One's-Self I Sing

POEM TEXT

One's-Self I sing, a simple separate person,
Yet utter the word Democratic, the word En-Masse.

Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the Muse, I say the Form complete is worthier far,
The Female equally with the Male I sing.

Of Life immense in passion, pulse, and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing.

SUMMARY

I sing in praise of the individual self: the ordinary, particular person. But I also speak of democracy and the collective whole.

I sing in praise of the body from head to toe. I don't say that the face or mind alone deserves to be celebrated in poetry; I say the whole body is much more deserving. I sing in praise of women and men alike.

I sing of the tremendous, surging passion of life itself; I sing of modern humanity, happy and born to live as freely as possible under the sacred laws of the universe.

THEMES

INDIVIDUALITY, DEMOCRACY, AND EQUALITY

"One's-Self I Sing" celebrates the individual as part of a larger tribute to democracy and equality. In fact, the poem suggests that a truly democratic attitude (that is, an equal respect for everyone) *begins* with recognition and celebration of the full, independent self. What's more, this recognition extends to every *kind* of self (including both "Male" and "Female"). The poem ultimately suggests that to honor a single person, whoever they may be, is to honor all of humanity—and affirm "Life" itself in the process.

The speaker frames their celebration of the individual as simultaneously—and paradoxically—a celebration of all humankind. They declare that "I sing" (i.e., celebrate) "One's-Self [...] a simple separate person." In other words, this is a poem of praise for *any* individual, or even for individuality itself, rather than for a specific person. "Yet," the speaker adds, the poem is also about humanity as a whole. The speaker "utter[s] the word Democratic, the word En-Masse" in *connection* with the "Self," suggesting that to dignify the individual is also to dignify the masses. In other words, honoring the value of the "separate person" translates to honoring the rights and liberties of all people.

Building on these ideas, the speaker celebrates *all* of the human "Form" rather than parts of it—and *all* kinds of people rather than certain privileged groups. For example, they honor the full body rather than just the face or mind ("physiognomy" or "brain"). They also honor all *types* of bodies and individuals: "The Female equally with the Male." That is, they don't consider one kind of person better than another; they value each person individually and equally.

Finally, the speaker casts these various kinds of praise as a more general praise of "Life" and the vast possibilities it holds for free people in modern democracies. The speaker includes "Life"—with a capital L!—in their song of celebration, exalting it as "immense in passion, pulse, and power." They also praise "The Modern Man" (i.e., modern people as a whole, not just men), describing this creature as naturally happy ("Cheerful") and born to be free ("for freest action form'd"). By implication, what *makes* people free, happy, and "Modern" is life under democracy—that is, life in a society that shares the speaker's ideals of equality and individual worth.

Where this theme appears in the poem:

- Lines 1-8

LINE-BY-LINE ANALYSIS

LINES 1-2

One's-Self I sing, a simple separate person,
Yet utter the word Democratic, the word En-Masse.

Lines 1-2 reflect a major theme of Walt Whitman's poetry: the relationship between the *individual* and the *collective*. (e.g., between a single human being and humanity in general). Whitman placed this poem first in the later editions of his masterpiece, *Leaves of Grass*, so in some ways, it's meant to encapsulate the themes of the whole book. (For more, see the Context section of this guide.)

The speaker (who can be read as representing the poet himself) begins by declaring that they're "sing[ing]" a poetic song of praise for "One's-Self":

- Notice that "One's-Self" is different from "Myself"—something Whitman had already written about in one of his most famous poems, "Song of Myself"!
- The phrase "One's-Self I sing" is meant to allude back to that earlier poem, while also making clear that the poet's true subject isn't Walt Whitman, specifically, but *anyone's* self. In other words, the poem celebrates the *individual* spirit: the "simple separate person."

