

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Ali Ahsan, Syed. "Whitman and Nazrul." *The New Nation* [Bangladesh] (September 25, 2009). [Discusses similarities and differences between Whitman and Bengali poet Nazrul Islam, arguing that "Whitman's deep influence on Nazrul Islam is obvious," as demonstrated by juxtaposing "Song of Myself" to Nazrul's "Vidrohi," and "Pioneers! O Pioneers!" to Nazrul's "Agrapathik."]
- Balazs, Frederic. "Song—After Walt Whitman." 2009. [Choral work for choir and orchestra, based on Whitman's "Sea-Drift," premiered November, 2009, performed by the Tucson Symphony Orchestra with the Tucson Arizona Boys Chorus, conducted by George Hanson.]
- Blalock, Stephanie M. "My Dear Comrade Frederickus': Walt Whitman and Fred Gray." *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 49-65. [Offers detailed biographical information (and two photographs) of Whitman's close friend, Fred Gray, and examines the nature of what Whitman called the "Fred Gray Association," "a circle of New York comrades," some of them "highly literate and upwardly mobile," who frequented Pfaff's beer hall and had "ties to the nearby New York Hospital"; traces Whitman's continuing associations with Gray and his associates throughout the poet's life.]
- Borch, Christian. "Body to Body: On the Political Anatomy of Crowds." *Sociological Theory* 27 (September 2009), 271-290. [Reads Whitman's work as "lyrical sociology" and "an important supplement to the theories that explain crowd or collective behavior in rational (and, one may add, nonlyrical) categories," and analyzes Whitman's "political vision" and his "conception of crowds," which stress "the political import of sexuality and bodily affect in the masses," arguing that "the crowd may embody a democratic vision that emphasizes the social and political import of sexuality and body-to-body contact"; views Whitman's celebration of crowds in the context of work by nineteenth-century French crowd psychologist Gustave Le Bon and twentieth-century Hungarian writer Elias Canetti.]
- Bradley, Jonathan. "Whitman's *Calamus*." *Explicator* 67 (Summer 2009), 263-267. [Argues that Whitman's change of title from "Live Oak, with Moss" to "Calamus" "reflects his desire to have his homoerotic poems present a more positive, unifying and democratic image rather than the negative implication of isolation established in conventional nineteenth-century discourse," since a live oak is "a lonely oak tree," while a calamus plant "often grows in 'clusters' of other calamus plants, making it a more 'brotherly' symbol."]
- Bughouse 5. "Walt Whitman." *24 Hour Charlie*. Vancouver, Canada: Northern Electric, 2006. [CD containing the song "Walt Whitman," written by Butch Murphy, about the contrast between the singer's lover and Whitman: "You ain't no Walt Whitman."]

Champion, Allison Brophy. "The Good Grey Poet in Culpeper." Culpeper [Virginia] *Star-Exponent* (September 7, 2009). [Reports on Clark B. Hall's and Melissa Delcour's accounts of how Whitman "traipsed the red dirt of Culpeper town and country for a few weeks in January and February 1864" and of how the house just outside of Culpeper where Whitman stayed is "even now all broken down [but] still stands."]

Corrigan, John. "American Metempsychosis: Emerson, Whitman and the New Poetry." Ph.D. Dissertation, University of Toronto, 2009. [Investigates "Emerson's adaptation of the ancient concept of metempsychosis" and argues that "Whitman imagines his own poetic identity in terms of Emersonian metempsychosis," as his "American poet . . . comes to represent and embody the metempsychotic development of the American nation itself"; *DAI-A* 70 (April 2010).]

Cunningham, Michael. "A Self-Invented Man: The Many Meanings of Walt Whitman's Glasses." *Yale Alumni Magazine* 73 (January/February 2010). [Meditates on "the matter of Walt Whitman's glasses" and suggests that "it doesn't seem impossible for Whitman to have decided that Walt Whitman, capital W capital W, would wear glasses, just as surely as he'd wear workingman's clothes, a beard, and a big slouchy hat"; goes on to find that his "fragile pair of eyeglasses suggests . . . that the gulf between spirit and flesh is overrated, and that we can, in theory anyway, put on the glasses and, in so doing, call up some nascent inner being to become the man behind the glasses."]

Cuvaradic García, Dorde. "La Oda a Walt Whitman: Homenaje al poeta del pueblo y las multitudes." *Revista de filología y lingüística de la Universidad de Costa Rica* 32 (2007), 19-28. [Offers a reading of Federico García Lorca's ode to Whitman in *Poet in New York* and underscores Lorca's admiration of Whitman and Whitman's impact on Lorca's poetics; in Spanish.]

