

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Altman, James. "Which way does your beard point tonight?: Ginsberg's Quest to Resurrect Whitman's America." M.A. Thesis, University of Nevada, Las Vegas, 2008. [Argues that, "through his dialogue with Whitman, Allen Ginsberg chides America for . . . narrow-minded thinking and reintroduces Cold War America to what it used to be"; *MAI* 47 (June 2009).]
- Batista, José Manuel. "Ni Cósmico, Ni Democrático: El 'Contracanto A Walt Whitman' de Pedro Mir" ["Neither Cosmic nor Democratic: The 'Countersong to Walt Whitman' by Pedro Mir"]. *Symposium* 62 (Winter 2009), 235-257. [Reads Dominican writer Pedro Mir's "Countersong to Walt Whitman"—a poem that sets out to recast the "social history of the United States" as a failure "because of its capitalist roots"—as "not only a countersong to the poetic 'I' of *Leaves of Grass* but a reply to American nationalist discourse as read in 'Democratic Vistas,'" and explores "the ways in which Mir implements the arsenal of techniques proper to the epic genre to undo Whitman's voice and strings a narrative that places Whitman's persona in a past that never was," ironically reproducing "the authoritarian voice of the very monolithic ideology he aims to deconstruct"; in Spanish.]
- Blake, Leo D. "We Go Back a Long Way': A New Sculpture of the Good Gray Poet Unveiled." *Conversations* (Fall/Winter 2008-2009), 1. [About the new Whitman statue by John Giannotti, unveiled at Rutgers University-Camden on November 20, 2008.]
- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2008-2009). [Newsletter of the Walt Whitman Association, Camden, New Jersey; this issue contains two articles, listed separately in this bibliography, along with association news and business and the winning entries in the 2008 High School Poetry Contest (5-7).]
- Clausson, Nils. "'Hours Continuing Long' as Whitman's Rewriting of Shakespeare's Sonnet 29." *Walt Whitman Quarterly Review* 26 (Winter 2009), 131-142. [Analyzes Whitman's 1860 "Calamus" number 9 poem, "Hours continuing long," as an unconventional sonnet that responds thematically and structurally to Shakespeare's Sonnet 29 ("When in disgrace with fortune"), and that echoes Shakespeare's sonnet while simultaneously reshaping his personal poem about same-sex love into a "political protest against having to suffer, like countless others, in silence."]
- Cohen, Matt. Review of Michael Robertson, *Worshipping Walt: The Whitman Disciples*. *Biography* 31 (Fall 2008), 771-773.
- Dowling, David. *Capital Letters: Authorship in the Antebellum Literary Market*. Iowa City: University of Iowa Press, 2009. [Chapter 4, "Transcending Capital: Whitman's Poet Figure and the Marketing of *Leaves of Grass*" (82-

- 105), argues that “the antimarket sensibility of Whitman’s poet persona is much more extensive and multidimensional than has been previously acknowledged” and explores how in the 1855 *Leaves of Grass* Whitman’s “nonproducing persona stands in sharp contrast to the man whom the text identifies as the publisher, a figure responsible for transforming the poetry into a print commodity,” as Whitman forged “an early type of book marketing that weds spirituality with consumerism,” presenting his text “as a kind of ultimate supercommodity, so valuable that it transcends all market forces and values and vanishes, as it were, into spirit—a kind of antimaterial embodiment of the poet’s living soul.”]
- Faggen, Robert. Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Los Angeles Times* (January 16, 2009).
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 26 (Winter 2009), 161-165.
- Funchion, John Richard. “Divisible Pasts: Nostalgia and Narrative in American Literature and Culture, 1848-1900.” Ph.D. Dissertation, Brown University, 2008. [One chapter examines how “Whitman and Hamlin Garland employed nostalgia to redefine sectional antagonisms along economic lines of interest in the service of Populism”; *DAI-A* 69 (May 2009).]
- Ginell, Richard S. “Review: The Los Angeles Master Chorale, iPod Style.” *Los Angeles Times* (February 23, 2009). [Review of Los Angeles Master Chorale concert, including the “West Coast premiere of Nico Muhly’s ‘Expecting the Main Things From You,’ in which selections from Walt Whitman’s *Leaves of Grass* are first broken into choral fragments, then backed by a hazy series of Minimalist textures.”]
- Ifill, Matthew L. “Wonder in the Ordinary: Whitman’s 189th Birthday Highlighted One of the Poet’s Greatest Ideals.” *Conversations* (Fall/Winter 2008-2009), 2-4. [Describes how “simplicity could equate with grandeur if one could look through Whitman’s eyes,” and reports on the 189th Whitman Birthday Celebration at the poet’s Camden home.]
- Jones, David H. *Two Brothers: One North, One South*. Encino, CA: Staghorn Press, 2008. [Historical novel about two brothers—Confederate soldier William Prentiss and Union soldier Clifton Prentiss—both injured very late in the Civil War and both in Armory Square Hospital, where Whitman nurses both and serves as the link between them.]
- Jowitz, Deborah. “Paul Taylor Dance Company: Made for Our Delight: A Veteran Mashes Up Whitman and Poulenc.” *Village Voice* (March 3, 2009). [Review of Paul Taylor’s dance, *Beloved Renegade*, based on Whitman’s poetry, noting how “Taylor mingles the poet’s well-known love of young men with elegiac images of death.”]
- Klipschutz. “Washington, DC, 1863.” *Quiddity* 1 (Fall/Winter 2008-2009), 13-14. [Poem about Whitman seeing Lincoln in Washington: “Walt Whitman, having the time / (*I loafe et cetera*), waited for him. . . .”]