Yet even as the speaker "sing[s]" about, or praises, individuality, they also "utter the word Democratic, the word En-Masse." In other words, the speaker also praises people in general:

- The verb "utter" may sound a little less joyful than "sing," but it, too, can be associated with poetry (as in the phrase *poetic utterance*).
- "The word Democratic," meanwhile, held a deep significance for Whitman, who considered himself an almost prophet-like advocate of democracy. Here, the speaker places the word in parallel with "the word En-Masse"; *en masse* is French for "collectively" or "in great numbers," so it refers here to the collective mass of people who make up a democracy.

The speaker, then, is linking two seemingly antithetical concepts—the individual and the collective—and declaring that both are central to their (the speaker's) song. The speaker implies that celebrating the individual is *foundational* to democracy: that democracy begins with equal and respectful treatment of each "simple separate person" within the collective grouping that is humanity.

Notice how the /s/ alliteration (or sibilance) in "Self," "sing," "simple," and "separate" emphasizes each individual word while also linking them all together through sound. Perhaps this effect, in itself, reflects the theme of individuality within a collective. This first stanza, like the two that follow, is also firmly end-stopped with a period, making it an individual, self-contained unit within the poem's greater whole.

LINES 3-5

Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the
Muse, I say the Form complete is worthier far,
The Female equally with the Male I sing.

Lines 3-5 "sing" about the human body—a subject Walt Whitman celebrated in many other poems as well (see: "I Sing the Body Electric" for just one example). The speaker makes clear that they're praising the *whole* body, not just its "higher" functions or more presentable features:

Of physiology from top to toe I sing,
Not physiognomy alone nor brain alone is worthy for the Muse, I say the Form complete is worthier far,

"Physiology" refers to human physicality in general, while the "physiognomy" refers more specifically to the face. The speaker insists that it's not just the human face or the human mind that deserves to be praised in poetry (that "is worthy for the Muse"); the whole body, "the Form complete," is "far" more deserving.

That the full body "is worthier far" implies that the whole is much greater than the sum of its parts. The speaker may also be drawing an analogy, or parallel, with the single "Self" and the collective "En-Masse" in the first stanza. That is, the speaker may be suggesting that a "Democratic" society is made up of many worthy individuals, but is greater than the sum of its individual members. If the speaker *is* drawing this analogy, it's implicit rather than explicit: the poem simply sets these two stanzas side by side (in parataxis) and lets the reader work out the connection.

The speaker closes the stanza by declaring that they celebrate the "Female equally with the Male." Having praised the whole human body, the speaker wants to emphasize that they're praising every *kind* of human body, not privileging one over another. This can also be read, of course, as a political statement about gender equality—at a time when women in America had very few rights, let alone equality under the law.

The repetition of "I sing" (lines 3 and 4) marks this phrase as a consistent feature in an otherwise free-form poem. It appears at least once in each stanza, as well as in the title, and it occurs at the end of both this stanza and the next. It comes across almost like a refrain. (Refrains are associated with songs and songlike poetry, so the phrase "I sing" fits the device well!)

LINES 6-8

Of Life immense in passion, pulse, and power,
Cheerful, for freest action form'd under the laws divine,
The Modern Man I sing.

Lines 6-8 close the poem by celebrating both "Life" and the "Modern Man," meaning modern humanity as a whole.

Although the poem doesn't say so explicitly, the "Modern Man" seems to be modern by virtue of living in the kind of "Democratic" society praised earlier. That is, the speaker seems to equate *democracy* with *modernity* and progress. (In general, the poem doesn't draw straightforward connections between its praise of individuality, democracy, the body, life, and the "Modern Man"; instead, it arranges these elements in parataxis and leaves the reader to interpret how they're connected.)