Daley, Lauren. "Levi's Ad Gets Her Thinking." *The Standard-Times* [New Bedford, MA] (January 2, 2010). [Recounts watching a current television ad for Levi's jeans, with Will Greer reading parts of Whitman's "Pioneers! O Pioneers!," and summarizes Whitman's life and the poem.]

DeSpain, Jessica. "Working through Whitman's Contradictions." *Papers on Language and Literature* 45 (Summer 2009), 330-333. [Review of Jason Stacy, *Walt Whitman's Multitudes*.]

Dow, William. "Whitman's 1855 *Leaves of Grass*: The Incarnational and 'Hard Work and Blood.'" In Robert Rehder and Patrick Vincent, eds., *American Poetry: Whitman to the Present* (Tübingen, Germany: Gunter Narr, 2006), 35-52. [Argues that "no poet matters more to the literary history of class in America than Walt Whitman" and proposes that the 1855 *Leaves* "shows that labor as opposed to property should be the dominant feature of the social order," with "fraternal association and apprenticeship" serving "as the structuring principles of society"; goes on to propose that Whitman "establishes the notion of the incarnational to deal with the movements in class structure," as the bodies he "represents, and incarnationally embodies,

- doubles or becomes” in his poetry are “clearly indicated as working class, underclass, or slave,” and concludes that “Whitman’s blurring of bodies—white, black, male, female, child, adult, alive, dead, free, slave—leads in sum not only to a breakdown of distinctions, but also entails the absorption of the class realms into the poet.”]
- Downs, Stuart. *American Spring Song: The Selected Poems of Sherwood Anderson*. Kent, OH: Kent State University Press, 2007. [Introduction (xi-xxii) traces influences on Anderson’s poetry, including “Walt Whitman’s poetry, the fitful birth of modernism, and sentimentalism at the turn of the century.”]
- Fetler, Paul. *Violin Concerto No. 2 / Capriccio / Three Poems by Walt Whitman*. Redhill, Surrey, England: Naxos, 2009. [CD containing a performance of Fetler’s “Three Poems by Walt Whitman,” written in 1976, and featuring music to accompany “I am he that walks with the tender and growing night,” “Beat! Beat! Drums!,” and “Ah, from a little child”; performed by the Ann Arbor Symphony Orchestra, Arie Lipsky conducting, with Aaron Berofsky on violin and Thomas H. Blaske narrating the poems.]
- Fitch, Andrew. “Pop Poetics: Between Lyric and Language.” Ph.D. Dissertation, City University of New York, 2009. [Investigates the relationship between pop art and pop poetry, with “their inclusion of low-brow commercial iconography” and “tracks a perspective-based, serial-realist poetic strain inherited from Walt Whitman, Emily Dickinson, Gertrude Stein, and John Cage”; *DAI-A* 70 (May 2010).]
- Fletcher, Angus. “The Book of a Lifetime.” In Greil Marcus and Werner S. Sollors, eds., *A New Literary History of America* (Cambridge: Harvard University Press, 2009), 306-312. [Offers a brief examination of how “Whitman’s life [is] virtually the story of the eight editions of his work” and how “we may connect him almost physically with his writing.”]
- Folsom, Ed. “A Previously Unknown 1855 *Albion* Notice: Whitman Outed as His Own Reviewer.” *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 78-80. [Examines a previously unrecorded notice of the first edition of *Leaves of Grass* published in the September 8, 1855, issue of *The Albion*, which “becomes the earliest known outing of Whitman as a writer of his own reviews”; goes on to discuss the history of Whitman writing reviews of his own work.]
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 81-94.
- Friedl, Herwig. “Kunstvoll einfache Denk-Bewegungen: Ein amerikanistischer Prolog zu einem Dialog zwischen Europa und Amerika.” In Astrid Böger, Georg Schiller, and Nicole Schröder, eds., *Dialoge zwischen Amerika und Europa: Transatlantische Perspektiven in Philosophie, Literatur, Kunst und Musik* (Francke, 2007), 17-44. [Views Emerson’s desire to seek interchange with others as a basis for transnational dialogue and tracks the cosmopolitan conception of an “American” identity in Whitman, William James, Gertrude Stein, and E. L. Doctorow; in German.]

Genocchio, Benjamin. "Sampling Whitman and Art from the Civil War." *New York Times* (October 30, 2009). [Review of the art exhibition, "Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era," showing at the Katonah Museum of Art; also reviews Kevin Sharp's catalog of the exhibit.]

