performance of the action he relates. In this acting capacity, his utterances assume the function of what John L. Austin calls "performatives," that is, utterances that involve "not merely, saying something but doing something . . . not a true or false report of something."³ The narrator "performs" the action he describes and through the suggestive power of the performative leads, notably the verbs of perception "hear" and "see," establishes and directs reader involvement.

³How To Do Things With Words, The William James Lectures delivered at Harvard University in 1965 (New York: Oxford University Press, 1965), p. 25. When applied to poetry, Austin considers such statements as void, or "hollow performatives," but one may still argue that within the autonomous world created by poetry, the function of "performatives" is valid.
The distinct effect of pointing achieved by the use of the verb "see" as constant element in a series is the transfer of the activating imagination from poet to reader. Ideally, the reader himself becomes the visionary poet. Moreover, the verb of perception "see" not only operates to direct the reader, serving as a "performative" lead, but also signals, on various occasions, the speaker's discovery of a certain aspect of meaning. Both these functions may occur simultaneously and in conjunction with other verbs of perception.

An equational or ascription sentence establishes the acquiring of attributes of a given subject. When used as a frame, like transitive and intransitive constructions,

4 This process of poet-reader identification is, perhaps, best expressed in Charles Fiedelson's words:

A poem, therefore, instead of referring to the completed act of perception, constitutes the act itself, both in the author and in the reader; instead of describing reality, a poem is realization. When Whitman writes, "See, steamers, steaming through my poem," he is admonishing both himself and his audience that the distinction can be made between themselves, the steamers, and the words. Indeed, no distinction can be made between the poet and the reader: 'It is you talking just as much as myself, I act as the tongue of you.' His new method was predicated not only on the sense of creative vision—itsel a process which renders a world in process—but also, as part and parcel of that consciousness, on the sense of creative speech. The 'I' of Whitman's poems speaks the world that he sees, and sees the world that he speaks, and does this by becoming the reality of his vision and of his words in which the reader also participates. (Symbolism and American Literature, The University of Chicago Press, 1953, pp. 18-19).
it conveys process in the form of progressive identification with the goals of perception. It is here, perhaps, that the repetition pattern is most successful in directing reader attention to the act of becoming. The fixed attributive structure places emphasis on the new images successively brought in as subjective complements in a Subject--Equational Verb--Subjective Complement frame, and enhances the transfer from being the perceiving agent to becoming the perceived object:

... We are Nature—long have we been absent, but now we return, We become plants, leaves, foliage, roots, bark. We are bedded in the ground—we are rocks, We are oaks—we grow in the openings side by side, We browse—we are two among the wild herds, spontaneous as any, We are what the locust blossoms are—we drop scent around the lanes, mornings and evenings, ...

("Enfans D'Adam" #7.IG 1860.309)

In M. A. K. Halliday's manner of describing process, the sentence structure in question, which is unmistakably a trademark of the nominal style, demonstrates identification. That is, the subject is identified in terms of the other nominal group, the subjective complement which, in this case, is variable and dynamic. The two nominal groups contained within the sentence frame thus function interchangeably as "identifier" and "thing to be identified,"

5 Grammar, Society and The Noun, pp. 21-23.
the process being one of simple equation. Such a method of conveying process, which also functions in the capacity of a "performative," focuses attention primarily on the progression of poetic images. Already in this sentence structure, the nominal style of Whitman is marked.

It is important to note that clausal patterning was extensively used by Whitman only up to the 1865 poems. This included those in the Drum-Taps collection that were in the first place very likely composed during the early days of recruiting ("Drum-Taps," "Banner of Day-Break," "Rise 0 Days From Your Fathomless Deeps," "The Centenarian's Story," and "Give Me The Splendid Summer Sun"). Active clausal constructions containing the verbs of perception "hear" and "see" were still used in longer poems up to 1872 ("Proud Music of The Storm," "Passage To India," "The Mystic Trumpeter"), but only sparingly, compared for instance to its early use in "Salut Au Monde." In describing a particular style, the question then appears to be primarily a case of proportions of dominant structures that lend passages of certain periods distinctive character.