What are "Life" and the "Modern Man" like, according to the speaker? The winding phrases here might seem confusing, so let's break them down piece by piece:

- In line 6, the speaker praises life as something grand and vibrant: "immense in passion, pulse, and power." And notice how /p/ alliteration makes this phrase pop!
- In the next line, the adjective "Cheerful" (which is followed immediately by a caesura that draws extra attention to it) seems to modify "Life" as well. That is, the speaker seems to be calling life cheerful.
    - But the grammar gets slippery here: the speaker might actually be calling the "Modern Man" cheerful.
    - The poet might even want to have it both ways—to describe Life *and* the Modern Man as cheerful!
- The next phrase, "for freest action form'd under the laws divine," seems to apply specifically to the Modern Man, however. It suggests that modern people were shaped by the laws of heaven, but born to be free.

Putting all this together, the poet "sing[s]" the praises of the modern, democratic masses, associating them with happiness, freedom, and a passion-filled life. Notice that these three things closely mirror the human rights laid out by the U.S. Declaration of Independence: "life, liberty, and the pursuit of happiness." This is probably no coincidence; Whitman saw himself as a kind of literary spokesman for American democracy!

POETIC DEVICES

ANTITHESIS

The poem sets up an antithesis between the "simple separate person" and humanity "En-Masse," as well as between one part of the body (e.g., the "physiognomy" or "brain," that is, face or mind) and the whole body ("the Form complete"). However, the speaker resolves these apparent opposites by celebrating ("sing[ing]") both at once: the individual *as well as* the collective, the part *as well as* the whole.

In the process, the speaker seems to draw an implied analogy between the single body part and the single self, and between the full human body and the whole mass of humanity:

- Just as a body needs all of its parts (from "top to toe"—a mini-antithesis!), humanity needs all of its individual members.
- No part or person is greater or lesser than another, and the whole is greater than the sum of its parts. In other words, these antitheses become a way of illustrating the poem's "Democratic" vision.

The speaker further expresses that vision with one more comparison: "The Female equally with the Male I sing." Again, the point is that women and men are equals within a greater, collective, democratic whole. (The speaker is expressing their own ideals here; in the late 1800s, when this poem was written, American democracy basically excluded women altogether.)

Where Antithesis appears in the poem:

- Lines 1-2
- Lines 3-4
- Line 5

ALLITERATION

"One's-Self I Sing" packs a lot of alliteration into a very short poem. In fact, along with the refrain-like phrase "I sing," alliteration is the poem's main musical device in the absence of rhyme and meter.

The first line alone is full of /s/ words, which form the kind of alliteration called sibilance:

> One's-Self I sing, a simple separate person [...]

Notice how the repetition of this sound makes the reader pronounce each /s/ word distinctly (otherwise the line is a tongue-twister!), while also giving these words something in common. This effect helps illustrate the point of this first stanza: celebrating the democratic masses also means celebrating the individual, and vice versa.

Alliteration serves other purposes in the poem as well. The identical /f/ ("ph") sound draws a link between "physiognomy" (face) and "physiology" (body), highlighting the fact that one is part of the other. (Note that these words also feature clear assonance and consonance; they're only a few letters different!) This sound then repeats at the beginning of "Form," which also refers to the full human body, and continues in "far" (an emphatic superlative) and "Female" (presented along with "Male" as part of the full human *race*).

In the final stanza, /f/ alliteration also links the "form[]" of humanity with "free[dom]," underscoring the idea that people were born to be free. The popping, percussive /p/ alliteration of "passion, pulse, and power" emphasizes the tremendous force of "Life" itself. Finally, /m/ alliteration makes the phrase "Modern Man"—the ultimate subject of the poem—more crisp and memorable.

Where Alliteration appears in the poem:

- **Line 1:** "Self," "sing," "simple separate"
- **Line 3:** "physiology," "top," "toe"
- **Line 4:** "physiognomy," "Form," "far"
- **Line 5:** "Female"
- **Line 6:** "passion, pulse," "power"
- **Line 7:** "for freest," "form'd"

- **Line 8:** "Modern Man"

REPETITION

The poem repeats a number of important words and phrases, often in parallel with one another.