Genoways, Ted. *Walt Whitman and the Civil War: America's Poet during the Lost Years of 1860-1862*. Berkeley: University of California Press, 2009. [Offers a close examination of Whitman's activities during the first two years of the Civil War, seeking "to fill in the gap of Whitman's years from 1860 to 1862 . . . [and] to debunk the myth that Whitman was uninvolved in and unaffected by the country's march to war"; contains many discoveries from newspaper and magazine archives about the publication of Whitman's work, newly discovered correspondence, and important new information on many figures in Whitman's life, including Ellen Eyre (who turns out, in actuality, to be a cross-dressing male con artist named William Kinney), Henry Clapp, William Thayer, James Redpath, and others.]

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. "Useful Antagonists: Transatlantic Influence, Sectionalism, and Whitman's Nationalist Project." *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 28-48. [Argues that, "faced with a splintering American nation and the possibility of a militarized Mason-Dixon line, the antebellum Whitman conceived of the Atlantic as the single relevant national border," leading him—"in an improbable bid to exchange sectionalism for Anglophobia"—to attack "the obstacles of sectionalism and transatlantic influence by treating them as part of the same problem, building his reputation as an authentically American writer through a strategic conflation of sectionalist and transatlantic pressures"; examines how Whitman's antislavery writings "pass over the South as the primary object of criticism, and . . . draw the transatlantic scene from the periphery to the center of the narrative of American slavery"; and reads a number of Whitman's poems, including "A Boston Ballad," in the context of Whitman's attempt to use British contempt for the United States as a spur for pulling the nation together.]

Hanson, Ellis. Review of Michael Robertson, *Worshipping Walt*. *Victorian Studies* (Spring 2009), 558-559.

Harris, Kirsten. "'Have the elder races halted?': British Socialist Readings of 'Pioneers! O Pioneers!'" 19: *Interdisciplinary Studies in the Long Nineteenth Century*, no. 9 (2009), www.19bbk.ac.uk. [Examines the British reprinting of "Pioneers! O Pioneers!" in William Michael Rossetti's *Poems by Walt Whitman* (1868) and Ernest Rhys's *The Poems of Walt Whitman* (1886), emphasizing the way Rhys "used 'Pioneers' within [a] democratic social framework" and adopted it "in such a way that its Americanness was largely side-stepped and it could be used instead to further the socialist cause within Britain"; goes on to note that other British readers, including the Bolton Whitmanite J. W. Wallace, adapted "the military metaphor of 'Pioneers' to broader social ends."]

Jones, Paul Christian. "‘That I could look . . . on my own crucifixion and bloody crowning’: Walt Whitman’s Anti-Gallows Writing and the Appeal to Christian Sympathy." *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 1-27. [Traces "Whitman’s involvement in the anti-capital punishment movement . . . from his impassioned anti-gallows editorials for various periodicals to his transference of these expressions" into *Leaves of Grass*, "especially in terms of his arguments for sympathy for condemned criminals and his use of the rhetoric of ‘Christian sympathy,’ a rhetoric very common in antebellum anti-gallows arguments."]

Kern, Louis J. "‘The United States Themselves [Are] Essentially the Greatest Poem’: Fraternity, Personalism, and a New World Metaphysics in *Democratic Vistas*." In Robert Rehder and Patrick Vincent, eds., *American Poetry: Whitman to the Present* (Tübingen, Germany: Gunter Narr, 2006), 21-36. [Traces the "evolution" of *Democratic Vistas* from its origins "in precedent editions of *Leaves of Grass* and the text of [Whitman’s] *Blue Book* (1860-61)" and through "three preliminary drafts," arguing that the essay’s "basic arguments" and its "philosophical concerns" were not "influenced or provoked by Carlyle"; goes on to discover "the dynamic tension of the work" in the "antagonistic dialogue" between "two sign systems": "the dreaded specter of ancient feudalism versus the piously anticipated democracy of the future."]

Kickasola, Matthew Louis. "Granville Bantock and the English Choral Imagination." Ph.D. Dissertation, Washington University, 2009. [Part of the dissertation explores composer Bantock’s 1913 notes for a "five-movement symphony on Walt Whitman’s poetry," a symphony that never materialized; *DAI-A* 70 (January 2010).]

Krysinski, Wladimir. "Canonisations et décanonisations transocéaniques de Whitman." In Daniela Ciani Forza, ed., *Quale America? Soglie e culture di un continente* (Venice: Mazzanti, 2007), 2:203-211. [Reprint of an essay originally in *Revue de Littérature Comparée* 78 (October-December 2004), 391-399; in French.]

Kuhlman, Ardis. "Shifting Views of Death: Brady, Whitman, Bierce, and Crane." M.A. Thesis, South Dakota State University, 2009. [Examines how Whitman, Ambrose Bierce, and Stephen Crane "portrayed the truth of war that the soldiers already knew," representing death "away from romantic views toward a realization of its horrific realities"; *MAI* 48 (February 2010).]