In this regard, the decline of finite verbs starting in the later poems of 1865 and the corresponding increase

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6 Halliday, p. 22.
of members of nominal and modifier groups as disclosed in the word-class count strongly suggests a modification of Whitman's style from the original 'predicative' to the 'qualitative' mode, using Josephine Miles' main categories of style.\(^7\) This development can be described more specifically as a reduction in the number of sentences constituting verse paragraphs, and consequently, a growth in the use of the expanded sentence type of stanza structure, the unit of verse divisions corresponding normally to the word-group constituents. In contrast to the clausal structures that prevailed in Whitman's early poems, the word-group structures primarily delineate a singular head word or an implied subject. Accordingly, the succession of verses allows for the amplification of the thought nucleus by extensive attribution and apposition.

That Whitman progressively leaned towards the nominal style, as disclosed in the word-class analysis made in Chapter III can now be clarified in the way Whitman exploited his nominal groups and nominalized structures. Nominal groups, as distinguished from nominalized structures, consist of noun heads with their determiner, modifier, and qualifier, whereas nominalized constructions may be in the form of the minor types of clause:

\(^7\)Eras and Modes in English Poetry (University of California Press, 1964).
the exclamatory and vocative forms without verb heads, or they may contain a verb element transformed into a verbal.

Whitman's basic trend to define and restrict his key items is prominent in both the structure and order of his nominal groups. The succession of nominals in a series, forming an appositional group to a topic noun phrase, illustrates the particularizing trend which steadily advanced in Whitman's later poems. The following passages demonstrate this point:

1860:

Sea-water, and all living below it, 
Forests at the bottom of the sea—the branches and leaves, 
Sea-lettuce, vast lichens, strange flowers and seeds—the thick tangle, the openings, and the pinck turf, 
Different colors, pale gray and green, purple, white and gold—the play of light through the water, 
Dumb swimmers there among the rocks—coral, gluten, grass, rushes—the aliment of the swimmers, 
Sluggish existences grazing there, suspended, or slowly crawling close to the bottom,

("Leaves of Grass #15.LG 1860.235)

1876:

A CALIFORNIA song, 
A prophecy and indirection, a thought impalpable to breathe as air, 
A chorus of dryads, fading, departing, or hamadryads departing, 
A murmuring, fateful, giant voice, out of the earth and sky, 
Voice of a mighty dying tree in the redwood forest dense.

("Song of the Redwood-Tree".LG 1881.165)
Of the various possible constitution of nominal groups
( (a) the single unqualified noun: "Sea-water," (b) determiner--head noun: "The openings," (c) modifier--head noun: "strange flowers and seeds," (d) determiner--modifier--head noun: "the pink turf," (e) optional determiner--modifier--head noun--qualifier: "dumb summons there among the rocks," (f) determiner--head noun--qualifier: "the play of light through the water," and (g) head noun--qualifier: "forests at the bottom of the sea"), types (e) and (f) which contain modifier and qualifier elements were prevalent. The pre-head or modifier item may include several attributive adjectives, "A murmuring, fateful, giant voice, out of the earth and sky," and the qualifier may either be a postpositioned participle ("Sluggish existences grazing there, suspended, or slowly crawling close to the bottom,"), or, the attributive genitive of the head noun ("the play of light through the water").

These forms point to the layers of modification involved in nominal structures. The modifier and qualifier, as subordinate constructions in the nominal group, define and restrict the scope of the head noun, the latter function being particularly marked in the post-head or qualifier which serves as the individualizing feature of the nominal group.

