

全国普通高等学校优秀教材一等奖 第一版

普通高等教育“十一五”国家级规划教材



Integrated Skills of English

6

(Teacher's Book)
(教师用书)

综合英语教程

(第二版)

总主编 黄源深

主 编 邹为诚



高等教育出版社
HIGHER EDUCATION PRESS

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第二版前言

《综合英语教程》第五册和第六册是专门为我国高等院校英语专业高年级语言综合训练课编写的教材，编写理念是鼓励学生将语言学习与学科知识、人文知识和文化知识的学习结合起来，在大量的阅读中穿插写作的练习，提高学生处理学术语言和书面语言的能力。

该教材的第一版于2002年出版，4年中全国有近两百所院校将其作为三、四年级综合语言课教材，编者所执教的学校也进行了三轮试验，这些试验为第二版修订打下了良好的基础。

修订后的教材保留了第一版的基本材料和练习内容，同时改正了第一版中的错误，增加了训练内容，补充了大量的文化和语言注释，添加了词语学习板块，编者希望通过这些改动增添学生的学习兴趣，提高他们的学习效果。

为了更好地帮助学生和老师用好本教程，编者和其他老师一起进行了试验，还听取了学生的反馈意见，总结了一些行之有效的做法，列于此处，供使用本教材的同学和老师参考。

1. 阅读课文之后要及时写“感言” (Reader's Free Response to the Reading)。学生应该不拘形式，在完成阅读任务以后及时地书写一段“读后感”，长度不限，贵在落笔。
2. 活动之后要及时写“回顾” (Reflections on Learning Activities)。学生要在活动完成以后，立刻撰写“回顾”，“回顾”的结构如下：介绍学习参与者，介绍活动目的，描写活动过程，描写心理感受，写出学习成果，指出不足之处，提出改进建议。文章长度不限，但结构要完整。
3. 阅读课外材料之后要及时写“读书报告” (Reading Report)。报告结构如下：作品名称、作者姓名、故事梗概、内容是否有趣、语言难度是否恰当、是否值得推荐给其他同学阅读。
4. 多种形式写作。写作练习可以形式多样，可以一个人单独写，也可两人或多人合作写，还可以大家轮流写，甚至还可以在游戏中用“接龙”的方式写。
5. 模仿写作。由老师就某个阅读中出现的精彩场面写一段“感言”。在教师示范以后，学生应模仿老师的写法，反复练习尝试。
6. 学会在计算机上写作。利用计算机的语言检查功能，提高对拼写、标点和其他书面语语言特点的敏感程度，尽快克服写作中常见的低级错误。
7. 养成反复“校对” (Proofreading) 的习惯。每次写作以后，要用挑剔的眼睛对自己的“成就”检查三次，改正所有的错误。然后在作文结尾处写上：I have proofread my writing three times. 以此自励。
8. 养成落笔有字的写作习惯。提高写作的流利性对提高写作水平有极大的影响。要提高写作质量，首先要能流利地表达思想，然后要反复修改内容、结构和语言。
9. 足够的阅读和写作量。下列数据来自使用本教材的某高校，94%的学生报告通过一学期的训练，他们在阅读理解速度和写作水平上感觉到了大幅度的进步。

一学期的阅读量：每人平均从教材中阅读65 000字。在教师提供的课外轻松阅读材料中，学习优秀者大约读了500 000字，个别学习缺乏动力者只读了5 000字。

一学期的写作量：在上述阅读的基础上，平均每人写了6 750字，最多的写了9 000字，最少的写

了3 000字，平均每人每周写约500字（A4纸一页）。

以上面的数据说明一个简单的道理，书面语水平的大幅度提高不能脱离大量的阅读和写作，希望同学和老师能重视这一简单而又可靠的结论，用大量的阅读和写作来提高语言能力。学生和老师若对这些同学的写作作品和阅读书目感兴趣，可以访问华东师范大学www.ecnu.edu.cn精品课程《综合英语教程》的网页。