Leypoldt, Günter. *Cultural Authority in the Age of Whitman: A Transatlantic Perspective*. Edinburgh, Scotland: Edinburgh University Press, 2009. [Investigates "the emergence of Whitmanian authority" as a transatlantic and transhistorical discursive construct and views it from a number of angles, examining romantic notions of national style as a kind of music, place-centered concepts of national aesthetics ("spatial imaginaries we associate with the so-called ‘Nature’s Nation’ construct"), aesthetic effects of democratic institutions, and Whitman’s reinvention between the 1870s and 1940s ("the dialectical construction of a modernist Whitman during his retrospective canonization") as the wild variety of perceptions about

- Whitman's work were "narrowed into a modernist version of Whitman's nationalist program."]
- MacPherson, Anne Marie and Richard. "Meditations on *Leaves of Grass*." Raleigh, NC: Lulu, 2009. [Spoken word CD, with orchestrated passages re-interpreting Whitman's poems as hymns and chants.]
- Marshall, Alan. *American Experimental Poetry and Democratic Thought*. New York: Oxford University Press, 2009. [Argues that American experimental poetry, from Whitman to Oppen, "has been animated by a communicative imperative, a power of recognition, whose impulsive life and continuing resonance are insistently political" and proposes "grander narratives of philosophical and historical comparison," which he calls "visionary history," in contrast to ideological contextual saturation; Chapter One, "The Flag of His Disposition: Whitman's Posture," provides a reading of Tocqueville's *Democracy in America*, opposing Tocqueville's anxiety about a democratic world "reduced to appearances," lacking in supernatural and social inequality, to the way in which seeing, for Whitman, is "the only possible basis for the appreciation, rugged and imperfect as that always is, of the diverse, democratic, differentiated other"; reads *Calamus*, "A Sight in Camp in the Daybreak Gray and Dim," "The Wound Dresser," and "Song of Myself" "back through" Freud and Donald Winnicott, to explain that a "maternal posture," a "posture of nursing," and ultimately an "experiential posture" present the "dynamics of touching and seeing in Whitman's poetry...which is the source of its tenderness and its peculiar eroticism, and which is more-over its handle on the world."]
- McCarl, Clayton. "La ciudad a la deriva: Nueva York en las obras de Walt Whitman y José Martí" ["The City Adrift: New York in the Works of Walt Whitman and José Martí"]. *LLJournal* 1 (2006), 98-107. [Examines similarities and differences in the ways Whitman and Martí viewed and represented nineteenth-century New York City, arguing that their different New Yorks derived from their distinct political agendas, with Whitman using New York as evidence of his utopian vision of human solidarity and Martí using New York to unveil the suffering and dehumanization of laborers, but with both writers concerned about the declining state of American democracy; in Spanish.]
- McClendon, Aaron D. "Composing the Nation: Writers of the American Renaissance and Music." Ph.D. Dissertation, Saint Louis University, 2009. [Examines the flourishing of popular and classical music in mid-nineteenth-century America and argues that four American authors—Margaret Fuller, Whitman, William Wells Brown, and Herman Melville—were particularly "fascinated by the musical renaissance of antebellum America," and that "the music and musical aesthetics of nineteenth-century America shaped the literary arguments" of these writers "as they tried to reform America of the social, economic, and political problems that beset it"; *DAI-A* 70 (April 2010).]

McLemee, Scott. "Views: Midsummer Miscellany." *Inside Higher Ed* (August 5, 2009), www.insidehighered.com/views. [Contains a review of Michael Robertson, *Worshipping Walt*.]

Miller, Jon. "Petroleum V. Nasby, Poet of Democracy, and His 'Psalm of Gladness.'" *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 72-78. [Reprints David Ross Locke's parodic letter-poem (written in the persona of "whiskey-addicted Copperhead" Petroleum V. Nasby), "A Psalm of Gladness—The Veto of the Civil Rights Bill, and other Matters, occasioning a Feeling of Thankfulness in the Minds of the Democracy," and analyzes how the satire "associates Nasby's style of 'jubilation' with the poetry of Walt Whitman," showing how "the satire does not attack Whitman's verse so much as it condemns it by association with the style of Nasby."]

Moraru, Christian. "Speakers and Sleepers: Chang-rae Lee's *Native Speaker*, Whitman, and the Performance of Americanness." *College Literature* 36 (2009), 66-91. [Examines Chang-rae Lee's novel *Native Speaker* (1995) and traces how Whitman "helps Lee lay his own claim to American writer status," analyzing the "Whitman intertext lodged inside his novel" and discerning ways in which Lee "wants his story to be heard through Whitman's voice" as a kind of "ventriloquial narrative that concurrently emulates and further modulates the precursor's symbolically capacious idiom."]

