

Episode: #5

Masculine Heroes

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Produced by Oregon Public Broadcasting for
Annenberg/CPB

Time Code	Audio
01.00.00.00	A/CPB ANNOUNCER
01.00.21.00	WALT WHITMAN READER: <i>Come my tan-faced children, Follow well in order, get your weapons ready, Have you your pistols? have you your sharp-edged axes? Pioneers! O pioneers!</i>
01.00.34.29	NARRATOR: BY THE BEGINNING OF THE 19TH CENTURY THE UNITED STATES WAS RAPIDLY EXPANDING ITS BORDERS WESTWARD, TAKING ON NEW SHAPE AND CHARACTER. IN RESPONSE WRITERS CREATED THE AMERICAN EPIC.
01.00.49.0001	RICHARD SLOTKIN: This notion of the heroic quest is really fundamental to so much American writing.
01.00.56.20	NARRATOR: JAMES FENIMORE COOPER, JOHN ROLLIN RIDGE AND WALT WHITMAN WERE PART OF A MOVEMENT THAT CREATED A NEW EPIC HERO AND A LASTING VISION OF AMERICAN MANHOOD.
01.01.32.14	NARRATOR: IN THE EARLY 1800'S, EXPLORATION OF THE NORTH AMERICAN CONTINENT QUICKLY LED TO IMMIGRATION AND EXPANSION.

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01.01.40.19	<p>RAMON SALDIVAR: So what you have is a series of writers who are pondering, what are the issues that keep us apart? What are the ways in which this might not cohere as a national entity? And how do you address those possible contradictions in the construction of an American identity.</p>
01.01.57.18	<p>NARRATOR: SPURRED BY BELIEF IN MANIFEST DESTINY AND THE SEARCH FOR A NORTHWEST PASSAGE, THE UNITED STATES ACQUIRED NEW LAND THROUGH WARS, TREATIES, AND PURCHASE, SOIL THAT NURTURED THE SEEDS OF AN AMERICAN IDENTITY.</p>
01.02.15.24	<p>APRIL SELLEY: I think right from the beginning you see that there is a different identity there than there is from being British, because it is a new land. They have to see themselves in the context of a new land in relation to the wilderness. And you'll see that in the paintings later of Thomas Cole and the Hudson River School, where that is what becomes the symbol of America, these vast lands, these incredible sunsets, these large vistas that make men think of his relationship to himself and to God.</p>
01.03.06.16	<p>NARRATOR: THE TEEMING FORESTS, OPEN PRAIRIES AND RUGGED MOUNTAINS PROMISED A NEW WAY OF LIFE. AS THEY EXPLORED AND SETTLED LANDS TO THE WEST, AMERICANS REDEFINED THE VERY MEANING OF THE WORD "FRONTIER".</p>
01.03.24.10	<p>BLAKE ALLMENDINGER: In Europe, the term "frontier" refers to a border between two countries. So "frontier" does represent the place where you stop; it is where things end, whereas in America, "frontier" signifies the place that you go to. It is where things begin. You start over. It is an unsettled land. You can move</p>

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	there.
01.03.42.12	<p>RAMON SALDIVAR: And so the frontier is a term that has meaning only from the perspective of a movement of civilization east to west. It wasn't a peaceful and simple one, it was one accomplished by opposition, conflict and outright war.</p>
01.04.06.12	<p>NARRATOR: IN 1830 CONGRESS PASSED THE INDIAN REMOVAL ACT, FORCING MOST EASTERN INDIAN NATIONS WEST OF THE MISSISSIPPI RIVER. TAKING THEIR LAND FOR WHITE SETTLEMENT.</p> <p>A GROWING POPULATION FLOODED WEST, FULFILLING WHAT THEY BELIEVED TO BE AMERICA'S "MANIFEST", OR "OBVIOUS", "DESTINY".</p>
01.04.34.17	<p>RICHARD SLOTKIN: Manifest destiny is the concept that The United States has a kind of mission from God to sweep across the continent and take everything from coast to coast. It says, first of all, that Americans are a single nation, that they are a race of people, and that destiny, the future of the history of a people, is either handed down from on high or it's somehow written into their genes— it is written into their blood.</p>
01.05.05.23	<p>SHERMAN ALEXIE: You can even see it in the paintings of the time where everything in the West was all these shadows, and dark trees. And then you had these glowing white pioneers coming from the East looking beautiful and perfect.</p>
01.05.26.15	<p>NARRATOR: WHILE DEPICTING MOVEMENT ACROSS PHYSICAL BOUNDARIES, THE PAINTINGS, MUSIC AND LITERATURE ALSO RAISED QUESTIONS ABOUT THE</p>