第五册和第六册教材大部分材料采用美国英语。因此，词语的注释音标与学生以前所接触的音标有细小的差别，书末附有音标体系表，供学习者参考。

编 者

2006年12月

于华东师范大学

第一版前言

一、概述

《综合英语教程》一至四册问世已三年有余。在此期间，全国相继有近30个省市的近百所综合性大学和师范院校将其作为英语专业基础阶段的主干教材。三年多的实践表明，该教材基本上达到了编写者的初衷，为英语专业基础阶段的学生提供了全面的语言交际能力训练。参加试用的教师和学生对我们的教材提出了许多宝贵意见，他们的关心和支持是我们成功的基础，也是对我们编写者的鞭策，促使我们去进一步探索中高级阶段英语教学的新思路和新手段。

从《综合英语教程》第四册付梓起，我们就一直在思考，英语专业的学生学完一至四册后还需要什么？中高级阶段的学生用什么方法才能巩固和继续提高语言交际能力？我们发现，学完一至四册教材的学生，绝大部分已经在英语听说读写方面具备了相当的水平，他们已经不再满足于成天围着一篇课文打转转的教学方式，他们迫切希望能够在更加广阔的天地里自由翱翔。因此，如何为这些学生创造出既能培养语言能力，又能锻炼思辨能力的训练环境是摆在编者面前最迫切的课题。为此，我们用了将近两年的时间，在中国和美国两地，系统地研究了国内外外语教学的理论和实践，分析了我们学生的特点，得出了初步的结论，《综合英语教程》的第五册和第六册就是这一研究成果的具体体现。

与《综合英语教程》一至四册相比，五、六册的最大特点是把“教—学”过程扩展为“教—学—研究”的过程，教学方式主要采用“专题研究”。我们这样做基于以下几点考虑：

首先，把“研究”引入教学环节中来的目的是为了顺应时代的要求。今天的社会正处于知识爆炸时代，知识的更新速度以天甚至时分秒来计算。因此，我们的学生在学习书本知识的同时，还必须知道书本以外的知识是什么，在哪儿能获得这些知识，学生要学会随时调整自己的知识结构，与时代保持同步，语言学习也不例外。解决这一难题的方法之一就是引导学生去研究现实世界中的问题。第五、六册中的每一个专题都向学生提供了继续研究的相关书目和网址，引导学生在现实世界中探索新知识。

采用“教—学—研究”策略的第二个因素是处理好语言学习与文化学习的关系。文化与语言的关系一直是《综合英语教程》关注的重点之一。《综合英语教程》一至四册为学生提供了大量的文化知识，学生从中学到了不少文化内容。但是，中高级阶段的学生不能仅仅满足于这些零星的知识，因为这些知识还不够系统化，还没有达到文化的深层，不足以保证学生的语言能力产生质的飞跃。为了给学生创造文化研究的条件，《综合英语教程》第五、六册采用专题研究的方式，引导学生对某一个专题开展广泛而且有一定深度的探索，目的就是要引导学生透过文化现象，了解形成这种文化的历史、哲学和社会背景。此外，在学习异邦文化的同时，学生还应掌握一定的“文化批判能力”。我们的学生将来所面临的社会是一个多元文化社会，学生应该学会客观地看待他人和自己的文化；盲目接受和盲目拒绝都是狭隘的文化观，与多元文化社会的价值观格格不入。因此，如何学会正确地看待各种文化是外语教学所面临的一个新课题。在《综合英语教程》第五、六册中，我们在向学生介绍西方文化的同时，还鼓励学生将其与自己的文化进行对比研究，认识东西方文化的差异，在文化和价值观的冲突中，学会和不同的文化求同存异。

