

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Alexander, Christopher. "The Logic of Earth: Nineteenth-Century Precursors to the Poetics of Robert Duncan." Ph.D. Dissertation, State University of New York at Buffalo, 2009. [Examines the influence of Darwin's theory of evolution on Whitman's and Robert Duncan's poetry, arguing that "each of these poets took up Darwin's new and still contentious concept of an evolutionary *poesis* (making) that is directed not by the sovereign will of a creator God but by the cumulative mass of small-scale events and ecological disturbances that make up the 'field' in which every living organism finds the ground of its being"; posits that Darwin influenced Duncan through Whitman, and that the "Darwinian inheritance led Whitman and then Duncan to related, but quite different *organic* approaches to poetic form and process"; *DAI-A* 70 (July 2009).]

Andrews, Nancy. *Whitman Awakens*. [Play, set in the Kentucky Appalachians, where the patriarch of a family speaks only in phrases from Whitman's work; premiered June 12-14, 2009, by Surfside Players, Cocoa Beach, Florida.]

Billitteri, Carla. *Language and the Renewal of Society in Walt Whitman, Laura (Riding) Jackson, and Charles Olson*. New York: Palgrave Macmillan, 2009. [Studies the impact of Cratylysm ("the seemingly ineradicable desire for a perfect language of words univocal in meaning") on three writers; Chapter 2, "Substantial Words: Walt Whitman and the Power of Names" (39-75), "situates Whitman's language studies in relation to American interests in language from Webster to Emerson, then takes up the discontinuity between Emerson and Whitman, a difference that highlights the latter's Cratylic interest in a language of names," concluding with "a look at Whitman's struggle to theorize and make compelling his name-language as an instrument of democracy," arguing that his project "conforms to the Cratylic model."]

Blake, Leo D. "Every Picture Tells a Story." *Conversations* (Spring/Summer 2009), 10. [Describes and reproduces a photograph of Thomas Carlyle's birthplace in Ecclefechan, Scotland, which Dr. John Johnston of Bolton, England, gave to Whitman, who kept the photograph on his front parlor mantel in his Mickle Street home in Camden, New Jersey, where an exact copy of it still resides today.]

Boorse, Michael J., ed. *Conversations* (Spring/Summer 2009). [Newsletter of the Walt Whitman Association, containing news of Association events, along with an essay and a note, each listed separately in this bibliography.]

Camacho, Kristie H. "Whitman's Paradox: The Philosophy of Democracy and the Poetics of Subjugation." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 57-66. [Examines Whitman's "paradoxical view of women's sovereignty and her [sic] subjugation to societal restrictions," and his vacillation "between gender equality and gender specific roles," as he works to create a "democratic vision of gender equality"; concludes that, paradoxically, "Whitman gave voice and praise to those women seeking freedom from gender roles, and to those women who loved their place within the domestic realm."]

Carlson, Peter. "Thoreau & Whitman." *American History* 44 (June 2009), 26-27. [Brief overview of the meeting of Henry David Thoreau and Bronson Alcott with Whitman, suggesting similarities and differences between Thoreau's and Whitman's works.]

Chatterjee, Srirupa. "Erotic Desire and Walt Whitman's Aesthetic and Political Ideology." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 159-166. [Focuses on "Children of Adam" to argue that "erotic desire mediates both the poet's poetics and politics," and proposes that Whitman shuns "puritanical Christianity" and "gestures toward the primeval Indian Tantrik tradition that locates spiritual regeneration in the erotic union of the male and female principles," leading him to "deploy all supposedly lower impulses in the service of the highest spiritual aspirations" and to "eulogize unabashed sensuality for its power to bring forth a race of sturdy Adams and Eves into the New World."]

Cowan, Rob. "Ode to Whitman." London: BBC Radio 3, 2009. [45-minute radio program exploring "the attraction of composers to the poetry of Walt Whitman," with contributions by David Reynolds, M. Wynn Thomas, and Jack Sullivan, and excerpts from Whitman-inspired music by Vaughan Williams, Delius, Bernstein, Ives, Hindemith, John Adams, and Michael Tilson Thomas; originally broadcast May 30, 2009; produced by Megan Jones.]