O'Hare, Kristian. "Like Poetry: A Collection of Short Plays." Ph.D. Dissertation, Western Michigan University, 2009. [Five original plays; *Like Poetry* is about "a frustrated young man struggling to make sense of his formative years—with the help of Walt Whitman and a talking bar of soap"; *DAI-A* 70 (March 2010).]

Olaizola, Andres. "'El lenguaje poético de Whitman según el lenguaje ensayístico de Martí: Una aproximación a 'El poeta Walt Whitman.'" *Espéculo* 37 (2007), n.p. [Examines José Martí's 1887 essay on Whitman ("El poeta Walt Whitman") and argues that Martí understood Whitman's "rebellion and originality"; in Spanish.]

O'Neill, Molly, ed. *American Food Writing: An Anthology with Classic Recipes*. New York: Library of America, 2007. [Reprints (73-74) part of a letter from Whitman to his mother (June 3, 1864), about getting ten gallons of ice cream for wounded soldiers.]

Ortega Galiano, José Iván. "Walt Whitman y el ideal poético racial en la América prebélica." *Espéculo* 36 (2007), n.p. [Examines Whitman's attitudes toward slavery and African Americans, focusing on the 1855 *Leaves*, in which Whitman humanizes and gives voice to both master and slave, realizing that both are enslaved as long as slavery exists; in Spanish.]

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," arguing that "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 that "in Whitman's poems

we may register both the contours of Orientalism, a discourse that spans the West and reaches into ancient times, and a historically bound economic exigency specific to United States relations with East Asia"; Chapter One, "Cathay to Confucius," contains a section, "American Camerado" (25-31), that traces Ezra Pound's career-long encounter with "the specter" of Whitman as he tried to "reform Whitman's unruly America so that his own poetry could resonate with the nation": "Pound's alliance with America, learned through contending with the bard, folded into a new and revelatory influence in his poetry, and the twinned allegiance to America and the Orient first evident in *Lustra* lasted for the duration of his work and, indeed, his life."]

Paryz, Marek. *Figures of Dependence, Figures of Expansion: Representations of the Postcolonial and Imperial Experiences in the Discourse of American Transcendentalism*. Warsaw [Poland]: Institute of English Studies, University of Warsaw, 2009. [Part Three, "Walt Whitman: The National Trajectory," contains two chapters: Chapter Six, "Postcolonial Whitman: the Poet and the Nation in the 1855 Preface to *Leaves of Grass*" (189-219), which originally appeared in Iлона Dobosiewicz and Jacek Gutorow, eds., *Community and Nearness* (2007); and Chapter Seven, "Passage to (More Than) India: The Poetics and Politics of Whitman's Textualization of the Orient" (221-249), which originally appeared in Agata Preis-Smith and Marek Paryz, eds., *The Poetics of America* (2004).]

Paryz, Marek. "Global Communication and Imperial Imaginings in Walt Whitman's Poems." *Polish Journal for American Studies* 3 (2009), 35-47. [Examines "the centrality of the notions of globality and communication in Walt Whitman's shaping of the discourse of American empire in his poems," arguing that "one of the symptomatic features of Whitman's discourse of empire is the presence of naval imagery, with the ship as a figurative representation of the American expansive spirit," and proposing that "the ocean features prominently in Whitman's imperial imaginings as a space of connections"; goes on to argue that when Whitman "writes about the poet's encounter with the Other, he emphasizes the act of conveying messages rather than receiving them," and thus the imagery of technology "plays a crucial role" in "Whitman's imperial imaginings," with "the new technologies of communication" important to him "because they reduce distances," "making space appear to have shrunk" and allowing him to accomplish "what might be called a bodily annexation of the entire globe."]

Paulus, Stephen. *Walt Whitman's New York*. 2009. [Choral work, premiered on April 23, 2009, at Carnegie Hall, New York City, by the New York Choral Society, directed by John Daly Goodwin, and the Brooklyn Philharmonic, conducted by Goodwin.]

Perry, Jr., E. Warren. *Swift to My Wounded: Walt Whitman and the Civil War*. Washington, D.C.: Smithsonian National Portrait Gallery, 2009. [Play, featuring Whitman talking about his Civil War experiences; drawn from Whitman's Civil War poems and journals; first performed in 2006 at Nan Tucker McEvoy Theatre, Smithsonian National Portrait Gallery, then in 2008 in the National Theatre's Helen Hayes Gallery.]

