

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Aplin, Beth C. "Walt Whitman Comes Alive, Thanks to Theatre Lab for Emerging Artists." *Brooklyn Daily Eagle* (April 24, 2007). [About a multimedia stage production of "Walt Whitman: Crossing Brooklyn Ferry" by the Brooklyn-based Brave New World Repertory Theater, performed at the BRIC studio in Brooklyn, featuring "lyrical musical numbers, lively choreography, powerful raps, historic props and more"; conceived, directed, and produced by Claire Beckman, with Ezra Barnes starring as Whitman.]
- Baker, David. *Midwest Eclogue*. New York: Norton, 2005. ["Primer of Words" (31-35) is a poem about Whitman's 1880 trip to Canada: "Hard to picture him here in the lake grass / taking notes, up to his knees in mud, bugs. . . ."]
- Bennett, Michael. *Democratic Discourses: The Radical Abolition Movement and Antebellum Authors*. New Brunswick: Rutgers University Press, 2005. [Chapters pair African-American and white American writers, exploring "the ways in which the various democratic discourses unleashed by black and white radical abolitionists were woven into antebellum U.S. culture"; Chapter 2, "Bodily Democracy: Frances Ellen Watkins and Walt Whitman Sing the Body Electric" (45-66), is a revised version of an earlier published essay, "Frances Ellen Watkins Sings the Body Electric," in Michael Bennett and Vanessa D. Dickerson, eds., *Recovering the Black Female Body: Self-Representations by African American Women* (New Brunswick: Rutgers University Press, 2001), 19-40.]
- Bloom, Harold. *How to Read and Why*. New York: Simon and Schuster, 2000. ["Walt Whitman" (88-94) offers suggestions for reading Whitman's work, arguing that "Whitman at his best and most characteristic is a difficult poet, hermetic and elitist," and proposing that "we need to read Whitman for the shock of new perspectives that he affords us, but also because he still prophesies the unresolved enigmas of the American consciousness."]
- Borse, Michael J., ed. *Conversations* (Spring/Summer 2007). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with reports of association activities and one essay, noted separately in this bibliography.]
- Brandeis, Gayle. *Self Storage*. New York: Ballantine, 2007. [Novel narrated by a young mother who has a curiously strong bond to Whitman's poetry; "Leaves of Grass," she says, "saved my ass."]
- Buinicki, Martin. Review of Donald D. Kummings, ed., *A Companion to Walt Whitman*. *Walt Whitman Quarterly Review* 24 (Spring 2007), 217-221.
- Burgland, Michael Howard. "Songs of Desire and the Self: Opera in the Work of Walt Whitman, Henry James, Willa Cather, and Gertrude Stein." Ph.D. Dissertation, University of Tulsa, 2006. [Chapter Two "examines Walt Whitman's obsession with opera and how it influenced his notions of democratic space and desire in America"; *DAI-A* 67 (May 2007).]

Carbone, Teresa A. "Ardent, Radical, and Progressive : Augustus Graham, Walt Whitman, and American Art at The Brooklyn Institute," in Teresa A. Carbone, ed., *American Paintings in the Brooklyn Museum: Artists Born by 1876* (Brooklyn and London: Brooklyn Museum in association with D. Giles Limited, 2006), 1:13-25. [Offers a history of the Brooklyn Institute, forerunner of the Brooklyn Museum, from the merchant Augustus Graham's bequest that made the institute possible to Whitman's own "unique tie to the institution, having served briefly as the acting librarian of the Apprentices' Library Association in 1835," through Whitman's supportive writings in the *Brooklyn Daily Eagle*, promoting "a Brooklyn-based uplift effort," as well as his "role of spokesman for the Brooklyn Art Union" (which arranged exhibitions at the Brooklyn Institute): "The depth and coincidence of Graham's and Whitman's commitment to art in the lives of the aspiring working class brought about a unique and highly progressive episode in American museum history."]