Cushman, Stephen B. "Walt Whitman's Real Wars." In John Waugh and Gary Gallagher, eds., *Wars within a War: Controversy and Conflict over the American Civil War* (Chapel Hill: University of North Carolina Press, 2009), 137-156. [Examines Whitman's famous statement in *Specimen Days* that "the real war will never get in the books" and suggests various ways the phrase could be interpreted, arguing that "in *Memoranda During the War* Walt Whitman carried out various prose experiments in writing Civil War history; that those experiments have as their common aim the production of an illusion or appearance of reality; that, despite several failures, at many moments in *Memoranda* his experiments are powerfully successful; that his statement about the real war not getting in the books is disingenuous when it comes to his own, in which he developed, if not pioneered, new verbal conventions for representing real war; and that at least two of the conven-

tions he developed still characterize much Civil War historiography and by extension many of the ways in which the Civil War gets remembered in writing,” those conventions being “the convention of personal presence,” the convention of “making large claims about the real war based on the asserted representativeness of a particular sampling or specimen of the war,” and “the convention of opposing the top-down narrations of courteous generals, in ever-widening circulation, with the bottom-up narrations of ordinary people, people whose importance to the writing of Civil War history [Whitman] asserts with a strenuous outspokenness ahead of his time.”]

Dalton, Joseph. “Albany Symphony Orchestra Premieres Doren Hagen’s ‘River Music.’” *Albany Times Union* (May 7, 2009). [Reports on a new symphony composed by Daren Hagen, called “River Music,” prepared for the Hudson River Quadricentennial and premiered by the Albany Symphony Orchestra; the work is based on texts by Mark Twain and Whitman, and the final movement contains an excerpt from *Specimen Days*.]

de Vise, Daniel. “At Whitman, A Protest Over Poet’s Lifestyle.” *Washington Post* (April 25, 2009). [About “seven congregants” from Topeka, Kansas, setting up outside Walt Whitman High School in Bethesda, Maryland, “to protest the sexual orientation of the poet for whom the school was named”; 500 students, many wearing “Let your soul stand cool and composed” t-shirts, counter-protested.]

Dow, Donald W. “Secularism, Religion, and Poetic Form in Nineteenth-Century American Poetry.” Ph.D. Dissertation, Rutgers: The State University of New Jersey, New Brunswick, 2008. [Examines “Walt Whitman’s and Emily Dickinson’s break with the received conventions of meter and rhyme” in the context of growing secularism and tracks these writers’ “complex engagement with vital changes not only within contemporary accounts of inspiration, identity, and publication, but also with the modes of spirituality that secularism paradoxically made available as part of its reconfiguration of religiosity on a personal, intimate scale”; *DAI-A* 70 (September 2009).]

Edelson, Barry. *The Dream of the Prophet*. [Play based on the life and work of Whitman, premiered at Walt Whitman Birthplace on November 7, 2003, with Barry H. Kaplan as Whitman.]

Felstiner, John. *Can Poetry Save the Earth?: A Field Guide to Nature Poems*. New Haven: Yale University Press, 2009. [One chapter, “‘Nature was naked, and I was also’: Adamic Walt Whitman” (64-74), examines Whitman as a nature poet who “takes over Eden” and who “sensed all things connected.”]

Finan, IV, Ernest Thomas. “The Register of Reality in Emerson, Whitman, and Dickinson.” Ph.D. Dissertation, Boston University, 2009. [Explores “some of the philosophical implications and complexities of the ‘real’” for these three writers; the fourth chapter “offers an extended reading of Em-

erson's essay 'Experience' and discusses the language theories of Emerson, Whitman, and Dickinson in order to bring out some of their intertwinings of the issues of language and those of existence"; the fifth chapter "analyzes the approaches of these writers to registering the whole of 'reality' in verse"; *DAI-A 70* (July 2009).]

Folsom, Ed. Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Walt Whitman Quarterly Review* 26 (Spring 2009), 218-222.

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 26 (Spring 2009), 223-227.

Frost, Mary. "A New Day Dawns for Walt Whitman Park." *Brooklyn Daily Eagle* (May 7, 2005). [Reports on a "\$4.5 million facelift for Walt Whitman Park, the long-neglected 2.9-acre area south of the OEM Building at Cadman Plaza East, Red Cross Place and Adams Street" in downtown Brooklyn; the facelift includes "a fountain that will double as a sprinkler for children," with four Whitman poems "engraved in granite on the sides of the fountain."]

Gibian, Peter. Review of David Haven Blake, *Walt Whitman and the Culture of American Celebrity*. *Journal of American History* 96 (June 2009), 220-221.