The most repeated phrase is "I sing," which appears four times in the body of the poem as well as in the title. Two of these repetitions occur at the end of stanzas (in lines 5 and 8), making the phrase almost a refrain. (Remember that refrains are found in many songs as well as poems—that is, they're often meant for "sing[ing]"!)

The frequent appearance of this phrase helps convey the poem's celebratory tone; it's as if the speaker is so moved by the individual "Self," the "Democratic" collective, etc., they can't help bursting into song! This repeated phrase also helps frame the poem as a *catalog*, or poetic list: the poet is listing the major themes he'll be addressing, or "sing[ing]" about, in his work. (In later editions of *Leaves of Grass*, Whitman's volume of collected poems, "One's-Self I Sing" was the poem that introduced the whole collection.)

The poem contains other important repetitions, too. For example, "the word" occurs twice in line 2, indicating that these two phrases parallel each other:

> [...] the word Democratic, the word En-Masse.

As the parallelism makes clear, the speaker views "Democratic" and "En-Masse" (French for *collectively* or *in massive numbers*) as closely related words. After all, it's collective masses that form democracies.

The "Of" at the beginning of the second and third stanzas qualifies as a special form of repetition, called anaphora. Whitman often used this device—in successive lines and occasionally stanzas—as a way of structuring his free verse poems. It adds emphasis and a sense of building rhythm and intensity to the speaker's song.

Where Repetition appears in the poem:

- **Line 1:** "I sing"
- **Line 2:** "the word," "the word"
- **Line 3:** "Of," "I sing"
- **Line 4:** "alone," "alone," "worthy," "worthier"
- **Line 5:** "I sing"
- **Line 6:** "Of"
- **Line 8:** "I sing"

END-STOPPED LINE

All of the lines in the poem are end-stopped, coming to a firm pause. This feature is characteristic of Walt Whitman's poems, which rarely use enjambment. In fact, Whitman is more likely to make a line very long (as in the case of line 4 here) than to enjamb it over the line break.

Thanks to all this end-stopping, each line of this free verse poem feels like a coherent, undivided unit. The reliable end-of-line punctuation gives the poem some structural consistency as well, controlling the flow of language in the absence of rhyme and meter.

The poem also end-stops each stanza with a period, making each a self-contained unit of its own. This *formal* coherency mirrors the stanzas' *thematic* coherency—the way each has a separate but related subject to "sing" about ("One's-Self," "physiology" or the human body, and "Life" as embodied by "The Modern Man").

Finally, the full stops contribute to the speaker's tone of confident authority: nothing is hedged or left unresolved until the next stanza. Once again, despite the free-flowing appearance of the verse, there's a subtle logic to the way it's arranged.

Where End-Stopped Line appears in the poem:

- **Line 1:** "person,"
- **Line 2:** "En-Masse."
- **Line 3:** "sing,"
- **Line 4:** "far,"
- **Line 5:** "sing."
- **Line 6:** "power,"
- **Line 7:** "divine,"
- **Line 8:** "sing."

PARATAXIS

The three stanzas of the poem are arranged according to a technique called parataxis. There are no logical transitions between the stanzas, and none is subordinated to the others, grammatically or otherwise. Basically, readers might rearrange these stanzas—and often the phrases *within* stanzas—and the poem would still make sense.

That's because each stanza is a coherent, self-contained unit, set beside the others in a way that suggests no single phrase is more or less important than the rest. All these phrases pile up to create the poem as a whole.The poem is almost like a collage in which every element matters equally, but the whole is greater than the sum of its parts.

Walt Whitman used parataxis frequently in his poems as a way of reinforcing his themes of democracy and equality. In keeping with his belief that, for example, "The Female" is equal with "the Male" (line 5), he often gave equal weight to individual lines and stanzas rather than structuring them according to any sort of hierarchy. That's not to say he never used hypotaxis (the opposite effect); for example, line 4 makes a logical claim ranking one thing over another:

> Not physiognomy alone nor brain alone is worthy for
> the Muse, I say the Form complete is worthier far [...]