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	<p>SOCIAL BOUNDARIES: WHO IS AMERICAN? HOW DO WE THINK ABOUT ALL THESE NEW KINDS OF PEOPLE? HOW DO WE FIT TOGETHER?</p> <p>FROM 1820-1898, WRITERS LIKE DAVID CROCKETT, CAROLINE KIRKLAND, LOUISA CLAPPE, THOMAS THORPE, AND MARÍA RUIZ DE BURTON SHAPED ANSWERS TO THESE QUESTIONS.</p> <p>THREE WRITERS FROM THIS MOVEMENT, JOHN ROLLIN RIDGE WALT WHITMAN AND, JAMES FENIMORE COOPER, EXPLORED AMERICAN MANHOOD FROM DIFFERENT PERSPECTIVES.</p>
01.06.19.20	<p>RICHARD SLOTKIN: Fenimore Cooper is the guy who invents the language in which these fables of American heroism is going to be told.</p> <p>Whitman is a boomer for expansion. He would like the whole world to be American—not by conquest, not by military conquest, but by a kind of spiritual conquest.</p> <p>Ridge, on the other hand, is the guy who's a victim of expansion. He knows it's going to happen and there is a kind of tragic acceptance of the fact that it is going to happen.</p>
01.07.02.19	<p>NARRATOR: AS HOMER DID FOR THE ANCIENT GREEKS AND VIRGIL FOR THE ROMANS, THESE THREE WRITERS CREATED EPIC STORIES OF LARGER-THAN-LIFE HEROES ... FOUNDATIONAL MYTHS FOR A NEW NATION.</p>
01.07.20.06	<p>RAMON SALDIVAR: An epic always tells the story of an individual in relation in other words, to a grand fate of a culture, a nation, a broad community.</p>

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01.07.31.00	<p>NARRATOR: WHILE THE HEROES OF COOPER, RIDGE AND WHITMAN HAD VERY DIFFERENT FACES, THEY WERE ALL MEN LIVING ON THE BOUNDARY LINES OF SOCIETY.</p>
01.07.44.00	<p>RICHARD SLOTKIN: The dean of these writers is James Fenimore Cooper, and what he does is to take the materials of American history and turn them into a literary myth that is so powerful that it influences every novelist who has written after them.</p>
01.07.59.22	<p>NARRATOR: COOPER'S STORIES WERE INSPIRED BY THE LAND AND THE PEOPLE SURROUNDING HIS BIRTHPLACE OF COOPERSTOWN, NEW YORK... A PIONEER VILLAGE ON THE BANKS OF LAKE OTSEGO. AS A WRITER HE WOULD TURN PERSONAL EXPERIENCE INTO THE NATIONAL EXPERIENCE OF THE IMAGINED WESTERN FRONTIER.</p>
01.08.21.00	<p>COOPER READER: <i>I left my party, the morning of my arrival--- and, following a deer-path, rode to the summit of the mountain, that I have since called Mount Vision; for the sight that there met my eyes seemed to me as the deceptions of a dream.</i></p>
01.08.41.29	<p>NARRATOR: BORN IN 1789, JAMES FENIMORE COOPER WAS EDUCATED AT YALE AND SPENT FIVE YEARS AT SEA IN THE NAVY.</p> <p>IN THE SPIRIT OF THE GRAND ROMANTIC STORIES OF SIR WALTER SCOTT, COOPER SET OUT TO WRITE AN <u>AMERICAN</u> EPIC. FIVE OF HIS NOVELS FEATURED NATTY BUMPO, KNOWN AS LEATHERSTOCKING, HAWKEYE, OR DEERSLAYER. A NEW KIND OF HERO.</p>