Graber, Samuel J. "Twice-Divided Nation: The Civil War and National Memory in the Transatlantic World." Ph.D. Dissertation, The University of Iowa, 2008. [Explores the "representation and commemoration of the American Civil War through an interdisciplinary and transatlantic frame"; sections focus on Whitman and how he "deployed images of a shared past as anchors of stability in a time of unprecedented political upheavals," and one chapter focuses on the transatlantic exchange between Whitman and William Michael Rossetti concerning Rossetti's 1868 British edition of *Poems by Walt Whitman*; *DAI-A 70* (August 2009).]

Gurganus, Allan. "The Lessons of Likeness: Being a True History of Thomas Eakins's Portrait of Walt Whitman (with an Added Three-Percent of Narrative Speculation)." *Yale Review* 97 (January 2009), 1-30. [Meditates on Thomas Eakins's 1887 oil portrait of Whitman, suggesting that it "braids the sagas of two hypersensitive self-described 'toughs': Walt Whitman very much of bustling muscular Brooklyn—New York, and Thomas Eakins, a definite if parlor-averse Philadelphian"; goes on "to tell the tale of each artist as they're best shown in the creation of one portrait," tracing "what sixty-nine-year-old Whitman gained from forty-four-year-old Eakins; and especially all that the darkling, troubled Eakins absorbed from this most communicably useful of our nation's sages," finally imagining the painting sessions during which "a thorny sort of friendship formed."]

Heagy, H. Suzanne. "Democracy and Divine Difference: Whitman's 'Calamus' Poems." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 167-180. [Argues that "in 'Calamus,' Whitman offers a model of his self as subject that appropriates the narrative of Jesus Christ in its most radical version," and goes on to read the "Calamus" poems as mirroring "the gospel of the birth, death, and resurrection of Jesus Christ," leading to the claim that, just "as Jesus knew his calling would be dangerous, Whitman also recognized the perils of unveiling his homosexual identity," and leading to the conclusion that "the adhesive bond between men is the New Testament extension that replaces the restrictive Old Testament code mandating only correlative, heterosexual relations."]

Higdon, Jennifer. *Dooryard Bloom. Transmigration* (Cleveland, OH: Telarc, 2009). [CD containing the world premiere recording of Higdon's *Dooryard Bloom*, a composition for baritone and orchestra based on Whitman's "When Lilacs Last in the Dooryard Bloom'd," performed by baritone Nmon Ford, with the Atlanta Symphony Orchestra conducted by Robert Spano.]

Highland, Chris, ed. *Meditations of Walt Whitman: Earth, My Likeness*. Berkeley, CA: Wilderness Press, 2004. [Sixty short selections of Whitman's poetry, each selection paired with a short passage by another writer, ranging from Bertrand Russell to Meriwether Lewis to Alice Walker; with an introduction (xxi-xxxi) and note on poetic selection (xxxiii-xxxv) by Highland.]

Hoffman, Tyler. "Auditing Whitman." *Mickle Street Review* 19/20 (2008), <http://micklestreet.rutgers.edu>. [Provides links to a number of online resources of poets reading Whitman's work and discusses "the culture and poetics of verse recitation in America that shape the delivery style of actors reciting Whitman's work on a range of LPs dating from the 1940s to the 1970s," thus introducing the "Listening Room" feature of this special issue of the online *Mickle Street Review*, which contains recordings of Whitman's poems by Ralph Bellamy (1943), Orson Welles (1953), Arnold Moss (1955), David Allen (1956), Ed Begley (1959, 1964, 1969), Dan O'Herlihy (1961), Alexander Scourby (1966), and Jesse Pearson (1970, 1973).]

Hoffman, Tyler. "Introduction." *Mickle Street Review* 19/20 (2008), <http://micklestreet.rutgers.edu>. [Offers links to a number of online resources of Whitman "cinemoems" and offers a quick introduction to the "Viewing Room" feature of this special issue of the online *Mickle Street Review*, which contains the short films "Poetry by Americans: Walt Whitman," "Walt Whitman's Civil War," "Walt Whitman's *Leaves of Grass*," "Walt Whitman's Western Journey," and "Whitman the Poet."]

Hoffman, Tyler. "Letter from the Editor: Voices and Visions." *Mickle Street Review* 19/20 (2008), <http://micklestreet.rutgers.edu>. [Introduction to the special "Sights and Sounds" issue of *Mickle Street Review*, mentioning the

sights and sounds of Whitman's Camden, New Jersey, and summarizing the essays and features in this issue of the online journal, edited by Hoffman.]