In Whitman's poetic language "of" as subordinator
of nominal constructions within larger construction usually specifies the constitution of the noun head. This is marked in multiple qualifier groups following a fixed head, one that usually involves word-repetition. In this pattern, the variation of the qualifier of a head noun in successive lines constitutes the augmentation of the head noun:

O the lands!
Lands scorning invaders! Interlinked, food-yielding lands!
Lands of coal and iron! Land of gold! Lands of cotton, sugar, rice!
Odorous and sunny land! Floridian land!
Land of the spinal river, the Mississippi! Land of the Alleghanies! Ohio's land!

("Proto-Leaf", LG 1860.17)

The repetition pattern CV:HQ thus outlines the constitution of a primary word in the successive subordinate prepositional groups, the prepositional word-groups serving as qualifiers, as illustrated in the above quoted passage. Although relatively few as a type of nominal construction compared to MHQ or MH without word-repetition, and occurring mainly in the early poems of Whitman, it is highly predictable, showing a tendency to occur only in specific contexts. When used, it generally relates to nature or America and the passage of time. Usually accompanied by syntactic reversal, VC:CV, this pattern

Although the apparent function of the repetition of the head noun in a CV:HQ frame is primarily as a device for emphasis, it can also be noted that the repeated word works as an associative mechanism which relates images and ideas, following the normal progression of thoughts. In these passages the associational process is depicted in the piling up of the attributes of the head noun as its appearances. As a method of expanding the meaning range of the head noun, the series evokes contexts of vastness, plurality, and variety in a time-space continuum.

The emotive force of the CV:HQ pattern is evident in the successive verses forming a litany of praise which frequently mark Whitman's more poetic passages. Equal in affective value to this pattern is the use in a series of minor clause constructions, the previously described vocative and exclamatory clause structures without verb heads which progressively increased in Whitman's later poems. Beginning with the 1870 Passage To India poems a newly integrated archaic element, the religious form of address "Thou" replaced the more familiar "you" in
vocatives ("Thou orb of many orbs!/ Thou seething principle! thou well-kept latent germ! Thou center!").

Evoking an elevated tone and frequently tracing the use of personification in Whitman's poetry, the nominalized structure, together with the nominal group HQ corresponding to anaphora comprise Whitman's nature and universal chants.

In Whitman's nominalized structures, the position of attributive participles often reveals a conscious literary ordering of syntactic elements. Normally preceding the head noun where they express a lasting quality of the noun, the present participles are occasionally postpositioned for rhythm and emphasis, in the manner of Spanish nominal constructions. Obviously intended to create rhyme in the form of homoeoteleuton, as in the following passages,

1860:

The aria sinking,
All else continuing—the stars shining,
The winds blowing—the notes of the wondrous bird echoing,
With angry moans the fierce old mother yet, as ever, incessantly moaning,
On the sands of Paumanok's shore gray and rustling,

("A Word Out of the Sea".LG 1860.275)

The word order subject—participle which is not native to English is a common Spanish word-group pattern, "Estas cosas puestas." (See Otto Jespersen, The Philosophy of Grammar, New York: W. W. Morton & Company, Inc., 1924, pp. 128-129).
Wild, wild the storm, the sea high running,
Steady the roar of the gale, with incessant undertone uttering,
Shouts of demoniac laughter fitfully piercing and pealing,
Waves, air, midnight, their savagest trinity lashing,
Out in the shadows there milk-white combs careering,
On beachy slush and sad spirts of snow fierce breasting,
Through cutting swirl and spray watchful and firm advancing.

("Patroling Barnegat", LG 1881.208)

the syntactic licence leads to a nominalized sentence with the participles serving as predicates. Such a form of reduced predication may be traced to the progressive use of finite verb suppression in Whitman's literary language: the postpositioned participles stress the accidental or temporary qualities of the head noun at a given time.