采用“教—学—研究”策略的第三个因素是为了处理好语言学习的深度和广度的关系。所谓“深度”是指学生在语言交际中所能克服的难度。例如，文章在语言与知识两方面的难度，口头讨论中所涉及知识的深度等等。所谓“广度”是指与语言密切相关的社会文化知识面。例如在涉及某一主题时，学生能够涉及的知识范围的宽度。我们认为，从中级到高级的过渡阶段中，学生应以宽度为主，深度为辅。具体含义是：在学习一个文化主题时，学生应该尽可能地了解构成该文化主题的各个侧面，在拓宽知识面的同时确保相关的语言现象在不同的情景中反复出现、不断重复。但同时，学生也还需要接触在语言 and 知识两方面都有相当难度的、数量上又有限的材料，确保在文化知识和语言知识两方面都有一定的深度。处理好这两者的关系，就能为学生创造出第二语言习得的两个重要条件：语言输入的“频率”(frequency)和“突显性”(saliency)。在“专题研究”中，围绕一个专题的各种语言材料的语言难度大部分相差不大，比较适合中级程度的语言学习者。但是，学生也会遇到一些具有哲学、社会学、人类学等背景的材料，这些材料学术性十分强，选用它们的目的是为了加深语言 and 知识两方面的难度。

采用“教—学—研究”的第四个因素是为了培养学生的学术研究能力。大学三、四年级的学生将以学术性很强的专业课程为主要内容，对这个阶段的学生来说，掌握分析问题和解决问题的能力是教学的当务之急，语言教学理当考虑学生的这种需要。因此将语言教学和专题研究相结合是一箭双雕的策略。在第五、六册中，大量的训练活动要求学生对其一专题开展综合性的分析，在分析研究的基础上提出自己的见解和方案，用最有效的手段完成学习任务。

采用“教—学—研究”策略的第五个因素是为了创造出真实的交际情景。在语言实践中，语言交际的真实性和交际目的不同，语言使用者对语言的关注程度就会有很大的差别。对语言的形式、意义和交际作用的关注程度越高，语言习得的可能性就越大，反之则越小。第五、六册大量的语言练习已经不再是简单的词语、语法练习，而是综合性和真实性极强的活动。学生在这些活动中，对交际目的、任务性质和任务要求非常明确，他们要全方位地考虑语言交际的各种因素，花费大量的课外时间去研究如何挖掘原始素材，真实地运用语言来完成交际任务。这种建立在广泛的分析、研究基础之上的语言活动具有很强的真实性，对语言学习者来说，这种活动的过程甚至比活动的结果更为重要。

二、教材结构

《综合英语教程》第五、六册采用“专题研究”的方式编写，每册书有四个主题。每一主题分三个单元。这三个单元是一个完整的整体，将每个主题拆分成三个单元，主要是为了方便教学安排。所以在实际教学活动中，教师完全可以按实际情况进行调整。三个单元之间的一般顺序是由浅入深，由单一性活动过渡到综合性活动。

第五、六册没有像前四册那样列出生词与词语表。我们认为为中高级阶段学生列生词的做法弊大利小。在一个孤立的语境中，我们很难说某个词是什么意思，起什么语法作用，这是其一；其次是高年级的学生已经掌握了相当数量的词汇，由于这些词汇来源广泛，恐怕没有人还能准确地判断出什么是生词。我们应该鼓励学生学会活用他们已经掌握的词语，在进行有效交际的同时，拓展词汇的数量，提升所掌握词汇的质量。

三、教学要求

听说读写各项活动在每一专题中可以有不同的要求。例如在听说活动中，流利性和准确性可以随着任务的要求而不同。但是，无论某一活动项目是以流利性为主，还是以准确性为主，学生都应追求一定的交际效果。譬如学生在向全班介绍小组讨论时，主讲人必须与班级同学有各种形式的交流，这种交流可以是提问、讨论、征求意见、提出补充等等。

尽管第五、六册提供了听说读写全方位的训练活动，但训练的重点应该放在写作上。学生在大量阅读、班级讨论和调查研究的基础上，要不断地写读书报告、调查报告、小论文或讨论总结等等。数量上至少每周写A4纸一页（约500字左右）。教师对学生的写作指导要有系统，例如，建立定期指导的制度，通过个别指导或集体讨论等方式，敦促学生反复改写或重写直到文章符合要求为止，使学生懂得写作需要反复修改和重写。在修改与重写的过程中，教师与学生的定期交流是防止学生半途而止的最有效的方法。同时，教师的指导要有层次，在某一个阶段只针对某一个具体的问题进行指导，避免因每次都是面面俱到而挫伤学生的写作积极性。