Howard, Jennifer. "Archive Watch: All Whitman, All Digital." *The Chronicle of Higher Education* (December 12, 2008), [chronicle.com/wiredcampus](http://chronicle.com/wiredcampus). [Interview with Ed Folsom, co-director of the *Walt Whitman Archive* ([www.whitmanarchive.org](http://www.whitmanarchive.org)) about the nature of, evolution of, and accomplishments of the project.]

Howard, Jennifer. "Whitman Takes Manhattan." *The Chronicle of Higher Education* (April 9, 2009), [chronicle.com/wiredcampus](http://chronicle.com/wiredcampus). [Describes a project called "Looking for Whitman: The Poetry of Place in the Life and Work of Walt Whitman," in which students at New York University, Rutgers University at Camden, University of Mary Washington, and City Tech, CUNY's New York City College of Technology will collaborate on a website that "will be recording their own literary and geographical explorations of Whitman's work," with each school focusing on a different period of the poet's life.]

Ifill, Matthew L. "The Fact Below the Fact: The Curious Relationship of Walt Whitman and Thomas Carlyle." *Conversations* (Spring/Summer 2009), 1-9, 11. [Offers an overview of Whitman's and Carlyle's differing views on democracy, discusses Whitman's response to Carlyle in *Democratic Vistas*, and reviews Whitman's late comments about Carlyle, concluding that Carlyle was Whitman's "friendly enemy."]

Keck, Aaron Michael. "One Nation: Cosmopolitanism and the Making of American Identity from Madison to Lincoln." Ph.D. Dissertation, Rutgers—The State University of New Jersey, New Brunswick, 2008. [Traces "the belief that Americans are united in solidarity primarily in *cosmopolitan* terms—that is, by virtue of their shared humanity," and examines four "'supremely American' antebellum political thinkers," including Whitman and Emerson, who "developed a cosmopolitan 'story of peoplehood,' culminating in Whitman's original *Leaves of Grass*, that grounded American unity in an all-encompassing human 'Over-Soul'"; *DAI-A* 70 (September 2009).]

Kitzke, Jerome. *There Is a Field*. [Composition for piano and recited voice, with texts of poems by Whitman and Rumi; premiered by pianist Sarah Cahill at the University of California, Berkeley, January 25, 2009.]

Ladin, Jay. "Democracy and Diction: The First *Leaves of Grass* and the Future of American Poetry." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 14-31. [Argues that Whitman "defied nineteenth-century literary conventions by adopting middling-style diction" (a mixing of refined and vulgar diction) and did so "not for aesthetic purposes, like Dickinson and the twentieth-century modernists, but in an attempt to simultaneously equalize and identify himself with America."]

Li, Xilao. "Not So Black and White: Walt Whitman's Racial Views Revisited." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 44-56. [Studies the context of Whitman's oft-quoted remarks to Horace Traubel that "the American white and the Southern black will mix but not ally" and that "the nigger, like the Injun, will be eliminated," and concludes that Whitman's remarks are not necessarily the racist statements they appear to be, since he is in fact praising the ability of the French and Spanish to amalgamate with blacks in New Orleans and is condemning Southern whites for their revulsion at racial "intermixture"; goes on to point out that it is difficult to discern the tone of Whitman's statements to Traubel or even to know who is responsible for key parts of statements attributed to the poet.]

Lin, Jian-Zhong. "Walt Whitman: An Inadequate Communicator." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 67-92. [Uses "Out of the Cradle Endlessly Rocking" to argue that Whitman, throughout his career, had a problem with generating an audience and was always aware of the failure of *Leaves of Grass* to reach the democratic audience he sought, forcing him "to look elsewhere for encouragement to continue writing" and leaving him "to do awkward and lonely singing by himself although his urge to sing to a visible audience remains strong," even as he increasingly appealed to readers who "possess special qualifications" for understanding his "characteristic ambiguity."]

Longabucco, Matthew. "Degrees of Difficulty: Modern American Poetry Explained and Unexplained." Ph.D. Dissertation, New York University, 2009. [Examines critical "theories of difficulty" and argues that "once the connection between difficult poetry and the need for a methodology to approach it was established, to claim difficulty or its lack would henceforth become a hardy strategy by which critics, teachers, readers, and poets would often struggle over the value of a text"; one chapter deals with Whitman and Dickinson in this context; *DAI-A* 70 (July 2009).]

