

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Al Mamun, Hossain, and Rima Rani Debi. *Walt Whitman and Kazi Nazrul Islam: Exposition of Poetic Commonness*. Saarbrücken, Germany: Lambert Academic Publishing, 2013. [Examines Whitman in relation to Bangladesh poet Kazi Nazrul Islam (1899-1976), arguing that both “national poets” are primarily poets “of man, not of any sect, nor of any narrow ideological or economic system,” and that both are “votaries of Democracy”; analyzes similarities between “Song of Myself” and Nazrul’s “Bidrohi” (“The Rebel”), finding both to be revolutionary poems.]
- Axelrod, Steven Gould. “Frank Bidart’s ‘Inauguration Day.’” *American Poetry Review* 40 (March/April 2011), 39-41. [Examines Frank Bidart’s poem “Inauguration Day,” which quotes Whitman, and examines how Whitman’s “The White House by Moonlight” (from *Specimen Days*) informs Bidart’s poem.]
- Bidart, Frank. “Inauguration Day.” *Slate* (January 20, 2009), www.slate.com. [Poem about Barack Obama’s inauguration: “under the lustrous flooding moon / the White House is still / Whitman’s White House, its / gorgeous front / full of reality, full of illusion.”]
- Blalock, Stephanie. “Walt Whitman’s Early Fiction in Periodicals: Over 250 Newly Discovered Reprints.” *Walt Whitman Quarterly Review* 30 (Spring 2013), 171-180. [Reports on the author’s recent discovery of over 250 previously unrecorded reprints of Whitman’s periodical fiction, making “Death in the Schoolroom” his most reprinted story (with 104 known reprints) and “A Legend of Life and Love” second (with 71 known reprints); also reports on newly discovered first printings of Whitman’s fiction, including “Little Jane,” a tale embedded in *Franklin Evans*, printed as “The Reformed” the week before *Franklin Evans* appeared.]
- Blalock, Stephanie. “Bibliography of Walt Whitman’s Short Fiction in Periodicals.” *Walt Whitman Quarterly Review* 30 (Spring 2013), 181-250. [Offers a complete listing of recently discovered printings and reprintings of Whitman’s short fiction in periodicals, with an indication of key variants, including alterations in titles.]
- Bolonik, Kera. “Leaves of Glass: *Breaking Bad*’s Walt Whitman Fixation.” *Poetry Foundation* (August 6, 2013), poetryfoundation.org. [Examines the significance of the various Whitman allusions in the AMC television series, *Breaking Bad*, whose main character, Walter White, shares a number of traits with Whitman.]
- Cottom, Daniel. *International Bohemia: Scenes of Nineteenth-Century Life*. Philadelphia: University of Pennsylvania Press, 2013. [Chapter 5, “America, the Birthplace of Bohemia” (146-185), examines the role of Whitman’s poetry in “the logic of the modern bohemian metaphor” (one based on “the appropriation of a debased identity”), and analyzes how “in and around Pfaff’s, for a brief period in New York City just before the Civil War,” a group of individuals including Whitman, Henry Clapp Jr., and Ada Clare “adopted *bohemian*”

as a term crucial to their identities and, they contended, to the definition of American identity in general,” seeing “this word as representing large personal, professional, and political matters that concerned all the citizens of their country and, indeed, all the people of the world”; argues that, “by examining Whitman’s career in relation to Clapp, who promoted both him and Clare, and also in relation to Clare’s life and work, we can delve into the making of modernity at a time when bohemia announced itself as a pure product of America,” and concludes that, through Whitman, “the French bohemian became an American original; the déclassé youth, a universally representative man reveling in the richness of his being; the outlaw, the very spirit of the laws of democracy,” and *Leaves of Grass* itself can be read as “a compendium of bohemian tropes.”]

Cristo, G. C. *Unraveling Walt Whitman: Examining the Strands of Influence*. Saarbrücken, Germany: Lambert Academic Publishing, 2010. [Analyzes the “deeper scientific meanings” in Whitman’s poems, examining his borrowings from his contemporary Thomas Carlyle (a master at “poeticizing the scientific world”), looking at the “interweaving of science and poetry” in *Leaves of Grass*, and explaining “some of the most elusive and mystical passages of Whitman’s poetry in modern scientific terms.”]