In general, though, the poem simply sets elements side by side ("parataxis" roughly means "side-by-side arrangement" in Greek) and leaves readers to work out the underlying logic.

Where Parataxis appears in the poem:

- Lines 1-3
- Lines 5-8

CAESURA

Four caesuras appear in this short poem. In addition to slowing the poem down and adding to its controlled, thoughtful tone, each caesura comes after, and helps call readers' attention to, a thematically important word:

- The caesura after "sing" (line 1) highlights a word that will be repeated throughout the poem, emphasizing that the poem is a song of praise and celebration.
- The caesura after "Democratic" (line 2) highlights a word that's essential to Whitman's writing: "Democratic." In poems like this one and "Song of Myself," Whitman cast himself as a passionate lover of democracy in the young United States.
- The caesura after "Muse" (line 4) highlights an allusion to the Muses of Greek mythology: nine goddesses who inspired writers, artists, and other thinkers. Dedicating one's poems to, and claiming to be inspired by, "the Muse" is a convention that stretches all the way back to ancient Greece. By using it here, Whitman is linking his song of "Modern" life with the most ancient poetic traditions.
- The caesura after "Cheerful" (line 7) highlights an adjective that could apply *either* to "Life" in the previous line *or* to "Modern Man" in the line after. (The speaker's grammar is a bit slippery in this stanza.) The basic idea is that modern people—and/or life itself—are generally happy under a democratic system.

Where Caesura appears in the poem:

- **Line 1:** "sing, a"
- **Line 2:** "Democratic, the"
- **Line 4:** "Muse, I"
- **Line 7:** "Cheerful, for"

VOCABULARY

Democratic (Line 2) - Having to do with democracy—that is, government chosen by the people. The speaker capitalizes the word to indicate its significance (not to refer to the Democratic Party of his time).

En-Masse (Line 2) - Collectively; as a whole. A term borrowed from French (*en masse*, as a mass) and usually not hyphenated.

Physiology (Line 3) - The structures and processes of the body (or the branch of science that studies the same).

Physiognomy (Line 4) - The face; facial features. (Can also refer to a pseudoscience that claims to interpret a person's character based on their face.)

Worthy/Worthier (Line 4) - Deserving or commendable. (Here, specifically, deserving of poetic praise.)

The Form complete (Line 4) - The complete human form; the body in its entirety.

Immense (Line 6) - Huge in size or scope.

The laws divine (Line 7) - The rules and commandments laid down by God or other divine powers.

FORM, METER, & RHYME

FORM

"One's-Self I Sing" consists of three stanzas of free verse (no meter, no rhyme scheme). The first stanza has two lines, the second three (with a very long second line), and the third three as well.

This free form is typical of Walt Whitman, who introduced free verse into American poetry and saw it as a natural vehicle for his favorite themes: democracy, freedom, equality, sexual liberation, and so on. A few decades after Whitman celebrated "The Modern Man" in this poem, free and experimental verse became a staple of the 20th-century poetic movement called "modernism."

One repeating structural feature of the poem is the phrase "I sing," which appears four times (in addition to appearing in the title): in the first line of the first two stanzas and at the end of the last two. Another such feature is the repetition of "Of" at the beginning of the second and third stanzas—an example of anaphora, of which Whitman was a master. In general, Whitman often used repeated words and phrases as a way of tying together passages and stanzas.

METER

The poem has no meter, as it's written in free verse. For Walt Whitman, "freeing" his poetry from the traditional structures of rhyme and meter was an ideal way to explore some of his signature themes, including freedom, democracy, and equality.

He viewed his free-flowing language as distinctively American, as opposed to European.