Maconie, Stuart. "Walking with Whitman." Manchester, England: BBC Radio 4, July 5, 2009. [Thirty-minute program interviewing Whitman devotees in Bolton, England, during the 2009 annual Whitman birthday celebration, and exploring the history of Bolton's "unlikely yet enduring relationship with the American poet."]

McCoppin, Rachel Season. "Spiritual Metamorphoses: The Transformation of Transcendentalism to Existentialism through Walt Whitman." In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 93-110. [Argues that Whitman is the key figure in understanding the movement from Transcendentalism to Existentialism, from a Romantic conception of universal "Truth" to an existential acceptance of "Reality," and proposes that Whitman was a precursor to modernism not only stylistically but philosophically as well,

as his experiences in the Civil War led him to accept suffering and evil and thus “redefine Transcendentalism to a more existential philosophy through a strong adherence to individuality, following only a path that felt right to him, as well as a clear acceptance of all that exists within reality of the present moment.”]

Meyers, Jeffrey. “Samuel Johnson and Walt Whitman.” *Walt Whitman Quarterly Review* 26 (Spring 2009), 213-215. [Compares Whitman and Johnson as “the oldest, wisest, and well-acknowledged leaders of their circle of close friends” and explores their mutual love of “affectionate conviviality and comradeship,” apparent especially in Whitman’s “late poem, ‘After the Supper and Talk,’” with its “poignant, even uncanny, affinity to Johnson’s thoughts, feelings, and habits.”]

Miller, Cristanne. “*Drum-Taps*: Revisions and Reconciliation.” *Walt Whitman Quarterly Review* 26 (Spring 2009), 171-196. [Examines the 1865 *Drum-Taps* and “Sequel to *Drum-Taps*” in comparison to the 1871 “*Drum-Taps*” sequence in *Leaves of Grass*, tracking Whitman’s growing “participation in a Northern liberal turn toward nostalgia” in the aftermath of the Civil War, a “reflective rather than restorative” nostalgia that erases ideological difference between North and South in order to celebrate “reconciliatory nation-building,” silencing the issues of slavery and sedition that generated the war.]

Mininger, J. D., and Brynna Swenson. “Walt Whitman and the Value of Friendship.” In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 111-132. [Employs “quasi-dehistoricization” to read *Leaves of Grass* “as a resource through which to develop new thoughts about the concept of friendship” and, “by focusing on a philosophical reading of poetry and poetic reflections on economic theory,” “to reflect upon unfulfilled possibilities for the concept of friendship today”; argues that “Whitman is continually engaging with the concepts of high industrial capitalism, with traditional forms of subjectivity, and with the romantic and seemingly vapid concepts of union, love, and the soul,” but his work forces us toward “a reading that must see not only their traditional significations, but the potential for their radical transformation,” as in his “figure of equivalence” that “pervades *Leaves of Grass*” and in his evocation of a “value that evades representation”; concludes that “Whitman’s concept of friendship achieved through the love of strangers . . . illuminates and is illumined by Marx’s further theorizations of new forms of socially produced value,” ideas which allow us to see how “Whitman is able to point towards the potential for collective relations by yoking friendship and love to value produced through social relations” so that “all the potential and productivity of *Leaves of Grass*—the love between strangers, the politics of friendship—risks *everything*, the possibility of a radical new world, but also the possibility that this radical new world might be terrifying.”]

Neidl, Phoebe. "Whitman's Lesser Known 'Masterpiece' to Be Read at St. Francis College." *Brooklyn Daily Eagle* (April 10, 2009). [Reports on students and alumni of Brooklyn's St. Francis College doing a "spirited reading" of *Specimen Days* and discusses Whitman's talents as a prose writer.]

Noble, Mark. "Whitman's Atom and the Crisis of Materiality in the Early *Leaves of Grass*." *American Literature* 81 (June 2009), 253-279. [Examines Whitman's 1847 *Brooklyn Daily Eagle* review of Justus von Liebig's *Organic Chemistry in Its Application to Agriculture and Physiology* and argues that Whitman's excitement over Liebig "anticipates specific investments that the 1850s poetry makes in an often radical materialization of subjectivity—that Liebigian chemistry here affords an early model for a poetic project that will embrace materiality as the means for reinventing the subject," because "if we are in fact constellations of atoms, then the possibilities available to subjectivity would seem as various and indeterminate as the combinations available to matter"; goes on to "see Whitman practicing his chemistry as a kind of high-stakes alchemy—a special chemistry of embodied presence in which persons reduce to matter and matter converts to spirit," but concludes—through an examination of the 1856 version of "Crossing Brooklyn Ferry," the 1860 version of "As I Ebb'd with the Ocean of Life," and the "Calamus" poems—that by the third edition of *Leaves of Grass*, Whitman has begun to "enact a partial withdrawal from the boldest claims of the 1850s" and experiences "a crisis of faith" as he discovers "an apparent deathliness of materiality that follows from the assumptions made by that early enthusiasm," a "dissolution" of the material subject that "poses an insufferable threat to its coherence."]