- Leonard, Martin. "Walt Whitman's *Leaves of Grass* from the Perspective of Modern Mahayana Buddhism." M.A. Thesis, California State University, Fresno, 2008. [Argues that "by means of intuition and inductive logic," Whitman "was able to arrive at a perspective on life that reflects the teaching of the greatest sages of Buddhism," and proposes that "a Buddhist perspective gives the most comprehensive presentation of Whitman's message that has yet been achieved"; *MAI* 47 (June 2009).]
- Levitin, Alexis. "An Ecuadorian Whitman Poem." *Walt Whitman Quarterly Review* 26 (Winter 2009), 156-157. [Offers a translation of a poem ("Pista de baile" / "Dance Floor") about Whitman by Ecuadorian poet Roy Sigüenza and discusses the poem's homoerotic theme and imagery.]
- Macauley, Alastair. "Dance Weds Music, and the Body Electric Sings." *New York Times* (February 26, 2009). [Review of Paul Taylor dance company performance of "Beloved Renegade," a "haunting and very Whitmanesque" dance whose "prime subject . . . is the poet Walt Whitman."]
- Ness, William Boyd. "Burning with star-fires': The National Flag in Civil War Poetry." Ph.D. Dissertation, University of Iowa, 2008. [Examines "the American national flag during the Civil War years" as it appears figuratively "in the newspaper and magazine poetry of the time" as well as in the work of writers like Julia Ward Howe, Oliver Wendell Holmes, John Greenleaf Whittier, Herman Melville, and Whitman; one chapter focuses on *Drum-Taps* and Whitman's distinctive "flag construction" in that book as well as in his early journalism and in his "cluster of flag-related poems titled 'Bathed in War's Perfume' from the 1871 *Leaves*"; *DAI* 69 (June 2009).]
- Orvell, Miles. Review of Sean Meehan, *Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman*. *Nineteenth-Century Literature* 63 (December 2008), 420-424.
- Ramos, Peter. "In and Out of the Game': Whitman's Politics, Poetry and Better Self." *CEA Critic* 71 (2008), 27-44. [Argues that Whitman "never identified himself, even mildly, as an abolitionist" but notes how his poetry endures among modern and contemporary progressive and minority writers; goes on to examine how Whitman creates "a speaker that contains and celebrates multiple subjectivities," one that "may not necessarily be unified," and proposes that Whitman's "sense of the infinite possibility within the self—or division between 'self' and 'inner-self'" derives from Emerson; analyzes how, "following Whitman's example," Langston Hughes "created a poetic speaker with multiple subjectivities"; examines how Pablo Neruda, too, "employs the multiple subject" that he learned from Whitman; concludes that Whitman's "better self" produced an influential poetry aimed "at re-seeing division itself as an ideal to be accepted, democratically agreed upon, and honored."]
- Reeves, Gareth. "Song of the Self: Berryman's Whitman." *Romanticism* 14 (2008), 47-56. [Examines Berryman's 1957 lecture on "Song of Myself," given when he was just beginning work on *The Dream Songs*, and uses this lecture to compare and contrast "Song of Myself" and *The Dream Songs*.]