采用“专题研究”的方式编写教材，是外语教学中的一个新尝试，我们将其作为引玉之砖奉献给学习者，恳请教师和同学随时向我们指出书中的错误疏漏，同时也希望教师和学生创造性地使用本教材，这是教师和学生的魅力所在。

最后，我们要感谢所有支持和帮助我们开展这项研究的中国和美国的同仁和朋友，其中包括美国宾夕法尼亚大学教育研究生院。在我们的研究过程中，本教材的主要编写人员有幸在该学院做访问学者，受到该学院语言教育系Teresa Pica教授和其他专家在语言习得理论方面的指点。另外，还有Pelaez夫妇以及几位不愿意透露真实姓名的美国朋友，他们十分友善地接受了编写者的采访，为编写者提供了有价值的文化素材。我们还要感谢本教材的语言顾问Robin M. Schenker女士认真负责的校对和语言加工。我们还非常感谢本教材的主审——复旦大学的孙骊教授，他利用在美国探亲的机会，对本书稿作了一丝不苟的审阅，并提出了许多建设性的意见。书中若还有谬误，则是编者本人功夫不到之处，敬请读者谅解。

编 者

2002年2月

于美国宾夕法尼亚大学

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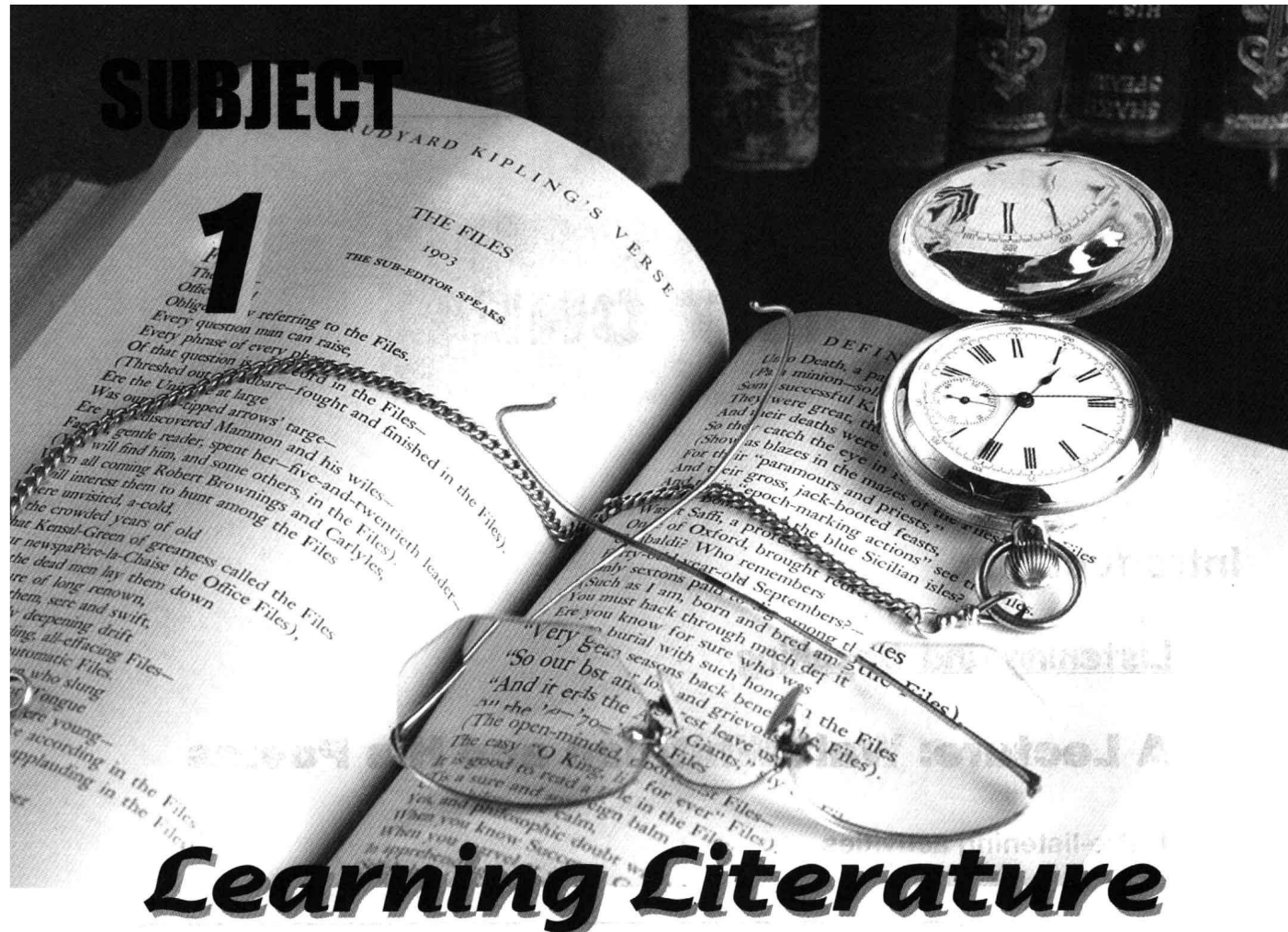
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SUBJECT