Nussbaum, Martha. *Upheavals of Thought: The Intelligence of Emotions*. New York: Cambridge University Press, 2001. [Chapter 15, "Democratic Desire: Whitman" (645-678), argues that "Whitman is a political poet" for whom "the democratic vision is, ultimately, a vision of love," a "democratic love" that must "be erotic, and erotic in a sexual sense" (Whitman worked for "the restoration to human beings of interest in and love for the blood and guts and bones that they are; and the restoration of sexual desire to the center of the account of ethical value"); goes on to examine how Whitman's writing provided him "with ways of understanding other social exclusions and hatreds, and giving him powerful incentives toward the rethinking of society's moral and sexual norms," all based on the idea that "the body is the evident basis of human equality" and, even more, on the idea that "a very basic ingredient of democratic citizenship" is the "link between eroticism and the mystery of death."]

Park, Josephine Nock-Hee. *Apparitions of Asia: Modernist Form and Asian American Poetics*. New York: Oxford University Press, 2008. [The Introduction contains a section, "Passage to Asia" (4-7), examining how "Whitman's presentation of the Orient bears both the past legacy of Transcendentalism and a proleptic vision of continued American expansion into the Pacific, notably

along industrial lines of advance,” and supports this argument with readings of “A Broadway Pageant” and “Passage to India”: Chapter 1, “Cathay to Confucius: Ezra Pound and China” (23-56), contains a section, “American Camerado” (25-31), that examines Pound’s complex grappling with the “specter” of Whitman and argues that “Pound resolved his relationship with Whitman in the pages of *Lustra* . . . [and] countered Whitman’s face with Oriental reflections,” “concluding his negotiations with Walt Whitman” by turning to another American writer, Ernest Fenollosa, who “imagined an American renaissance through a confluence of East and West.”]

Pavese, Cesare. *Interpretazione della poesia di Walt Whitman: Tesi di laurea 1930*, ed. Valerio Magrelli. Torino: Einaudi, 2006. [Reprints Pavese’s 1930 master’s thesis on Whitman’s poetry; in Italian.]

Penna, Adam. *The Love of a Sleeper*. Georgetown, KY: Finishing Line Press, 2008. [Poems, including “Old Walt Whitman Returns to His Childhood Home.”]

Price, Kenneth M. “A Newly Discovered Photograph of George Washington Whitman.” *Walt Whitman Quarterly Review* 26 (Spring 2009), 216-217. [Discusses and reproduces a mid-1880s photo of Whitman’s brother George, taken by the photographer Philip Edward Chillman.]

Prosio, Pier Massimo. Review of Cesare Pavese, *Interpretazione della poesia di Walt Whitman: Tesi di laurea 1930*. *Studi Piemontesi* 37 (December 2008), 552-553.

Reece, Erik. *An American Gospel: On Family, History, and the Kingdom of God*. New York: Riverhead, 2009. [Section 2, “Walt Whitman at Furnace Mountain” (81-137), records the author’s time in “an American Buddhist monastery” during a summer he muses on and writes about Eastern influences on Whitman and finds Whitman “a clear antidote to the repressive Christian morality that I blamed for my father’s suicide”; proposes that “for Whitman to understand his own divinity and that of others seems very much like students of Zen discovering that they possess Buddha nature,” and finds that “in between . . . two micro- and macroscopic universes” stands “the human, fleshy *kosmos* that was Walt Whitman,” whose “Song of Myself” is “astonishing” not only for “how often it anticipated contemporary science, but also how Whitman could hold together the seemingly contradictory ideas of the *one* and the *many* within his own philosophy, his vision of the Self.”]

Reich, Howard. “‘Lincolniana’ a Must-Hear Any Year.” *Chicago Tribune* (September 9, 2008), Tempo 3. [Review of the world premiere of composer Elbio Barilari’s “Lincolniana,” “something closely resembling a jazz concerto for trumpet and chamber orchestra plus narration,” incorporating excerpts from “When Lilacs Last in the Dooryard Bloom’d.”]