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01.09.11.00	<p>COOPER READER: <i>He was a very different person in appearance, as well as in character. In stature, he stood about six feet in his moccasins, but his frame was comparatively light and slender, showing muscles, however, that promised unusual agility, if not unusual strength.</i></p>
01.09.30.10	<p>APRIL SELLEY: There is a cult of masculinity and that element of stoicism is very important to the American sensibility. I mean if you are going to go out into the wilderness with just a Bowie Knife, you really need to have that sense of being able to bear anything.</p>
01.09.48.11	<p>RAMON SALDIVAR: He changed American literature in that he introduced the very important figure of that western hero, and that has stayed with us really throughout the 19th century and into the 20th century.</p>
01.10.01.00	<p>NARRATOR: COOPER'S HERO LIVED BETWEEN THE BOUNDARIES OF WHITE AND INDIAN CULTURES. HE WANTED TO ESCAPE CIVILIZATION BUT KNEW THAT HIS OWN EXPLORATION PREPARED THE WAY FOR SETTLEMENT.</p>
01.10.13.10	<p>RAMON SALDIVAR: There is almost a paradox there, why is the frontier's hero that individual out there in the first place? Well he's out there to create the possibility for new domestic structures to occur.</p>
01.10.31.00	<p>BLAKE ALLMENDINGER: You have to have a certain amount of savagery in you, in order to cope with the savages, so to speak, but you also have to be able to have enough civilization within your soul that you can plant that seed for society</p>

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01.10.42.14	<p>RAMON SALDIVAR: Cooper really did set up for better or worse, many of the paradigms that what constitutes American manhood. So you have, you know, the individual and the individual against great odds, who ultimately can only turn to himself for strength and courage and maybe final answers.</p>
01.11.03.17	<p>SHERMAN ALEXIE: Cooper's creation of the ideal American male, that is what we have to talk about first of all, that it is all about the heroic male. There is a complete absence of feminine concerns</p>
01.11.18.14	<p>NARRATOR: WHILE THERE WAS A LACK OF FEMALE CONCERNS, THERE WAS NO LACK OF FEMALE IMAGERY.</p>
01.11.24.25	<p>COOPER READER: <i>There's a pleasure in diving into a virgin forest and commencing the labors of civilization that has no exact parallel in any other human occupation.</i></p>
01.11.36.00	<p>DANA NELSON: The comparison of an American landscape to a female body that needs to be laid out and conquered, that needs to have a male form imposed upon it and it's...amazing how perdurable those kinds of associations are in the practice of American manhood.</p>
01.11.56.09	<p>NARRATOR: IN THIS ROMANTIC ERA, WORKS BY WOMEN WRITERS LIKE CATHERINE MARIA SEDGEWICK PROVIDED HEROINES WITH A DIFFERENT POINT OF VIEW, BUT COOPER'S POPULARITY GAVE HIM THE LARGER INFLUENCE ON AMERICAN CULTURE.</p> <p>COOPER CREATED THE FIRST DEMOCRATIC HERO... A "LOWLY MAN OF LOFTY VIRTUES" WHO STOOD FOR SIMPLICITY AND FREEDOM.</p>

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01.12.27.00	<p>APRIL SELLEY: And romanticism focuses on the individual, the individual in relation to nature more than to society, the man can't just be isolated. Again, he has to be there with someone, with the companion who shows his integrity, and courage.</p>
01.12.45.18	<p>NARRATOR: COOPER ESTABLISHED A PATTERN IN AMERICAN LITERATURE OF CLOSE MALE FRIENDSHIPS, FRIENDSHIPS OF DIFFERENT RACES OUTSIDE THE BOUNDS OF SOCIETY. IN THE EXAMPLE OF NATTY BUMPPPO AND CHINGACHOOK, THE WILDERNESS IS WHERE WHITE MASCULINITY DEVELOPED THROUGH AN ETHNIC "OTHER"...</p>
01.13.06.15	<p>APRIL SELLEY: You have two men who go out into the frontier. It is usually a White man and a man of another race. When you look at the "<i>Leatherstocking</i>" novels they're really the prototype.</p>
01.13.17.29	<p>BLAKE ALLMENDINGER: And that prototype has been worked through almost all Western literature and Western films where you have the good guy and his sidekick</p>
01.13.25.29	<p>RICHARD SLOTKIN: This "man who knows Indians" is going to be our hero, because he tells us how to straddle the border.</p>
01.13.33.10	<p>APRIL SELLEY: You will see it right into the 20th Century with "<i>Star Trek</i>," with Captain Kirk and Mr. Spock. You will see it going all the way to "<i>The Matrix</i>" with Neo and Morpheus; again, White man, man of another race.</p>