1



Learning Literature

Objectives

1. Understanding the aims, purposes and methods of literary appreciation
2. Being able to discuss and criticize poetry and fiction
3. Being able to use the critiquing methods to discuss Beijing Opera



UNIT ONE

Introduction

Listening and Speaking

A Lecture: Walt Whitman and His Poems

1 Pre-listening activities

Suggestions

- * During this warm-up activity, encourage students to utilize the visual information to make predications about Walt Whitman.
- * In case that the lecture is too long for your class, stop for discussion at the places marked “#” in the script of the lecture.

Note-taking Skills

- a) Capturing the main points by following signal words, such as *first, second, for example*, etc.
- b) Developing shorthand skills for writing those expressions of high frequency, for example, *w/* for *with* or using acronyms such as *map* for modern American poetry.

1. The issues or tasks to be covered today: Walt Whitman's life story and his contribution to American poetry.
2. The major characteristics of Whitman: passionate, dashing, creative.
3. Whitman's life story:
 Birth: born in West Hill, Long Island, NY on May 31, 1819.
 Family: father was a carpenter. Of 7 children, he was the 2nd oldest.
 Education: 6 years formal education. Schooling ended when he was 11.
 Work: office boy, clerk, teacher, compositor, journalist.
4. Whitman as poet tramp:
 His travel log: to Cumberland by train; to Wheeling, West Virginia by horse-drawn carriage; to New Orleans by steam boat, along Ohio and Mississippi river. Return: boat up the Mississippi, across the Great Lakes; train to Niagara and Albany; boat again down the Hudson River, back to Manhattan.
5. His *Leaves of Grass*: was criticized at the beginning, but some people (such as Emerson) supported his new and unusual ideas.
6. Whitman in the Civil War: worked as a nurse and clerk, helped the wounded warm-heartedly. Civil War period was the most important period in his life as a writer; supported Lincoln, and wrote many of his best poems for Lincoln.
7. His final days: lived in Camden, NJ since 1873. Seldom traveled, received visitors very often. Died in 1892. Unmarried, no children. Well-acclaimed for his poetry after death.

2 Take notes while listening



Subtopic 1: Introduction

Professor:

My last lecture covered poets and their poems before the middle of the nineteenth century. Today, we are going to study modern American poets and poems. We will start with Walt Whitman. I will first talk briefly about his major contributions to modern American poetry, giving you a short account of his life story. After that, we will read one of his most important poems.

When Walt Whitman began publishing his poems in the mid-1800s, he forever changed

people's sense of what a poet could be, and what a poem could look like and sound like.

For Whitman, poetry was no schoolroom or parlor exercise¹. It wasn't an "indoor" activity at all. Instead, poetry had to breathe the open air. It had to start in the earth, just as a tree sets its roots deep in the soil, and then take flight, just as the tree shoots its branches into the sky.



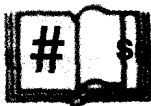
Subtopic 2: Whitman changed people's sense of what a poet could be and a poem could sound like. How did he achieve this?