Of course, even free verse can occasionally fall into metrical patterns. In fact, the first line of this poem contains the "da-DUM, da-DUM, da-DUM, da-DUM, da-DUM" rhythm of iambic pentameter:

> One's-Self I sing, a simple separate person,

(It's also possible to scan the first foot here as a spondee, or two stressed beats in a row: One's-Self. Either way, the line's overarching rhythm remains iambic.)

The same pattern appears in the first line of Whitman's masterpiece, the similarly titled "Song of Myself," which begins: "I celebrate myself, and sing myself." It's as if Whitman's using this conventional meter as a jumping-off point before exploring freer rhythms.

RHYME SCHEME

The poem is written in free verse, so it has no meter or rhyme scheme. (It does, however, repeat the phrase "I sing" at the end of its last two stanzas, adding some structure and rhythm.) As noted in the Form and Meter sections, Whitman rarely used conventional meter or rhyme, instead preferring forms that he felt reflected the freedom of "Democratic" America (see line 2).

SPEAKER

Though not identified by name, gender, etc., the speaker frames themselves as a traditional poet-figure "sing[ing]" their verses to "the Muse" (an allusion to the Muses, or goddesses of artistic inspiration, from ancient Greek mythology). As such, readers can take the speaker as being Whitman himself.

In general, Whitman presented himself as a poet speaking on behalf of his young, democratic nation, the United States. In his famous poem "Song of Myself," whose title this poem echoes, he calls himself "Walt Whitman, a kosmos, of Manhattan the son." This grand, "cosmic" version of himself is the implied speaker of virtually all the poems in his major collection, *Leaves of Grass*—including "One's-Self I Sing," the poem he ultimately placed first in the book.

The Walt Whitman of the poems is typically optimistic, encouraging, and affirming. As a passionate advocate of "Democra[cy]," he celebrates the "worth[iness]" of the human body, of people from all backgrounds, and of "Life" as a whole.

SETTING

The poem has no clear physical or geographical setting. Whitman's work is closely associated with his country, the United States, which he once called "essentially the greatest poem" and often mentioned in connection with his "Democratic" themes. However, this poem is a more universal statement about democracy and equality; it's not tied to a particular place.

Although it's not tied to a particular time period, either, it does mention "Modern[ity]" in the final line ("The Modern Man I sing"). For Whitman, democracy was part of what defined modernity; he celebrated America and other democracies that had rebelled against their autocratic pasts. His celebration of the "Modern" here suggests that the poem is very much set in his own moment: that is, the late 1800s.

CONTEXT

LITERARY CONTEXT

The first version of what became "One's-Self I Sing" appeared in the fourth (1867) edition of Walt Whitman's magnum opus, *Leaves of Grass*. Titled "Inscription," it kicked off the collection and began like this:

> SMALL *is the theme of the following Chant, yet the greatest—namely,* ONE'S-SELF*—that wondrous thing, a simple, separate person.*

The version called "One's-Self I Sing" then became the first poem in the fifth (1871-72) edition of *Leaves of Grass*. This sprawling collection of poems grew and evolved all through Whitman's life. The first edition appeared in 1855, but by the time Whitman died in 1892, he had revised and reprinted it seven times, and every edition sprouted a few new poems. "One's-Self I Sing" is quintessential Whitman: a free-verse, first-person reflection on individuality, democracy, and freedom. In many ways, it serves as a thesis statement for the book as a whole.

Whitman is often seen as a founding father of the 19th-century American Transcendentalist movement. Both imbued with mysticism and firmly rooted in the natural landscape, his poetry was both inspired by and an inspiration to fellow American writers such as Ralph Waldo Emerson and Henry David Thoreau. Since his death, he has become a model for a wide range of well-known poets, from Allen Ginsberg to Pablo Neruda.