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01.13.45.22	<p>NARRATOR: COOPER EQUATED NATIVE AMERICANS WITH UNSPOILED NATURE... AND BOTH WERE THREATENED BY THE ADVANCE OF WHITE CIVILIZATION. HE IDEALIZED ONE TRIBE OF NATIVE AMERICANS WHILE DEMONIZING ANOTHER. THE CHARACTERIZATIONS OF THE "NOBLE RED MAN" AND THE SAVAGE BECAME ENDURING STEREOTYPES IN AMERICAN CULTURE.</p>
01.14.09.04	<p>DANA NELSON: It's fascinating to me that so many frontier narratives feature interracial and transnational male friendships. It seems to me that one of the ideals of white American manhood is that it's not a particular manhood. It's a universal manhood.</p> <p>And so one of the narrative logics that emerge is that American manhood recognizes manhood wherever they see it, right, so they can create these incredibly enduring friendships, you know. Natty has this friendship with Chingachgook that lasts for, you know, really literal generations.</p>
01.14.48.25	<p>NARRATOR: COOPER'S NOVELS PLACED NATIVE AMERICANS AND OTHER NON-EUROPEANS IN SECONDARY ROLES, BUT NATIVE AMERICAN WRITER, JOHN ROLLIN RIDGE TURNED THE TABLES, WITH THE INTRODUCTION OF A NEW HERO.</p>
01.15.02.27	<p><i>RIDGE READER:</i> <i>He dashed along that fearful trail as if he had been mounted upon a spirit-steed, shouting as he passed:</i></p> <p><i>"I am Joaquin! Kill me if you can!"</i></p>
01.15.12.21	<p>BLAKE ALLMENDINGER: Cooper, I think, helps to construct the myth, and John Rollin Ridge perhaps deconstructs it, or is presenting the</p>

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	other side of that story from a racialized point of view and problematizing the whole notion of conquest and empire.
01.15.31.29	<p>NARRATOR: JOHN ROLLIN RIDGE WAS BORN INTO AN IMPORTANT CHEROKEE FAMILY IN GEORGIA IN 1827. HIS FATHER WAS ASSASINATED FOR SIGNING THE TREATY THAT LED TO THE FORCED REMOVAL OF THE CHEROKEE NATION. AS AN ADULT, JOHN MARRIED A WHITE WOMAN AND REJOINED THE CHEROKEE IN OKLAHOMA. HE KILLED A MAN IN 1849 AND FLED TO CALIFORNIA. THERE, IN THE MIDST OF THE GOLD RUSH, HE FOUND WORK AS A JOURNALIST. FIVE YEARS LATER HE WROTE A NOVEL, ONE OF THE FIRST EVER BY A NATIVE AMERICAN AUTHOR.</p>
01.16.10.10	<p>RICHARD SLOTKIN: Interestingly, he doesn't write about his own people, he doesn't write about the Cherokee. He writes about a "Californio," a Mexican, a California-Mexican, Joaquin Murieta, who becomes a kind of social bandit, a kind of western Robin Hood, and fights for his people against the Americans who are sweeping into the territory on account of the Gold Rush.</p>
01.16.30.20	<p>NARRATOR: RIDGE WROTE AN EPIC STORY OF A MEXICAN AMERICAN HERO FIGHTING AGAINST THE ATROCITIES OF ANGLO AMERICAN INVADERS. THE ADVENTURES OF JOAQUIN MURIETA: THE CELEBRATED CALIFORNIA BANDIT WAS A SENSATION.</p>
01.16.45.15	<p>BLAKE ALLMENDINGER: Sometimes people misread the novel and assume that because Ridge had Indian blood that he, therefore, identified solely as a racial minority</p>

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	On the other hand, he was half White.
01.16.58.00	<p>RAMON SALDIVAR: He is an amazingly interesting representative of his culture but he himself I think had a conflicted relationship to it.</p>
01.17.07.00	<p>NARRATOR: RIDGE'S NOVEL IS SET IN CALIFORNIA IN 1848, IMMEDIATELY FOLLOWING THE MEXICAN AMERICAN WAR. HARD ON THE HEELS OF THE TREATY OF GUADALUPE, THE DISCOVERY OF GOLD LED TO A HUGE INFLUX OF WHITE PROSPECTORS. ANGLO AMERICANS TRAMPLED THE TREATY RIGHTS OF MEXICAN PEOPLE LIVING ON THE LAND BEFORE THE UNITED STATES TOOK CONTROL. THIS CONFLICT SET THE STAGE FOR RIDGE'S NOVEL.</p>
01.17.36.00	<p>RIDGE READER: <i>The country was then full of lawless and desperate men, who bore the name of Americans but failed to support the honor and dignity of that title. A feeling was prevalent among this class of contempt for any and all Mexicans, whom they looked upon as no better than conquered subjects of the United States.</i></p>
01.17.57.00	<p>BLAKE ALLMENDINGER: Mexicans were still dominant within the population and Anglos were a minority, but Anglos had most of the power, as we see in the novel. One of the way they tried to solidify their power was by excluding Mexicans and other people of color, especially from the south and Central America, from coming into the United States and mining for gold.</p>
01.18.19.00	<p>NARRATOR: MURIETTA WAS AN OUTLAW HERO. THOUGH HIS OPPRESSORS HANGED HIS HALF-BROTHER AND RAPED HIS</p>