Participles, because they are usually in the progressive tense, stress action. In this form, the participles portray a type of process. Compared to the predicate constructions the nominalized sentence with the present participle structures process in a slightly different way. As previously noted, clausal structures convey process in forms ranging from perception and action to progressive identification by the use of finite verbs which serve as the nucleus of predicative structures. Nominalizations, on the other hand, describe dynamic movement and activity in the form of attribution. The participle, because it is
in the progressive tense, denotes 'being in the state': it suppresses time, while portraying action. On the other hand, the finite verb in clausal structures depict a movement in time, or change. The contrast, then, is between a timeless and a changing action.

The process portrayed in the two types of structures may be compared in terms of degree of lexical force, that is to say, in terms of their power to describe action. A short poem of ten lines belonging in Whitman's later period and written in the nominal style is here contrasted with a typical action passage of 1855, which consists of thirteen lines that are structured as clauses. The series of verse paragraphs constituting the 1855 passage have no fixed number of lines, but are unified by a single episode. It is necessary to quote here in full the passages in question:

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 breakdown.

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.

From the cinder-strewn threshold I follow their movements,
The lithe sheer of their waists plays even with their massive arms,
Overhead the hammers roll--overhand so slow--overhand so sure, They do not hasten, each man hits in his place.
The negro holds firmly the reins of his four horses.... the block swags underneath on its tied-over chain,
The negro that drives the huge dray of the stone-yard.... steady and tall he stands poised on one leg on the stringpiece,
His blue shirt exposes his maple neck and breast and loosens over his hipband,
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 moustache.... falls on the black of his polish'd and perfect limbs.

("Song of Myself".LG 1855.20)

1880:

Skirting the river road, my forenoon walk, my rest, Skyward in air, a sudden muffled sound, the dalliance of the eagles,
The rushing amorous contact high in space together, The clinching interlocking claws, a living, fierce, gyrating wheel, Four beating wings, two beaks, a swirling mass tight grappling, In tumbling, turning, clustering loops, straight downward falling, Till o'er the river poised, the twain yet one, a moment's lull, A motionless still balance in the air, then parting, talons loosing, Upward again in slow-firm pinions slanting, their separate diverse flight, She hers, he his, pursuing.

("The Dalliance of the Eagles".LG 1881.216)

The two action words in the quoted passages, the finite verbs in the clausal structures of the 1855 passage, and the present participles as subordinate elements in the nominalized structures of the 1880 poem may be compared according to their extent of use. The 1855 passage runs an average of 1.4 verbs per line, whereas the 1880 poem is verbless and contains instead an
average of 1.8 participles per line.

Process as action in the 1855 passage rests primarily on the finite verb heads in the predominantly clausal structures. Action in this case is portrayed in straightforward predication. This involves two participants, one "cause" and the other "affected"; the clausal structures following a simple actor (causer) --action--goal (affected) sequence ("The butcher boy puts off his killing clothes," "Blacksmiths with grimed and heavy chests environ the anvil"). In contrast, the nominal and participial word-groups of the 1880 poem maintains only one participant: action is an attribute of the actor who assumes the role of "affected." The nominalized structure is here much like the equational or ascription type of clause. Compared to the goal-directed action of transitive clauses in the 1855 passage, nominal word-groups with subordinate participles used attributively in the 1880 poem is a form of non-directed action.

Based on the lexical impact of the grammatical items that convey action, namely, the finite verbs and the non-finite verbals, it seems that the non-finite forms are even more vivid in their description of activity. This springs partly from the fact that the transformed verbs are more precise action words, compared to the

relatively general nature of the finite verbs in the clausal structures; partly from the compounding of the attributes of the noun head [which could be a combination of a participle and an adjective: "The rushing amorous contact high in space together,"], or a series of participles modifying the noun head ("In tumbling, turning, clustering loops, straight downward falling"; such compounding of action words is not usually common, although possible in predicative constructions in the form of multi-headed verbs ("I loaf and invite my soul"); but mainly to the progressive aspect of the participle which effectively fuses motion and stasis.