Yet, like his contemporary Emily Dickinson, Whitman also developed a unique, inimitable style. He pioneered free verse at a time when most poetry was still bound by metrical convention, and he's still considered a master of the technique. More than 200 years after his birth, he remains one of America's, and the world's, most beloved poets. Some of his lines are so famous they're almost proverbial: for instance, "I am large, I contain multitudes" is a gem from his masterpiece, "Song of Myself."

By the time Whitman wrote "One's-Self I Sing," the sprawling "Song of Myself" had already become one of his best-known works. The later poem alludes to, and distills some of the themes of, the earlier poem. Here, Whitman makes clear that he doesn't just celebrate "Myself"; he celebrates "One's-Self"—the individual person, no matter who they are. Likewise, line 2 here—"[I] utter the word Democratic"—echoes a famous line from "Song of Myself," which declares that "I give the sign of democracy." And the celebration of human "physiology from top to toe" (line 3) echoes similar praise in "Song of Myself," section 3:

> Welcome is every organ and attribute of me, and of any man hearty and clean,
> Not an inch nor a particle of an inch is vile, and none shall be less familiar than the rest.

HISTORICAL CONTEXT

During the period in which Whitman wrote most of his poems, including "One's-Self I Sing," the United States had been a nation for less than 100 years. From the publication of the first edition of *Leaves of Grass* (1855), Whitman positioned himself as the proud bard of his young country, claiming that "The United States themselves are essentially the greatest poem." "One's-Self I Sing" voices his strong belief in American democracy, and specifically praises the cause of women's equality ("The Female equally with the Male I sing") some 50 years before American women won the right to vote.

When Whitman wrote "One's-Self I Sing," the U.S. had just been through its Civil War (1861-1865). A fervent believer in universal human connectedness, Whitman was staunchly anti-slavery and pacifistic. He never went to war himself, but saw plenty of wartime misery as a volunteer nurse. His experiences of those atrocities (and his post-war grief over Abraham Lincoln, whom he deeply admired) would inspire some of his most famous poems.

While Whitman sometimes despaired over humanity's way of making the same terrible mistakes over and over, he was ultimately optimistic about the beauty and worth of existence. The hopeful vision of democracy in "One's-Self I Sing" reflects his persistent faith in human fellowship—and in "Life" as a whole.

MORE RESOURCES

EXTERNAL RESOURCES

- The Poet's Life and Work — Read a biography of Walt Whitman at the Poetry Foundation. (https://www.poetryfoundation.org/poets/walt-whitman)
- A Whitman Documentary — Watch a PBS documentary about the poet. (https://www.youtube.com/watch?v=w85nP2p_ic8)
- The Poem Aloud — Listen to a reading of "One's-Self I Sing." (https://www.youtube.com/watch?v=WXan9CSfWJQ)
- A Poetic Revolutionary — Watch a biographical clip about how "Walt Whitman Revolutionised American Poetry." (https://www.youtube.com/watch?v=wdqw8VUMETg)
- Leaves of Grass — Browse an 1871 edition of Whitman's masterpiece, Leaves of Grass, in which "One's-Self I Sing" appears as the first poem in the collection. (https://archive.org/details/leavesofgrawhit/page/n9/mode/2up)

LITCHARTS ON OTHER WALT WHITMAN POEMS

- A Noiseless Patient Spider
- Beat! Beat! Drums!
- Crossing Brooklyn Ferry
- I Hear America Singing
- I Sing the Body Electric
- O Captain! My Captain!
- O Me! O Life!
- The Voice of the Rain
- When I Heard the Learn'd Astronomer
- When Lilacs Last in the Dooryard Bloom'd

HOW TO CITE

MLA

Allen, Austin. "*One's-Self I Sing*." *LitCharts*. LitCharts LLC, 8 Feb 2022. Web. 2 Mar 2022.

CHICAGO MANUAL

Allen, Austin. "*One's-Self I Sing*." LitCharts LLC, February 8, 2022. Retrieved March 2, 2022. https://www.litcharts.com/poetry/walt-whitman/one-s-self-i-sing.