- Robertson, Michael. "With Walt Whitman in Lancashire, 1886-2008." *Walt Whitman Quarterly Review* 26 (Winter 2009), 143-150. [Offers a history of annual Whitman celebrations in Bolton, England, where early socialist disciples of Whitman began honoring the poet in the 1880s, a tradition that, on and off, has continued to the present day; describes in detail the 2008 celebration.]
- Scharnhorst, Gary. "I didn't like his books': Julian Hawthorne on Whitman." *Walt Whitman Quarterly Review* 26 (Winter 2009), 151-156. [Traces how Julian Hawthorne "completely reversed his opinion" about Whitman "over the course of half a century," from praise to condemnation.]
- Scharper, Diane. Brief review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Baltimore Sun* (January 18, 2009).
- Sowder, Michael. *Whitman's Ecstatic Union: Conversion and Ideology in Leaves of Grass*. Routledge, 2005. [Examines the first three editions of *Leaves of Grass* in the context of "a nineteenth-century antebellum evangelical culture of conversion," proposing that *Leaves* "sought to redeem the nation by inducing ecstatic, regenerating experiences in its readers," and analyzing Whitman's "historical relationship to preaching and conversion" as he creates "sacred seductions" in his poetry.]
- Thomas, M. Wynn. Review of Jason Stacy, *Walt Whitman's Multitudes: Labor Reform and Persona in Whitman's Journalism*. *Walt Whitman Quarterly Review* 26 (Winter 2009), 158-160.
- Tolan, Jim. "Five Takes on Lincoln's Looks." *Quiddity* 1 (Fall/Winter 2008-2009), 24-25. [Poem; section two quotes Whitman's comments on Lincoln's face ("He has a face like a hoosier Michael Angelo").]
- Van, Jeffrey. *Music of Jeffrey Van*. Baton Rouge, LA: Centaur, 2004. [CD containing Jeffrey Van's "A Procession Winding Around Me" for guitar and choir, musical settings of Whitman's "By the Bivouac's Fitful Flame," "Beat! Beat! Drums!," "Look Down Fair Moon," and "Reconciliation"; with Jeffrey Van on guitar and the Wake Forest University Concert Choir, Brian Gorelick, director.]
- Walker, Cody. *Shuffle and Breakdown*. Ewell, Surrey, UK: Waywiser Press, 2008. [Poems: the title of the book comes from Whitman's "Song of Myself," and Whitman appears in several poems, including "The Cheney Correspondence (Selected)" (27), "All Poetry Is Political" (37), and "Dirge" (74); a series of poems ("Hephzibah Cemetery / April 1889" [79], "Natchez / December 1889" [80], "New Orleans / August 1890" [81], "Joplin / November 1890" [82], "Saint Louis / January 1891" [83], "Chicago / June 1891" [84], "Wheeling / February 1892" [85], and "Camden / June 1892" [86]) are imagined letters to Whitman from his fictitious grandson.]
- Weigel, Moira. "I Hear America Singing." *The Guardian* (January 31, 2009), Features and Reviews, 20. [Discusses Elizabeth Alexander's poem, "Praise Song for the Day," written for and delivered at Barack Obama's inauguration,

and examines Alexander's attempt "to position herself as an heir to Walt Whitman," as "the child of Whitman and Gwendolyn Brooks," and argues that "Brooks's work follows logically from Whitman's desire to include and represent everything."]

Whitley, Edward. Review of Susan Belasco, Ed Folsom, and Kenneth M. Price, eds., *Leaves of Grass: The Sesquicentennial Essays. Nineteenth-Century Literature* 63 (Fall 2008), 266-269.

Wright, Louise E. "An Evening with Whitman." *The Bulletin* [Philadelphia, PA] (January 26, 2009). [Review of "O Captain, My Captain: Whitman's Lincoln," a one-man show written and performed by Bill Van Horn at Philadelphia's Walnut Street Theatre Independence Studio.]

Unsigned. Brief review of David Haven Blake and Michael Robertson, eds., *Walt Whitman: Where the Future Becomes Present. American Literature* 81 (March 2009), 218.

Unsigned. "UNL Libraries Unveils 3-Millionth Volume: 1st Edition of *Leaves of Grass*." *Columns* [University of Nebraska, Lincoln] (Winter 2008), 2. [About the special event at the University of Nebraska, Lincoln, to recognize the acquisition of a first edition of *Leaves of Grass* as the library's three-millionth volume.]

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