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	SWEETHEART... HE REFUSED TO STOOP TO THEIR LEVEL.
01.18.35.28	MURIETTA READER: <i>I have read of robbers who deliberately ravished tender and delicate females and, afterwards, cut their throats, but I despise them. I am no such robber, and I never will be.</i>
01.18.47.12	DANA NELSON: So he's driven to outlawry because of white American racism and the novel is very sympathetic to that point of view all the way through. You've got this man with amazing humanity, with amazing morals and ethics.
01.19.03.00	NARRATOR: RIDGE PORTRAYED JOAQUIN MURIETTA AS HIGHLY MORAL, HIGHLY ETHICAL. HIS CHARACTER REGRETTED COMMITTING ACTS OF VIOLENCE... BUT HE FELT HE HAS NO CHOICE. RIDGE WRITES THE NOVEL IN ELEVATED LANGUAGE, FURTHER MAKING HIS POINT: ANGLO AMERICANS WEREN'T THE ONLY HEROES IN THE WEST.
01.19.25.00	BLAKE ALLMENDINGER: He wants to complicate our notion of what is a Mexican. A Mexican is not a savage. He is someone who is our equal, if not greater. And that was an important point for Ridge I think because he was Indian and had also learned English and as a journalist and writer by trade he had to use words to convey his story and that is exactly what Murietta does
01.19.44.26	NARRATOR: THOUGH RIDGE DEFENDED MEXICAN-AMERICANS AGAINST WHITE RACISM IN HIS WRITING, HE SHOWED HOSTILITY TOWARDS CHINESE RAILROAD WORKERS. RIDGE'S IDEA OF NATIONAL IDENTITY DID NOT INCLUDE ALL PEOPLE. IN CONTRAST TO JOHN ROLLIN

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	<p>RIDGE, THE POET WALT WHITMAN CELEBRATED THE RAILROADS AS PART OF HIS RELENTLESS BOOSTING OF AMERICAN EMPIRE.</p>
01.20.13.00	<p>WHITMAN READER: <i>Thy black cylindric body, golden brass and silvery steel Thy ponderous side-bars, parallel and connecting rods, gyrating, shuttling at thy sides, Thy metrical, now swelling pant and roar, now tapering in the distance,</i></p>
01.20.39.20	<p>NARRATOR: WHITMAN CELEBRATED HIS HERO IN POETIC FORM. HIS POETRY GLORIFIES THE BIRTH OF AN EMPIRE.</p>
01.20.47.05	<p>BLAKE ALLMENDINGER: Whitman seems to celebrate expansion. He seems to look at things almost transcendently and to identify with everyone else, and to have these out-of-body experiences where his soul is expanding as he tries to sort of embrace and incorporate all of America and all of its peoples.</p>
01.21.06.16	<p>NARRATOR: ALTHOUGH HE DENOUNCED CORRUPTION AND DESECRATION, WHITMAN SAW THE EXPANSION OF AMERICA AS THE NATURAL COURSE OF THINGS.</p> <p>BORN ON LONG ISLAND IN 1819, WALT WHITMAN WAS PART OF WHAT CRITICS TERM THE AMERICAN RENAISSANCE IN LITERATURE. HEEDING RALPH WALDO EMERSON'S CALL FOR A NATIONAL POET - WHITMAN WAS INSPIRED TO SPEAK OUT.</p>
01.21.36.15	<p>APRIL SELLEY: Whitman said that he was simmering, simmering, and Emerson brought him to a boil, and Emerson was an</p>