Equal in rank to the individualizing effect of nominal groups is the extensive use of modification involving loose groups of consecutive adjectivals, nominals functioning as adjectives, and adverbial or prepositional groups. It is common to find such modifier groups either in an initial position only, with the main clause suspended,

A batter'd, wreck'd old man,
Thrown on this savage shore, far, far from home,
Bent by the sea, and dark rebellious brows,
twelve dreary months,
Sore, stiff with many toils, sicken'd, and nigh
to death,
I take my way along the island's edge,
Venting a heavy heart.

("Prayer of Columbus".Two Rivulets.402)
A NEWER garden of creation, no primal solitude,
Dense, joyous, modern, populous millions, cities
and farms,
With iron interlaced, composite, tied, many in one,
By all the world contributed--freedom's and law's
and thrift's society,
The crown and teeming paradise, so far, of time's
accumulations,
To justify the past.

("The Prairie States".LG 1881.310)

Acting as a single unit and frequently preceding and
occasionally following a subject, the cumulative series
is functional in introductions since it not only estab-
lishes the setting but also serves to define a personality
or an assumed speaker posture. Concentration on the
individualizing qualities of a singular subject appears
to oppose the diffused effect of clausal constructions
containing multiple subjects and objects, or of the
series of simple predicative sentences. Here, qualities
instead of composite details, form the enumerative item.
In this structure, the speaker renders a portrait of
himself or of a chosen subject by enumerating qualities;
in the process he, in effect, identifies himself or the
subject with the setting. As the speaker assumes another
role, the landscape subsequently changes.

On the other hand, Whitman's typically literary
use of compounded modification commonly in an ante-
positioned form leads to various syntactic and semantic
complications. Usually denoting an inverted sentence because of the amplified modifier group placed before the main clause, the conglomerate of modifiers pose a difficulty in maintaining continuity of thought due to the branching out of associations. One has only to refer to the complex parallel structures of the second poem of the 1860 "Enfans D'Adam" group to illustrate this point. In its entire sixty-three verses, the poem is unsectioned, and displays an interlocking series of expanded sentence parts. Beginning with the lexical constant "from" to which is attached a series of variable objects, the expansion pattern progresses to the next sentence items, "Singing," "of," and, finally, to the determiner "the," which marks nominal groups contained in larger word-groups:

From that of myself, without which I were nothing,

Singing the song of procreation,

Of that--of them, and what goes with them, my poems informing,

The overture lightly sounding--the strain anticipating,

("Enfans D'Adam" #2.IG 1860.288-89)

The pattern is repeated several times in the poem, omitting any indication of formal division. As a whole, this method of placing a multiple modifier group
before the main clause became increasingly used in Whitman's later poems.

It is clear that compounding of sentence elements of this kind which causes a prolonged postponement of the main Subject--Predicate clause not only creates a suspended effect but is also potentially structurally ambiguous. Evidence of this can be seen in the introductory poem of the 1860 "Calamus" group:

In paths untrodden,
In the growth by margins of pond-waters,
Escaped from the life that exhibits itself,
From all the standards hitherto published--from the pleasures, profits, conformities,
Which too long I was offering to feed to my Soul;
Clear to me now, standards not yet published--
clear to me that my Soul,
That the Soul of the man I speak for, feeds,
rejoices only in comrades;
Here, by myself, away from the clank of the world,
Tallying and talked to here by tongues aromatic,
No longer abashed--for in this secluded spot I can respond as I would not dare elsewhere,
Strong upon me the life that does not exhibit itself, yet contains all the rest,
Resolved to sing no songs to-day but those of manly attachment,
Projecting them along that substantial life,
Bequeathing, hence, types of athletic love,
Afternoon, this delicious Ninth Month, in my forty-first year,
I proceed, for all who are, or have been, young men,
To tell the secret of my nights and days,
To celebrate the need of comrades.