Farrell, John. *Walt Whitman: Time Traveler*. 2011-2013. [Drama; *Walt Whitman: Time Traveler* is an ongoing series; one part, *Walt Whitman in Ireland*, is about Whitman and Peter Doyle pretending to complete the visit to Doyle’s Irish homeland that they thought of making until Whitman had a stroke in 1873; performed at Smock Alley Theatre, Dublin, Ireland, in August 2013.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 30 (Spring 2013), 251-256.

Gailey, Amanda, and Jane Donahue Eberwein. “Whitman and Dickinson.” In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2011* (Durham, NC: Duke University Press, 2013), 61-89. [Reviews scholarship on Whitman and Dickinson published in 2011; the Whitman section (62-74) is by Gailey.]

Hamilton, Geoff. “‘Murder Everywhere’: Whitman, Lish, and the Fate of Self-Celebration.” *Mosaic* 46 (March 2013), 151-167. [Examines Gordon Lish’s use of Whitman in his 1983 novel *Dear Mr. Capote* and suggests ways that “efforts to celebrate oneself have, in the contemporary era, reversed the optimistic potential assigned to them by Whitman,” as signaled in Lish’s serial-killer character “who admires ‘Song of Myself,’” understands “Whitman’s efforts at self-promotion,” and becomes “a pathological aspirant to celebrity, . . . whose selfhood suggests an absorption into the mass.”]

Hourihan, Paul. *Whitman’s Self: Mysticism in the Life and Writings of Walt Whitman*. Redding, CA: Vedantic Shores Press, 2012. [A reprinting, edited by Ann Hourihan, of the Whitman section of Hourihan’s *Mysticism in American Literature: Thoreau’s Quest and Whitman’s Self* (2004).]

- Jakubowsky, Frank. *Whitman Revisited*. Bloomington, IN: WestBow Press, 2012. [Poetry-like numerical analysis of Whitman's arrangement of poems in *Leaves of Grass*, finding similarities between "a cycle of ten" used by both Whitman and Jesus (who wrote his parables in a cycle of ten); suggests that "Walt put on the mind of Christ": "The words of Whitman were inspired, / They gain a new surprising vitalizing life, / When put into the mouth of Christ."]
- Johannessen, Lene M. *Horizons of Enchantment: Essays in the American Imaginary*. Hanover, NH: Dartmouth University Press, 2011. [Chapter 3, "Songs of Different Selves: Whitman and Gonzales" (52-77), views "Song of Myself" as a "founding document" of the "American imaginary in its most tropologically compelling form" and goes on to compare Whitman's poem to Rudolfo "Corky" Gonzales' 1967 poem "I am Joaquín" ("Yo soy Joaquín"), arguing that Gonzales' poem "displays enough remarkable structural similarities to, and, indeed, what seem to be overt borrowings from, 'Song of Myself' to allow a reading of the two as participants in, or fragments of, the same dialogue"; goes on to employ the comparison to "illuminate how the social imaginary as it was scripted in Whitman's master template comes with oversights and blind spots predicated on its role in and as a 'form of social-historical doing' that enables as much as it deters."]
- LeJeune, Lyn. *The Vampire Bookstore: Whitman Recalled to Life*. Discovery of Heaven Press, 2013. [Novella about a 2,056-year-old vampire named Simeon Bonderlin who calls Walt Whitman up from the grave and brings him back to life.]
- LeMaster, J. R., and Donald D. Kummings, ed. *The Routledge Encyclopedia of Walt Whitman*. New York: Routledge, 2013. [A hardback, paperback, and eBook reprinting of *Walt Whitman: An Encyclopedia* (Garland, 1998).]
- Llanas, Sheila Griffins. *Walt Whitman*. Edina, MN: Abdo, 2013. [Short biography of Whitman, written for children.]
- Lorang, Elizabeth. Review of John Michael Corrigan, *American Metempsychosis: Emerson, Whitman, and the New Poetry*. *New England Quarterly* 86 (March 2013), 139-141.
- Magida, Arthur J. "When Bob Dylan Met Walt Whitman." *Los Angeles Times* (September 19, 2013). [About hearing Bob Dylan's "Oxford Town" as background music at the Walt Whitman rest stop on the New Jersey Turnpike; contemplates America's "elusive" "historical literacy," and wonders how Whitman would have responded to the non-response of most of the people at the rest stop to Dylan's song.]
- Mayer, Nancy. "The Back Story: The Christian Narrative and Modernism in Emily Dickinson's Poems." *Emily Dickinson Journal* 17, no. 2 (2008), 1-23. [Examines how Dickinson "uses available ideas and images of an afterlife to contemplate human mortality and to complicate the very notion of narrative," and compares and contrasts Whitman's engagement "with questions of death and transcendence," especially in his antebellum work, where he "shares some of Dickinson's astonishment at the fact and finality and intimacy of death"; argues that where Whitman "naturalizes human deaths by merging them into