- Price, Kenneth M. "Tolerance and Elimination in Whitman's 'land of all ideas': A Complex Prose Manuscript and a Previously Unknown Letter Fragment." *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009), 66-71. [Reproduces a previously unpublished Reconstruction-era Whitman prose manuscript, with, on one side, two paragraphs of a partial draft of the first installment of Whitman's *New York Weekly Graphic* series, "'Tis But Ten Years Since," and on the other side a fragment of a previously unknown letter; analyzes ways that the manuscript allows us to understand Whitman's attack on extremism, whether it originated in the North or South.]
- Reder, John P. "Seeing Tongue, Tasting Eye: Words as Food in American Verse." Ph.D. Dissertation, University of California, Los Angeles, 2009. [Traces "a raw, 'uncooked' movement" in American poetry "from Whitman along a Pound-Williams 'axis' into Black Mountain, Deep Image, and Beat 'schools'" that is "very much intrigued by language as neurally tangible matter," "words treated as food, speech as self-sustenance, phonemes savored as oral fetishes"; *DAI-A* 70 (January 2010).]
- Rivera, Jacqueline Rivera. "De cantos y contracantos: Divergencias y convergencias en la textualización del yo/notros en Walt Whitman y Pedro Mir." *Horizontes* 48 (2007), 77-116. [Studies Whitman's influence on canonical Latin American writers like José Martí, Pablo Neruda, and Jorge Luis Borges, and places Whitman in the context of the history of American expansionism and colonialism in Latin America, then focuses on the Dominican Republic and Whitman's influence on Dominican poet Pedro Mir, who, in his "Contracanto a Walt Whitman," appropriates Whitman's poetics to voice the need for social justice, turning his "I" into a "we"; in Spanish.]
- Rodriguez, Gregory. "Walt Whitman's Answer to Joe Wilson." *Los Angeles Times* (September 14, 2009). [Suggests that Whitman in *Democratic Vistas* had the answer to "bad political behavior": "the only way to raise the sorry level of political discourse is to raise the level of culture in general."]
- Rounds, Anne Lovering. "'Disintegrated yet part of the scheme': Whitman's Double Legacy to Poets of New York." Ph.D. Dissertation, Harvard University, 2009. [Argues that, "in his city poems, Whitman consistently represents accumulation and conjunction together with self-erasure, disappearance, and death," and traces "this articulation of simultaneous accumulation and absence in several of Whitman's New York literary offspring: John Dos Passos, Hart Crane, Frank O'Hara, and Allen Ginsberg," as well as in "post-9/11 anthologies of literary New York," concluding that "the poetics and representation of urban plurality as coexistent with passage and passing away, and the tension between these two co-present phenomena, define a Whitmanian legacy to writers of New York"; *DAI-A* 70 (January 2010).]
- Ruescher, Scott. *Sidewalk Tectonics*. Columbus, OH: Pudding House, 2009. [Two poems deal with Whitman: "At the Birthplace of Lincoln" (5-7) and "Lincoln's Hodgenville Address" (8-9).]

Rumeau, Delphine. *Chants du Nouveau Monde: Épopée et modernité (Whitman, Neruda, Glissant)* [*Chants of the New World: Epic Poetry and Modernity (Whitman, Neruda, Glissant)*]. Paris: Classiques Garnier, 2009. [Examines how epic poetry, though discredited by modern poetry (especially French modernists), has been reappropriated by New-World poets, especially Whitman, Pablo Neruda, and Édouard Glissant; in French.]

Salska, Agnieszka. "Dickinson, Whitman, and the Civil War: How Can Language Deal with Upheaval?" *Polish Journal for American Studies* 3 (2009), 23-34. [Reads two Civil War poems, one by Whitman ("A Sight in Camp in the Daybreak Gray and Dim") and one by Dickinson ("They dropped like Flakes"), "against the background of two Civil War photographs by Timothy O'Sullivan," with Whitman's poem demonstrating "the power of language and art to lift the sordid and horrible into the sphere of the sacred," while Dickinson's poem "investigates the failure of language in contemporary use to deal truthfully with the landscape of mass carnage."]

Saunders, Judith P. "Stephen Crane: American Poetry at the Crossroads." In Paula Bernat Bennett, Karen L. Kilcup, and Philipp Schweighauser, eds., *Teaching Nineteenth-Century American Poetry* (New York: Modern Language Association, 2007), 185-199. [Examines Stephen Crane's poetry and argues that "his most important legacy from Whitman was clearly permission to discard many long-standing conventions of lyricism"; goes on to discuss similarities and differences in Whitman's and Crane's poetry.]

Segal, Mark. "O Captain, My Captain!': Walt Whitman Dedicated Poetry, and More, to Male Lover." *Bay Windows* (October 6, 2009). [Offers a detailed summary of Whitman's relationship with Peter Doyle starting with their meeting in 1865 and tracks their relationship through Whitman's death in 1892, after which Doyle remained a part of Whitman's circle until his own death in 1907.]