An eighteen-line poem punctuated as a single sentence, the poem can be interpreted in at least two ways:
(a) as a single expanded sentence with a number of coordinate modifiers preceding a main clause, "I proceed . . . to tell" which forms the last three lines of the poem, or, (b) as two sentences, the first of which is elliptical (lines 1-7 form the first sentence, with line 7 as the elliptical clause: [It is] Clear to me that . . .", and lines 8-18 as the second sentence). Needless to say, this hypothetical grouping is only one of many possible readings of the structure of the poem. Except for the omission of It is in the first sentence, the composite sentences are identical in structure, each maintaining an introductory adverbial group followed by a series of attributive adjectival/participial word-groups before the main clause.

If the poem were to be taken as a single expanded sentence with an initially placed coordinate modifier group, the equal value placed on the constituent modifiers would tend to decentralize the significance of a crucial point in the stanza, lines 6 and 7: "Clear to me now, standards not yet published--clear to me that my Soul, / That the soul of the man I speak for, feeds, rejoices only in comrades." The lines in question, we may observe, express the main poetic statement--an affirmation of faith in comradeship that underlies the whole "Calamus" group. It would seem then that a matter of subordinating
supporting structural elements to the key point, which the second alternative structure allows for, is what is essentially needed here in order to bring about a more viable interpretation of the poem.

Comparing the total effect of compounded predication in the series of clausal structures with the result of extensive modification in the series of word-group structures, it becomes apparent that the demarcation line between inclusiveness and restriction is tenuous. The two general effects actually overlap since even in the attempt to restrict and define a nucleus of meaning in modification structures, the excessive compounding of the modifier unit can convey an effort to include all.

Subsequently, redundancy is often a concomitant feature of Whitman's habit of stringing synonymous modifiers in a row. But redundancy in this case can, perhaps, be justified considering that the replacement of an abstract modifier word-group by more explicit ones conveys an attempt to vivify meaning.

In contrast to the loose modifier groups, prepositions and adverbs as leading members of a series of fixed structures distinctly show a restrictive function and invariably mark more cohesively structured stanzas. Though few as an exclusive group compared to the loose
modifier group just discussed, spatial adverbs and
prepositions of location and direction amply provide
a 'linguistic envelope' for Whitman's expansive subjects,
establishing both setting and atmosphere. The word-
repetition and the initial placement of the key word
in the verse line reinforce dimension and set up boundaries;
the manipulation of syntax adding to the force of thought
already inherent in the primary word of the structure.
The 1860 poem "A Word Out of The Sea," is perhaps the
best example of this technique of encompassing the
boundaries of a given time and place. In the poem,
which contains sixteen verses corresponding to preposi-
tional word-groups out of twenty-three, the successive
verses build up cumulatively towards the unfolding of
a scene:

Out of the rocked cradle,
Out of the mocking-bird's throat, the musical shuttle,
Out of the boy's mother's womb, and from the nipples
of her breasts,
Out of the Ninth Month midnight,
Over the sterile sands, and the fields beyond,
where the child, leaving his bed, wandered
alone, bare-headed, barefoot,
Down from the showered halo,
Up from the mystic play of shadows, twinging and
twisting as if they were alive,
Out from the patches of briers and blackberries,

The restrictive function of this type of fixed
structure can be observed in the substitution process
carried out in the successive lines which trace the amplification of a meaning range. The progression of substituted items as semantically contrastive or equivalent forms illustrates this. Only those words or groups of words that belong in the same semantic fields can be fitted in the frame. The semantically equivalent items, successively headed by "Out," "Over," "Down," "Up," and "From" normally display contiguity in two main forms: spatial and temporal. In the quoted

10 Samuel Levin, Linguistic Structures in Poetry (Paris: Mouton, The Hague, 1962), p. 25. Semantically equivalent words include not only synonyms but also antonyms, words belonging in the same semantic fields; in general, members of the same class.