Whitman liked to think of the poet as a kind of tramp: someone who travelled far and wide, meeting new people along the way, constantly seeking out new experiences and new encounters. He also liked to think of himself as the poet of the common man and woman. He admired people who worked hard, especially people who worked with their hands, and he often even made them the subject of his poems. More than anything else, though, he loved the diversity of life: so many different people, so many different kinds of plants and animals, cities and farms, dreams and visions. As a kind of poetic tramp, Whitman set out to encounter all this variety of life and to make it all hang together² in his poems. Nobody had ever before tried to put so much into a poem.

Take a quick look at any of his poems — just look at it, without even reading it. Whitman's lines almost seem to run right off the page. Before Whitman, the true mark of a poem was its regular pattern of meter and rhyme: the poet sought to shape his emotions and ideas into an organized form. Whitman's long lines are not usually structured in this way. In fact, they often seem to flow across the page in what looks like an uncontrollable flood of words. This happens because he is always trying to get so much of the detail of his world into his poems.

Read his poems aloud. Try to catch the sound of Whitman's voice in them. Whitman is said to have recited poetry aloud as he walked along the seashore, and you can sometimes almost hear the rhythm of the surf in his poems. You can also sometimes hear the voice of a prophet, as when he cries out, "Unscrew the locks from the doors! Unscrew the doors themselves from the jambs³!" Whitman loved the sound of the human voice, in speech and in song, and always imagined himself "singing" aloud in his poems.

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- 1 schoolroom or parlor exercise: schoolwork children do indoors or in the parlor
 - 2 make it all hang together: presenting the variety of life harmlessly in his poems
 - 3 jambs: pieces of the door framework



Subtopic 3: Whitman's life story

Walt Whitman was born at West Hills, Long Island¹, in New York on May 31, 1819. His father, Walter Whitman, was a carpenter and a house builder, and a staunch supporter of the ideals of the American Revolution. Walt attributed his creativity to the influence of his mother, Louisa Van Velsor Whitman. Walt eventually had seven brothers and sisters, of which he was the second oldest. When Walt was not quite four years old, the Whitmans moved to Brooklyn, New York, where Walt's father continued to build and sell houses. It was a difficult time economically, and Whitman's father suffered many losses selling the houses he built. Walt managed to attend public schools for six years, until the age of eleven, but was forced to go to work as an office boy to earn money for the family after that. This was all the formal education he ever received.

At the age of eleven, Whitman went to work at a law office where he learned writing from work and a local lending library. This was the beginning of Walt's lifelong love of literature. Among his earliest favorites were the *Arabian Nights*, the historical novels and poems of Sir Walter Scott² and the adventure novels of another ground-breaking American writer, James Fenimore Cooper³.

After working in several law offices, he worked as an assistant in a physician's office. And finally, Walt went to work for a newspaper. He began as an apprentice compositor⁴, setting type for various local newspapers. Eventually, beginning in his mid-teens, he also began writing short pieces that appeared in the papers. Like many well-known authors, Whitman began his literary career as a journalist, reporting on a wide variety of topics. He was often asked to review books, operas, and plays during these years, a task that allowed him to indulge in his favorite pastimes: reading and attending the theater, especially opera.

Several years later, Whitman became a schoolteacher on Long Island. From his late teens into his twenties, Whitman alternated working as a teacher and as a compositor / journalist, depending on what work he could find. Whitman was not his average mid-nineteenth-century schoolteacher. For one thing, he refused to hit his students, which made many local residents suspicious of his "lax⁵" methods as a teacher!

1 Long Island: an island in the southeast of New York City

2 Sir Walter Scott: Scottish writer (1771 – 1832)

3 James Fennimore Cooper: (1789 – 1851) American writer, considered the first American novelist

4 compositor: worker who sets type in printing

5 lax: not strict

By 1841, Whitman was back again in New York City, writing stories for the papers. It was at this time that he was assigned to cover the New York City lectures of a visiting New England speaker already famous throughout the country, Ralph Waldo Emerson. Emerson would have a tremendous impact on Whitman's sense of what he could do as a writer. Emerson encouraged his audience to follow their inner promptings in all things. In one of the talks Whitman heard, Emerson called for a new kind of poet, one who would set free the imagination and, by doing so, transform the world.



