

## *Contents*

<i>List of Figures</i>	<i>page</i> vii
<i>List of Contributors</i>	ix
<i>Acknowledgments</i>	xiii
Introduction	I
<i>Matt Cohen</i>	
PART I THE NEW LIFE OF THE NEW FORMS: AESTHETICS, DISCIPLINES, POLITICS	15
1 Whitman’s “Deathbed” Radicalism and Its Modernist Effects	17
<i>Caterina Bernardini and Kenneth M. Price</i>	
2 Whitman, Women, and Privacy	33
<i>Justine S. Murison</i>	
3 The Poetics of a New Science: “Song of Myself” as Sociology	50
<i>Timothy Robbins</i>	
4 World Wide Walt: Making and Marketing Whitman’s Global Persona	68
<i>Thoren Opitz</i>	
5 Intimacies of Place: Walt Whitman and the Politics of Settler Sensation	83
<i>Mark Rifkin</i>	
PART II WET PAPER BETWEEN US: NEW READING METHODS	99
6 Whitman in Your Pocket: The History of the Book and the History of Sexuality	101
<i>Jay Grossman</i>	

vi	<i>Contents</i>	
7	“All Thy Wide Geographies”: Reading Whitman’s Epistolary Database <i>Alexander Ashland, Stefan Schöberlein, and Stephanie M. Blalock</i>	121
8	Haptic Feelings <i>Erica Fretwell</i>	144
9	Walt Whitman’s Leaves <i>Nicole Gray and Matt Cohen</i>	161
	PART III A KOSMOS: THE CRITICAL IMAGINATION	183
10	Critique Is Not That Old, Composition Is Not That New: Sadakichi Hartmann’s <i>Conversations with Walt Whitman</i> <i>Andrew Way Leong</i>	185
11	Reading Whitman in Disenchanted Times <i>Christopher Castiglia</i>	203
12	“Permit to Speak at Every Hazard”: Whitman’s Grammar of Risk <i>Peter Riley</i>	216
13	Whitman Getting Old <i>Ed Folsom</i>	232
	<i>Index</i>	248