11 Roman Jakobson, in "The Metaphoric and Metonymic Poles," Fundamentals of Language ('s-Gravenhage, Mouton, 1956), clarifies the tendency of the associational process in discourse to follow one of two opposite semantic lines, namely, similarity (metaphoric), or contiguity (metonymic). Personal style, particularly verbal art, is revealed in the manipulation of these two types of semantic connection. The two tendencies towards the opposite poles of discourse is clearly depicted in poetry that features parallelism. Jakobson further relates the significance of this linguistic process to symbolism and romanticism:

The primacy of the metaphoric process in the literary schools of romanticism and symbolism has been repeatedly acknowledged, but it is still insufficiently realized that it is the predominance of metonymy which underlies and actually predetermines the so-called 'realistic' trend which belongs to an intermediary stage between the decline of romanticism and the rise of symbolism and is opposed to both. Following the path of contiguous relationships, the realistic author metonymically digresses from characters to the setting in space and time. He is fond of synecdochic details. (pp. 77-78).
passage, it is clear that the variable subordinate noun phrases in the prepositional word-groups form semantically equivalent pairs which can be seen as belonging in the same semantic fields: "the rocked cradle," "the boy's mother's womb," "the nipples of her breast," "the Ninth Month midnight," forming one set, and, "Mocking-bird's throat, the musical shuttle," "the sterile sands, and the fields beyond, . . ." "the showered halo," "the mystic play of shadows, twinging and twisting as if they were alive," "the patches of briers and blackberries," comprising another. The variation of the post-head or qualifier items forming, as it were, chains of images, is not always successive but may be intermittent, which shows that the arrangement is mainly based on the random flux of thoughts. This branching out of associations can be observed in the first two lines, fourth and fifth lines where the contained items belong in two different semantic fields.

By dealing mainly with the literary and semantic situations created by Whitman's use of linguistic form, this chapter has attempted to show that Whitman utilized simple patterns of syntax as stylistic devices. These he repeatedly used in his poems in the successive editions of *Leaves of Grass* with some modification.
The shift, which is one from predicative to non-predicative structures, traces the growth of a pronounced nominal style. In his stylistic development, process as action and flux is a retained feature of Whitman's structural frames. This is prominent in the process effect of nominalized structures which in Whitman's later poems superceded the use of clausal constructions. On the whole, Whitman's favorite use of coordination which he maintained in both types of structures suggests exploration and parcelling as his principal means of verifying reality.
CHAPTER V
SUMMARY AND CONCLUSIONS

The central concern of this thesis has been mainly to characterize Whitman's habits of style in terms of his manipulation of linguistic form. That Whitman exploited simple structural patterns as frames for his poems to create various literary effects has been the working hypothesis of this paper. Applying the methods and procedures of descriptive linguistics, which, however, have been greatly simplified in order to meet the needs of a non-technical description of literary style, this thesis set forth to discuss Whitman's recurring patterns of syntax that serve as discriminators of his style. Based on the assumption that the development of the stanza as an integral unit, referred to in this paper as verse paragraph, reveals a lot about the progress of a style, the nature of Whitman's verse paragraphs was described according to the syntactic constituency of the completed sentence. This was in terms of word-groups and clauses that correspond to the verse line. The contained word-groups and clauses form constellations, and the way in which they were handled within the larger unit of stanza reveals much about Whitman's literary style.
In order to be able to describe objectively the syntactic progress of Whitman's style, elementary statistical methods have been applied to sample poems taken from various periods of *Leaves of Grass*. These samples trace a reduction in the number of contained sentences in the verse paragraph and a corresponding increase of word-group structures centering on the noun as head word. The prevailing language patterns were then reviewed according to their contextual uses, the principal assumption being that the patterning of predicate constructions and that of nominalized forms both structure process, but in slightly different ways. It has to be emphasized that it is the patterning and its intensifying results, not just the types of constructions involved, that is responsible for the main process effect.