Selby, Nick. Review of David Haven Blake, *Walt Whitman and the Culture of American Celebrity*. *Journal of American Studies* 43 (August 2009), 379-380.

Sharp, Kevin. *Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era*. Memphis: The Dixon Gallery, 2009. [Catalog of the art exhibit, "Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era," held at the Dixon Gallery in Memphis, Tennessee, July 5 through October 4, 2009, featuring American artwork from the 1860s accompanied by Whitman's Civil War prose and poetry; the catalog offers a detailed history of Whitman and his brother George during the Civil War, viewing the poet's life and work in the context of the art and history of the period, with numerous color reproductions of Civil War artwork; some chapters are co-authored by Adam M. Thomas.]

Shohan, Moran. "'A Word Unsaid': Non-Communication in a Poem by Walt Whitman." *Contemporary Psychoanalysis* 45 (2009), 520-529. [Analyzes Whitman's Section 50 of "Song of Myself," in which the poet "recognizes within himself a center of non-communication," and discusses the section in relation to psychologist D. W. Winnicott's "concept of the noncommunicat-

ing core of the self as a vital part of mental health,” arguing that Whitman transcends “the gap between self and other through their unification within the self and the establishment of the Real me,” confirming Winnicott’s notion that “that which is most estranged [is] that which is most intimate.”]

Shor, Cynthia. *Starting from Paumanok* . . . 24 (Fall 2009). [Newsletter of the Walt Whitman Birthplace Association, West Hills, NY, with news of association events; this issue contains an article (4) by Richard Ryan about the missing original kitchen at the Whitman birthplace, which was burned beyond repair in 1910, and reprints early photos and drawings of the house and kitchen.]

Silverblatt, Michael. *A Whitman Tribute*. Santa Monica, CA: KCRW, 2009. [Radio program with Silverblatt interviewing poets Eamon Grennan, Pattiann Rogers, and Major Jackson about Whitman and his influence; broadcast on *Bookworm*, April 2, 2009.]

Spragens, Jr., Thomas A. “Populist Perfectionism: The Other American Liberalism.” In Ellen Frankel Paul, Fred D. Miller, Jr., and Jeffrey Paul, eds., *Liberalism Old and New* (New York: Cambridge University Press, 2007), 141-163. [Section 3, “Liberal Perfectionism: Walt Whitman and John Dewey” (147-151), examines *Democratic Vistas* as “one of the best and most important exemplifications of a perfectionist account, inspired in part by Hegel and Mill, of the purposes and justification of American democracy,” wedding “Lincoln’s version of ‘populism’” with “Mill’s ‘perfectionism,’” and proposes that “Dewey’s democratic pragmatism” is similar to Whitman’s notion of “democracy not merely as a set of institutions of governance but as a larger way of life,” with both writers viewing “democratic society as very much a work in progress,” and with both attracted to Hegel; Section 4, “The Contemporary Relevance of Whitman and Dewey” (151-155) examines whether Whitman’s and Dewey’s “conception of democratic hopes centered around self-rule and self-realization . . . can serve constructive contemporary purposes” and analyzes Richard Rorty’s embrace of Whitman and Dewey, contrasting “Rawlsian rights-based liberals” to Rorty’s resurrection of “democratic idealism”; Section 5, “Assessing Rorty on Whitman and Dewey” (155-158), argues that “Rorty chooses to characterize Whitman’s and Dewey’s beliefs in ways that make them assimilable to his own philosophical outlook” and, “in turning Whitman and Dewey into proto-postmodernists, Rorty arguably misconstrues them in several respects,” including ascribing to them “the postmodern depiction of human selves as entirely contingent,” characterizing them as “thoroughgoing secularists,” and claiming they “substituted social justice for individual freedom as our country’s principal goal”; Section 6, “Liberal Deontology or Liberal Perfectionism?” (158-163) examines “why Rorty could recommend the Whitman-Dewey account of the moral foundations of democratic society to us over the account of those foundations offered by rights-based social democrats.”]

Stacy, Jason. Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Journal of American History* 96 (September 2009), 556-557.

Steinroetter, Vanessa. "‘Pioneers! O Pioneers!’ and Whitman’s Early German Translators." 19: *Interdisciplinary Studies in the Long Nineteenth Century*, no. 9 (2009), www.19bbk.ac.uk. [Points out that "O Pioneers!" appeared in Germany much later than it appeared in Britain, not receiving its first translation until 1904; goes on to examine how the poem was singled out by nationalist and anti-socialist translator Wilhelm Schölermann, who was "attracted to the poem for its vigorous, militaristic incitement to ‘march’ and move forward, an impulse he saw as standing in direct contrast to the perceived degeneracy, stagnation, and moral weakness of German society at the turn of the twentieth century," and shows how the poem was omitted from translated collections of Whitman’s poetry by German socialists like Max Hayek and Gustav Landauer.]