Rowbotham, Sheila. *Edward Carpenter: A Life of Liberty and Love*. London: Verso, 2008. [Parts of three chapters—Chapter Two, “The Cambridge Radical” (24-45), Chapter Three, “Discovering the North” (46-64), and Chapter Four, “Becoming a Socialist” (65-86)—trace Carpenter’s fascination with Whitman and his relationships with the poet, and Chapter 13, “Millthorpe” (229-243) chronicles his associations with the Bolton, England, “Eagle Street College” disciples of Whitman; other references to Whitman and his disciples are scattered throughout the book.]

Sandler, Matt. “A Poetics of Self-Help in America.” Ph.D. Dissertation, Columbia University, 2009. [Examines “a literary tradition preoccupied by the idea of self-help . . . providing access to transcendence”; the chapters on Whitman and Mark Twain view them as writers “who aim to improve their readers as they revel in the uncivilized, the everyday, and the abject” while they “take into account the great tragedies of American nationhood—slavery and Indian removal”; *DAI-A* 70 (August 2009).]

Singh, Kanwar Dinesh. “Equality, Freedom and Ethical Self-Culture: Whitman’s Vision of Democracy in ‘Song of the Open Road.’” In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 133-143. [Views “Song of the Open Road” as Whitman’s account of “his journey from the narrow cellar of the ego to the open corridors of the self to the extensive open road of the higher self, finally to the consciousness of the Absolute Self,” constantly “broadening his experience, and thereby broadening his vision, always exploring newer vistas, by ever moving,” leading us to a world that “can for sure be transformed into such a place as Elysium.”]

Singh, Kanwar Dinesh, ed. *The Poetry of Walt Whitman: New Critical Perspectives*. New Delhi: Atlantic, 2009. [Includes twelve new critical essays on Whitman, each listed separately in this bibliography; with an introduction (1-13) by Singh.]

Singh, Kanwar Dinesh. “Whitman’s ‘Song of Myself’: A Synthesis of Contradictions.” In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 181-191. [Examines Whitman’s “use of contradictions” and his employment of “devices such as paradox, ambiguity, contrast and negation” in “Song of Myself,” finding parallels with “the Indian-Jain doctrine of *Syad-vaad* and *Sapta-bhangi-naya*,” and concluding that “cataloguing contradictions and trying [to] bring them into a tuneful fold for a greater cause is one of the important rhetorical strategies of Whitman.”]

Skoot, Floyd. “A Poet’s Family Confronts the Civil War.” *Philadelphia Inquirer* (April 5, 2009). [Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]

Stacy, Jason. Review of Sean Ross Meehan, *Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman*, and Michael Robertson, *Worshipping Walt: The Whitman Disciples*. *American Literature* 81 (June 2009), 395-397.

Stanley, Bob. *Walt Whitman Orders a Cheeseburger*. Pollock Pines, CA: Rattlesnake Press, 2009. [Poems, including “Walt Whitman Teaches Freshman Composition.”]

Thomas, M. Wynn. “Whitman, Tennyson, and the Poetry of Old Age.” In Stephen Burt and Nick Halpern, eds., *Something Understood: Essays and Poetry for Helen Vendler* (Charlottesville: University of Virginia Press, 2009), 161-182. [Discusses Whitman’s old-age poems and examines the two annexes, *Sands at Seventy* and *Good-bye My Fancy*, as “the flying buttresses of the massive edifice of *Leaves of Grass*, humbly designed to take the potentially oppressive weight of the earthward thrusts of its soaring central affirmations”; goes on to investigate how Tennyson influenced Whitman in his old-age poetry, becoming Whitman’s “valuable adversary” as Whitman sought in his “declining years” to remain “an uncompromising oracle of democracy” and as he “used Tennyson’s old-age poems as a foil for his own,” right down to his last poem, “A Thought of Columbus.”]

Trodd, Zoe. “Justify Me!: Walt Whitman in the American Protest Literature Tradition.” In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 32-43. [Reviews some of the protest writers and protest movements (especially anti-war and gay rights) that were influenced by Whitman up through the 2003 “Poets Against the War” movement.]