In the light of the configuration of syntactic patterns prevailing in the period samples and in view of their contextual uses, one can now formulate some general conclusions on the main stylistic trends in Whitman's literary growth.

Style being primarily a matter of emphasis, of focus on certain ways of shaping and ordering thought, the syntactic features of each period in Whitman's stylistic development can perhaps be best delineated as a shift in emphasis: all the structures and devices featured in
each period were already implicit in the 1855 poems, the successive periods merely stressing different aspects of them at a time. In spite of the proven leaning toward the phrasal mode of developing poetic statement, Whitman's style did not depict an outright change of features but involved a gradual modification and widening of basic language resources from which to draw at will as the thematic need arose. Whitman's style remained basically enumerative. His propensity to retain early devices for poetic composition is seen in the consistent use of the catalogue and word-repetition devices even in the later poems. However, as previously noted, there are significant modifications in the nature of the enumerative constituents prevailing in the later poems. Alteration in the syntax can be seen in the evolution of the stanza as an integral compact unit more regularly structured in the later poems as an expanded sentence. The relative unity in the stanza unit may be attributed to the gradual preference for word-group components, compared to the choice of clausal structures in the early poems.

The control poem of 1855 established certain predilections of Whitman's style: intensive coordination which has been described in this thesis as structural multiplication, juxtaposition of contrastive elements within fixed grammatical structures, and manipulation of the order of sentence elements such that the expanded
part occupy either an initial or final position. Coordination, which aims at developing a primary topic by amplifying structural parts, involved lexical and grammatical repetition. In Whitman's poetry, the clustering of structural elements, which is the result of extensive coordination, lends passages stylistic prominence. It is a known fact of usage that potentially, any number of coordinate elements can occur in a sentence, or in a larger unit of syntax, but more than three is rare in ordinary discourse. Intensive coordination greatly exceeding three in a row was carried out in both predicative and non-predicative constructions in Whitman's poems. It has been shown that in the predicative series, multiple clauses may be merely presented without the use of connectives, thus assuming a form of parataxis. Multiple word-groups on the other hand were commonly bound by the initial repetition of the head word, their anaphoric use being mainly responsible for cohesiveness in the unit of sentence. Just as clausal constructions were often presented without connecting links other than their fixed grammatical structures, coordinate word-groups, particularly nominal and nominalized forms were also merely presented in a series. Nevertheless, their unity as a group is ensured by the fact that they constitute the synecdochic displacement of a primary word by its parts and stages.
From the evidence at hand which shows the increase of components of phrasal structures and the corresponding decrease of clausal constituents the inference seems to be that Whitman's style gradually diverged from predication to modification. It is, perhaps, important to note that in spite of this apparent shift, the same tendency to multiply sentence or paragraph elements, that is, to use coordinate structures prevailed.

Coordination is thus synonymous with the stylistic predisposition to pattern. That Whitman used prose forms for poetic purposes, a cardinal weakness in his style which his early critics have often objected to, can now be clarified in the light of the extensive patterning of linguistic form involved. The regularity of linguistic form carried out on both phonological and syntactic levels, which is one of the distinguishing features of poetic language over ordinary prose, denotes the poetic function of prose structures in Whitman's poetry. Moreover, syntactic parallelism imposes a special unity on Whitman's enumerative series in that it intensifies rhythm and establishes design. It may also be added that the objections are pertinent only to some of Whitman's poems, mainly his early ones, not to the entire style of *Leaves of Grass*. 
The extensive coordination of sentence or paragraph elements in Whitman's poetry often simulate density of syntactic texture. Despite the length of Whitman's catalogues, however, his style displays syntactic simplicity throughout. By adroitly manipulating language structure as the shaping medium, making the grammatical frame of his verses simple and uncluttered, Whitman succeeded in relegating language form into the background in order to bring content to the fore.
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