- the deaths of plants that renew themselves each spring, Dickinson reminds us that, like human bodies and minds, *particular* flowers will not reappear.”]
- Moriarty, Michael. “Keeping Score in America: Chapter Twelve: The Reconsidered Reverie #2.” *Enter Stage Right: Politics, Culture, Economics* (September 9, 2013), www.enterstageright.com. [Discusses Moriarty’s long-planned symphony based on *Leaves of Grass* and muses on other composers who have written Whitman music, claiming that Whitman’s “verse out-Beethoven’s Beethoven!”]
- Morrison, Theodore. *Oscar*. Santa Fe Opera, 2013. [Opera based on the life of Oscar Wilde, with Walt Whitman playing a major role as he frames, “from his vantage point of Immortality,” the story of Wilde’s 1895 trial for sodomy and gross indecency and his subsequent imprisonment and death; the opera ends with Whitman greeting Wilde “on the threshold of Eternity and conducting him, amidst general acclaim, to his place among the Immortals”; premiered at the Santa Fe Opera in July 2013, with Dwayne Croft as Walt Whitman.]
- Mossberg, Barbara. “The Leader as Poet: Tennyson, Whitman, Dickinson.” In Jonathan Gosling and Peter Villiers, eds., *Fictional Leaders: Heroes, Villains and Absent Friends* (Houndmills, Basingstoke, England: Palgrave Macmillan, 2013), 202-214. [Argues that Tennyson, Whitman, and Emily Dickinson develop forms that express “the chaotic nature of the world . . . in chaotic ways” and that show “an understanding intrinsic to leadership of the chaotic inner and outer experience of humanity in a dynamical world,” with each of the poets “intimately involved in the day’s politics and imaginatively engaged with its leaders’ greatest issues”: “Through the lens of their own personal experience with chaos, they shape the political, social, psychological and spiritual confusion of their day into a heroic consciousness that incorporates chaos into a creative worldview.”]
- Niemeyer, Mark. “Much Ado about Something: Nineteenth-Century American Writers and the Atlantic Cable.” In Ronan Ludot-Vlasak and Claire Maniez, eds., *Discours et objets scientifiques: Dans l’imaginaire américain du XIXe siècle* (Grenoble, France: ELLUG, 2010), 55-77. [Examines responses by American writers, including Whitman, to the completion of the Atlantic cable.]
- Nigm, Soad M. A. *The Idea of America in the Works of R. Southey, J. Barlow, and W. Whitman*. Saarbrücken, Germany: Lambert Academic Publishing, 2012. [Examines how “contemporary political upheavals” were instrumental in forming the ideas that generated three major epic poems—Robert Southey’s *Madoc* (1805), Joel Barlow’s *Columbiad* (1807), and Whitman’s *Leaves of Grass* (1855).]
- Palleau-Papin, Françoise. “David Markson’s Long Island in *Wittgenstein’s Mistress* and Walt Whitman’s Paumanok.” In Michel Granger, ed., *Lieux d’Amérique* (Lyon, France: Presses Universitaires de Lyon, 2010), 201-210. [Finds echoes of Whitman in David Markson’s 2006 novel *Wittgenstein’s Mistress*, as the narrator (a woman who “seems to be the last living person on earth, without people or animals, in a post-apocalyptic world,” and who, “like Whitman’s speaker, . . . is an omnipresent first-person narrator”) ponders