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	<p>inspiration for Whitman in that he talked about how important it was to have a new American voice to write about American things.</p>
01.21.53.00	<p>NARRATOR: TO WHITMAN, EVERY AMERICAN WAS A POTENTIAL HERO; HE BELIEVED IN A TRULY DEMOCRATIC HEROISM, ONE THAT WAS AVAILABLE TO ALL. IN HIS FIRST PUBLISHED POEMS, WHITMAN HINTED AT ACCEPTANCE FOR HOMOSEXUALITY AND HE EXPRESSED RESPECT FOR PROSTITUTES, AND COMPASSION FOR SLAVES. THIS UNCONVENTIONAL POINT OF VIEW FORCED WHITMAN TO PUBLISH THE FIRST EDITION OF LEAVES OF GRASS PRIVATELY IN 1855. READERS SOON ACCEPTED THIS WILD MAN OF POETRY AND WHITMAN HIMSELF BECAME A NEW KIND OF AMERICAN HERO, WRITING EXUBERANTLY ABOUT THE EXPLOITS OF AMERICANS AND THEIR BEAUTIFUL LAND.</p>
01.22.40.00	<p>WHITMAN READER: <i>A promise to California, Also to the great Pastoral Plains, and for Oregon: Sojourning east a while longer, soon I travel toward you, to remain, to teach robust American love.</i></p>
01.23.02.10	<p>RICHARD SLOTKIN: He insists what the poet is, is the nation's man; America is the greatest poem. All he is doing, he says, is taking dictation from this greatest poem, which exists all around him.</p>
01.21.15.28	<p>NARRATOR: WHITMAN'S NEW HERO AND THE LAND HE TRAVELED THROUGH DICTATED THE NEED FOR A NEW POETIC FORM.</p>
01.23.26.00	<p>RICHARD SLOTKIN: He breaks the rules in every conceivable way. First, in terms of the form and the language of his</p>

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	<p>poetry; there is no meter, there is no rhyme.</p> <p>So, there is that formal violation which drove people at the time completely crazy.</p>
01.23.39.10	<p>SHERMAN ALEXIE: These long, huge, free-verse lines, the stepping away from meter, rhythm, and rhyme, these sort of traditional modes of poetic thought. He was the first serious American free-verser, and so all the rest of us who've worked in that idiom, in free-verse, owe him a large debt for that.</p>
01.24.00.06	<p>RICHARD SLOTKIN: He is contemporary; he is modern. He sounds like people talking and yet what he says is some of the greatest poetry that has ever been written.</p>
01.24.09.03	<p>SHERMAN ALEXIE: <i>Howl</i> never gets written if Ginsberg didn't know <i>Leaves of Grass</i> and it goes from there. So I think what Whitman did was create the first foundation for American poetry, and we've been all imitating him in large and small ways since.</p>
01.24.36.18	<p>WALT WHITMAN READER: <i>I am the poet of the body, And I am the poet of the soul... Smile O voluptuous cool-breathed earth! Earth of the slumbering and liquid trees! Earth of departed sunset! Earth of the mountains misty-top! Earth of the vitreous pour of the full moon just tinged with blue!</i></p>
01.25.15.00	<p>APRIL SELLEY: And there was the sounds there: you have all those liquid sounds. You have the "l's," the "s's," the "r's," the "vitreous pour of the full moon." You can hear those long sounds, the long vowels. And again, relating to nature in a very sensual way.</p>

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01.25.38.00	<p>RAMON SALDIVAR: It wasn't just that he was using words and phrases and dictions that were new to poetry it's what he was saying of course as well. And he was reminding us that very importantly, if there was going to be this new American nation and if it was really going to be democratic-that one had to listen to those voices that one had not listened to before.</p>
01.26.02.20	<p>NARRATOR: IN ADDITION TO INVENTING A NEW FORM AND A NEW POETIC LANGUAGE, WHITMAN CHALLENGED ALL AMERICANS TO BE HEROES, TO BE INCLUSIVE.</p>
01.26.14.24	<p>RAMON SALDIVAR: One had to listen to the insiders and the outsiders and had to listen to the multiple ways in which people of all races, classes and even of gender persuasions are establishing their place in this new democratic country.</p>
01.26.30.24	<p>NARRATOR: WESTERN WRITERS LIKE JAMES FENIMORE COOPER AND JOHN ROLLIN RIDGE CREATED A SINGULAR MASCULINE HERO AND LAUNCHED THE AMERICAN EPIC.</p> <p>WALT WHITMAN'S VISION OF HEROISM CHALLENGED ALL AMERICANS TO BE HEROES... TO BE INCLUSIVE. ITS A CHALLENGE THAT HAS REMAINED A SOURCE OF INSPIRATION TO READERS AND WRITERS EVER SINCE.</p>
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01.28.10.00	800
01.28.25.00	END