Topic 4: Whitman: a poetic tramp

Around 1848, Whitman did a brief stint¹ at a New Orleans paper, a period most notable for Whitman's journey to and from New Orleans. He travelled by train to Cumberland, then by horse-drawn stage² to Wheeling, West Virginia, where he caught the steamboat that sailed the Ohio and Mississippi Rivers to New Orleans; he returned a little over two months later by steamboat up the Mississippi and across the Great Lakes, where, after taking the train to Niagara and Albany, he caught another steamboat that took him down the Hudson River to Manhattan. Whitman's fascination with American places was energized by these trips.



Topic 5: Whitman and his *Leaves of Grass*

Whitman began to work on his first collection of poems, *Leaves of Grass* when he was 36 years old, in 1855. Whitman even assisted in typesetting the volume. Early responses to Whitman's first book were often very critical. The *Boston Intelligencer* printed a scathing³ review, stating that Whitman "must be some escaped lunatic, raving in pitiable delirium".⁴ This was not an uncommon attitude at the time. Whitman was writing an entirely new kind of poetry. Who had ever seen poems about runaway slaves or about the miracles of everyday life, or a poem that began so boldly as "I celebrate myself?" Many readers disapproved of Whitman's subject matter and his style, neither of which seemed to them "refined" or "lofty" enough.

But Whitman also had his supporters. One of them was none other than Ralph Waldo Emerson, who had done so much to inspire Whitman in the first place. Emerson wrote Whitman a letter calling the book "the most extraordinary piece of wit and wisdom that America has yet contributed". "I greet you at the beginning of a great career," Emerson wrote, perhaps recognizing in Whitman the very poet he had called for in his lecture "The Poet".

1 stint: some amount of allotted daily work

2 horse-drawn stage: a stagecoach

3 scathing: bitterly critical

4 raving in pitiable delirium: talking confusingly and wildly

His father died on July 11, 1855, just days after *Leaves of Grass* appeared, leaving Walt to provide for his mother and siblings. Whitman would suffer financial difficulties for much of the rest of his life. He borrowed money and worked when he could as a newspaper editor. In 1860, a Boston publisher offered to print a third edition of *Leaves of Grass*. Whitman earned an impressive \$1 000 from this edition, but the publisher went bankrupt shortly after publishing the book, and once again Whitman was strapped for money.¹

Over the years, Whitman published several editions of *Leaves of Grass*, revising old poems and adding new ones to the constantly growing collection. In all, Whitman published nine editions of *Leaves of Grass* in his lifetime.



Subtopic 6: Whitman in the Civil War

Soon after Whitman prepared the 1860 edition, his brother George was wounded fighting in the battle of Fredericksburg² in the Civil War. Whitman went to Washington, D.C. to be with George, who was recovering in a field hospital from a wound to the cheek. In Washington, Whitman was drawn into the orbit of the war, not as a soldier, but as a volunteer nurse. He worked as a clerk at a government office in the morning and visited the wounded in the Washington hospitals in the afternoon. He assisted these soldiers in any way he could, bringing them small gifts, talking with them, and occasionally writing out letters to family members that the soldiers would dictate to him.

The Civil War from 1861 to 1865 proved to be a crucial period in Whitman's life. Long a vocal opponent of slavery, he was also, like Abraham Lincoln, a determined supporter of the Union. Lincoln became another great hero to Whitman. He admired Lincoln's force of character and his effort to bring an end to slavery and preserve the Union. Devastated when the President was assassinated in 1865 — Whitman called it the “crowning crime of the Rebellion” — he wrote some of his best poems to mourn the passing of Lincoln.



Subtopic 7: Whitman's final days

After working as an office clerk in Washington, D.C. for several years, Whitman suffered a stroke in 1873. He moved to Camden, New Jersey soon after the stroke, where his mother died within three days of his arrival. Whitman would spend the rest of his days, apart from occasional travel, in Camden, often receiving visitors, with whom he was always happy to

¹ was strapped for money: suffered from scarcity of money; had financial problems

² the Battle of Fredericksburg: one of the decisive battles won by the confederates at Fredericksburg, Virginia on December 13, 1862