Whitman's question, "What is the grass?," and thinks of Whitman's "lilacs," which conjure up her memory that Abraham Lincoln and Whitman used to nod to each other on the streets of Washington, DC, a memory that leads her "to ground the lilacs of Whitman's elegy in time and place, to emphasize that the elegy which gives a form to the encounter and to Whitman's mourning of the President, and which was passed down to posterity, has an actual origin in real life"; argues that the narrator "cannot relate to future generations" as Whitman did, and Long Island has become simply "her I-land."]

Preet, Kiran. *The Mystical Vision in the Poetry of Walt Whitman: Discovering the Manly Saint in Walt Whitman*. Lambert Academic Publishing, 2013. [Deals with "the mystical vision" of Whitman, searching for his "message of the messianic" and finding him "a manly saint, a saint who has not relinquished life, a saint, who after experiencing union with the Master, has not satisfied himself by closing the eyes on the problems of the world."]

Reynolds, David S. "Walt Whitman's Journalism: The Foreground of *Leaves of Grass*." In Mark Canada, ed., *Literature and Journalism: Inspirations, Intersections, and Inventions from Ben Franklin to Stephen Colbert* (New York: Palgrave, 2013), 47-67. [Argues that "many characteristics of Whitman's poetry—its defiance, its radical democracy, its sexual candor, its innovative imagery and rhythms—reflect his long-term participation in new forms of boisterous journalism that mirrored Jacksonian America's bumptious spirit in a time of urban growth, territorial expansion, and zestful reform movements," and examines how "Whitman experimented with virtually every type of journalistic writing then popular, whose themes and images fed directly into his major poetry"; focuses on Whitman's attacks on both abolitionists and "proslavery Southern fire-eaters" as he developed "a loving, democratic 'I' who embraced not only Southerners and Northerners but people of all ethnicities and nationalities in verse of unparalleled expansiveness."]

Riggs, Thomas, ed. *Democracy in the Poetry of Walt Whitman*. Farmington Hills, MI: Greenhaven, 2012. Social Issues in Literature Series. [Reprints work by Ed Folsom, Kenneth M. Price, Richard Gambino, David S. Reynolds, Patrick Redding, Benjamin R. Barber, George Kateb, Stephen Alexander, Michael Moon, Michael Frank, Martin Klammer, Walter Grünzweig, Eric Conrad, David Brooks, Stephen Cushman, David Haven Blake, C.K. Williams, Henry Aubin, Jonah Goldberg, Randy Salzman, D. Stanley Eitzen, Peter Goodspeed, and Thomas L. Friedman, all dealing with "Democracy in Walt Whitman's Poetry" or "Contemporary Perspectives on Democracy," with an introduction and chronology by Thomas Riggs (11-18).]

Rumsey, Spencer, and Christopher Twarowski. "Walt Whitman's Long Island Roots." *LongIslandPress.com* (September 10, 2013). [Summarizes Whitman's Long Island connections, including his newspaper work and teaching; reports on the Walt Whitman Birthplace's application for National Historic Landmark status; and describes the Walt Whitman Mall, located across from the birthplace.]

Smoke, Stephen. *I, Walt Whitman*. Charleston, SC: CreateSpace, 2012. [Novel about a writer who comes to believe he is the reincarnation of Whitman and, with a friend, sues Whitman's publishers for 150 years of back royalties.]

Swigg, Richard, ed. "Basil Bunting on Ezra Pound: Interview by Lawrence Pitkethly with James Laughlin." *Paideuma* 38 (2011), 1-23. [Bunting discusses how Whitman was the greatest influence on Pound, teaching him how to organize a poem on musical principles.]

Whitman, Walt. *Poematy wybrane [Selected Poems]*. Translated by Czeslaw Karkowski. CreateSpace, 2012. [Selection of Whitman's poems, including "Song of Myself," translated into Polish.]

The University of Iowa

ED FOLSOM

"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 (ir.uiowa.edu/wwqr/) and at the *Walt Whitman Archive* (whitmanarchive.org).