Still, James. *The Heavens Are Hung in Black*. 2009. [Play commissioned by Ford’s Theatre in Washington, D.C., about Abraham Lincoln in the months leading up to the Emancipation Proclamation, with Whitman serving as narrator/chorus; premiered at Ford’s Theatre in February, 2009, directed by Stephen Rayne.]

Sullivan, Robert. *The Thoreau You Didn’t Know*. New York: Harper Collins, 2009. [One section (309-315) of Chapter 12, "Perfectly Distinct," recreates the first meeting between Thoreau and Whitman and muses on the walks they may have taken together in Brooklyn.]

Uechi, Naomi Tanabe. "Frank Lloyd Wright’s Transcendentalist Evolution." Ph.D. Dissertation, Indiana University, 2009. [Argues that "Transcendentalism has played a significant role in American architecture" and examines how Frank Lloyd Wright "embodied key Transcendentalist concepts of nature, American identity, and Universalism put forward by Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman"; Chapter 4 "examines how Wright embodied Whitman’s ideas of ‘democracy’ in the buildings of his Taliesin West, Arizona, residence"; *DAI-A* 70 (December 2009).]

Waitinas, Catherine. "‘A Noiseless Patient Spider’: Whitman, Wikis, and the Web." *Teaching American Literature: A Journal of Theory and Practice* 2 (Spring 2009), www.teachingamericanlit.com/Spring_2009.html. [Reviews the *Walt Whitman Archive* (www.whitmanarchive.org) and reports in detail on how the author used the *Archive* as the "exclusive course ‘textbook’ for both primary and secondary readings" in an upper-division college course, "Literature and the Digital Archive: Walt Whitman," in an attempt to discover whether it is "viable, academically sound, and/or pedagogically effective to ask students to access not only secondary but also primary texts online"; concludes that "for Whitman, . . . the answer is a definite Yes."]

Whitman, Walt. *Leaves of Grass*. London: Folio Society, 2009. [Reprints the 1855 edition of *Leaves*, with an introduction by Andrew Motion (vii-xiii) and illustrations by Abigail Rorer.]

Whitman, Walt. *Leaves of Grass: 1855 First Edition Text*. Thrifty Books, 2009. [Reprints first edition of *Leaves of Grass*.]

Whitman, Walt. *Leaves of Grass, 1860: The 150th Anniversary Facsimile Edition*, ed. Jason Stacy. Iowa City: University of Iowa Press, 2009. [Reprints the original third edition (1860) of *Leaves of Grass*; with an introduction (ix-lvii) and annotations (457-489) by Stacy.]

Whitman, Walt. *Song of Myself: A Facsimile of the Original 1855 Edition*. Philadelphia: *American Poetry Review*, 2009. [A supplement to *American Poetry Review*, with an introduction by Robert Hass ([i-ii]), and with an additional supplement, “Song of Myself”: A Lexicon” (1-16), by Robert Hass and Paul Ebenkamp, offering extensive annotations of the 1855 long poem eventually entitled “Song of Myself.”]

Williams, C. K. *On Whitman*. Princeton: Princeton University Press, 2010. [A poet’s reflections on his lifetime of reading Whitman, seeking “to approach the poetry as I had when I first came across it, to try to reestablish and reconfirm the raw power of the poetry in the context it was making for itself on the page, not in the range of all that lay behind it”; offers notes on Whitman’s poetry, life, and relationships to other writers, including Emerson, Baudelaire, Hugo, Longfellow, T. S. Eliot, Ezra Pound, Lorca, and Allen Ginsberg.]

Wright, Zachary F. “Enlivening the Still: Poetry and Photography of the American Civil War.” M.A. Thesis, Villanova University, 2009. [Examines Mathew Brady’s Civil War photography, Whitman’s *Drum-Taps*, and Melville’s *Battle-Pieces*, arguing that all three “performed acts of national service for their fellow Americans living through the Civil War”; *MAI* 47 (December 2009).]

Unsigned. Brief review of Jason Stacy, *Walt Whitman’s Multitudes*. *American Literature* 81 (September 2009), 648.

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“Walt Whitman: A Current Bibliography,” now covering work on Whitman from 1838 to the present, is available in a fully searchable format online at the *Walt Whitman Quarterly Review* website (<http://ir.uiowa.edu/wwqr/>) and at the *Walt Whitman Archive* (www.whitmanarchive.org).