Villanueva, Darío. *Imágenes de la ciudad: Poesía y cine de Whitman a Lorca* [*Images of the City: Poetry and the Cinema from Whitman to Lorca*]. Valladolid: Universidad de Valladolid, Cátedra Miguel Delibes, 2007. [Examines the development of poetic and cinematic images of New York City from Whitman through Lorca and comments on Whitman’s influence on filmmakers like Paul Strand and D. W. Griffith, culminating in a discussion of Spanish avant-garde artists and ending with a discussion of Lorca’s *Poeta en Nueva York*; in Spanish.]

Wetzel, Grace Elizabeth. “‘Arouse—for you must justify me’: The Influence of Walt Whitman on Contemporary Scottish Poetry.” In Kanwar Dinesh Singh, ed., *The Poetry of Walt Whitman: New Critical Perspectives* (New Delhi: Atlantic, 2009), 144-158. [Examines parallels between Whitman and three major Scottish poets—Hugh MacDiarmid, Edwin Morgan, and Norman MacCaig—and points out Whitmanesque themes, styles, and techniques in their work, suggesting that these comparisons “may point toward Whitman’s heretofore unrecognized influence on the whole of modern Scottish poetry,” especially in the “shared commitment to Whitman’s most prominent theme: the imaginative depiction of wonder in the ordinary.”]

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.

Whitman, Walt. *Leaves of Grass, 1860: The 150<sup>th</sup> Anniversary Facsimile Edition*, ed. Jason Stacy. Iowa City: University of Iowa Press, 2009. [Reprints, in facsimile, the entire 1860 (third) edition of *Leaves of Grass*, with an introduction (ix-lviii) and annotations (457-489) by Stacy; Iowa Whitman Series.]

Whitman, Walt. *Pictures*. Brooklyn, NY: Woodside, 2009. [Reprints Whitman's early poem "Pictures"; limited edition of 100 numbered copies.]

Wilson, Ivy G. "Organic Compacts, Form, and the Cultural Logic of Cohesion; or, Whitman Re-Bound." *ESQ* 54 (2008), 199-216. [Examines Whitman's notions of the "organic compact"—"a way to describe a social, as well as a political, cohesion"—and his variations on the term, like "compact organism," such terms always calling up "a sociality of cohesion" that finds expression "in metaphors of nature and the body rather than accounts of political processes per se"; analyzes how "the numerous iterations of the organic compact throughout Whitman's works" function both in his "vision of America and his cultural logic of cohesion" as well as serving as "a theory central to Whitman's poetics," so that "organic compacts are not simply illustrated in his poetry but also find their very embodiment in it," engendering in the poetry "a sense of equilibrium—an equilibrium often registered as social equivalency."]

Wry, Joan R. "Liminal Spaces: Literal and Conceptual Borderlines in Whitman's Civil War Poems." *Walt Whitman Quarterly Review* 26 (Spring 2009), 197-212. [Reads Whitman's Civil War poems "in the context of liminality, a cultural discourse that calls attention to margins and borderlines as transitional points but also focuses specifically on the 'limen' or the spaces between, as literal and conceptual sites of potential and illumination" and suggests that "in the more photographic poems, liminality provides Whitman with a framing technique, allowing him to sharpen his focus on the verisimilitude of a scene by delineating the outlines and interstices of the natural landscape," while another use of liminality "calls attention to hospital spaces as literal and figurative symbols of transition for wounded or dying soldiers," and yet another "mystical use of liminality allows Whitman to further define his role as an interpreting agent from the borderlines and margins of the war, the poet who gives meaning to the ultimate passage from life into death for all the nation's dead."]

Youtz, Karena. *The Shape Is Space*. Boise, ID: Privity Press, 2008. [Poems, including "W.W. Made a Language You Could Dip Your Hand Into" (4).]

Unsigned. "Church Service for Poet Whitman." *Bolton News* [Bolton, England] (June 7, 2009). [Reports on a special service at a Bolton Unitarian chapel "to remember the American poet Walt Whitman."]

Unsigned. "Whitman Bust Unveiling April 22." *Times Beacon Record* [Long Island, New York] (April 1, 2009). [Announces the unveiling of a sculptured bust of Whitman by artist Dominic Palma at the Northport, Long Island, Veterans Affairs Medical Center Library.]

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"Walt Whitman: A Current Bibliography," covering work on Whitman from 1940 to the present, is available in a fully searchable format online at *The Walt Whitman Quarterly Review* website ([www.uiowa.edu/~wwqr](http://www.uiowa.edu/~wwqr)) and at the *Walt Whitman Archive* ([www.whitmanarchive.org](http://www.whitmanarchive.org)).