Cavitch, Max. *American Elegy: The Poetry of Mourning from the Puritans to Whitman*. Minneapolis: University of Minnesota Press, 2006. [Chapter Six, "Retrievements out of the Night: Whitman and the Future of Elegy" (233-285), offers an extended reading of "When Lilacs Last in the Door-yard Bloom'd," placing it firmly in an American elegiac tradition, arguing that it is "the story of a secret culture of desire," and tracking the ways that Whitman "wants to be open to the dissonance of loss and to be prepared for the creative possibilities it affords," including "the staggering pathos of erotic liberation that the elegiac tradition has made available to us through aesthetic experience"; the afterword, "Objects" (286-291), suggests how "generations of elegists have continued more or less uncertainly to work through, in their various relations to Whitman, both the fascination and the burdensomeness of the past as a libidinal terrain."]

Earnhart, Brady. "The Good Gray Poet and the Quaker Oats Man: Speaker as Spokescharacter in *Leaves of Grass*." *Walt Whitman Quarterly Review* 24 (Spring 2007), 179-200. [Looks at how Whitman "invest[ed] *Leaves of Grass* with a human identity" and "offered the act of reading the mass-produced book as a corrective to the social disintegration that mass production itself had helped bring about"; goes on to examine the book in the context of "early modern advertising," arguing that "communing with 'Walt Whitman,' drinking milk with Elsie the cow, and eating bologna that has a first and a last name are acts that spring partly from a common set of cultural circumstances" surrounding the early development of advertising, and proposing that Whitman's "immersion in the rapidly growing advertising industry was a key factor in his learning the importance and some of the methods of making a mass-produced commodity feel like a close friend"; concludes that "Whitman's iconoclastic mix of poetry and advertising epitomizes his struggle to reconcile his visions of proletarian utopia and industrial capitalism."]

Folsom, Ed. "Speechless but not without words." *Iowa City Press-Citizen* (April 29, 2007), 11A. [Memorial for the killings at Virginia Tech University, evoking Whitman's responses to the Civil War dead and his "When

- Lilacs Last in the Dooryard Bloom'd" to suggest how poetry can "provide words for our grief, words to make our grief articulate."]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 24 (Spring 2007), 232-238.
- Gailey, Amanda A. "Editing Whitman and Dickinson: Print and Digital Representations." Ph.D. Dissertation, The University of Nebraska, Lincoln, 2006. [Investigates "how editors transformed" Whitman and Emily Dickinson "into giants of the canon of nineteenth-century U.S. poetry," tracking these poets' early reception; the first chapter focuses on Henry Clapp, Jr., and his championing of Whitman in his *Saturday Press*, and the final chapter, "Editing Whitman, 1902-2006," examines all the significant scholarly editions of Whitman published in the twentieth century, from the first posthumous edition forward; *DAI-A* 67 (December 2006), 2156.]
- Gilmore, Perry, and Ray McDermott. "And This Is How You Shall Ask': Linguistics, Anthropology, and Education in the Work of David Smith." *Anthropology and Education Quarterly* 37 (June 2006), 199-211. [Testimonial essay about David Smith, former president of the Council on Anthropology and Education; one section of the essay, "Walt Whitman's Advice" (205-207), examines Smith's life in relationship to Whitman's instructions in the 1855 Preface ("Despise riches . . .").]
- Glass, Loren. Review of David Haven Blake, *Walt Whitman and the Culture of American Celebrity*. *Walt Whitman Quarterly Review* 24 (Spring 2007), 228-231.
- Greenspan, Ezra. "An Undocumented Review of the 1860 *Leaves of Grass* in the *Liberator*." *Walt Whitman Quarterly Review* 24 (Spring 2007), 201-207. [Analyzes and reprints a review (by "T.V.") of the third edition of *Leaves of Grass* in William Lloyd Garrison's anti-slavery weekly, the *Liberator*, on September 7, 1860.]
- Halpern, Nick. Review of Krystyna Mazur, *Poetry and Repetition: Walt Whitman, Wallace Stevens, John Ashbery*. *Wallace Stevens Journal* 30 (Fall 2006), 238-240.
- Handley, George B. *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott*. Athens: University of Georgia Press, 2007. [Explores the environmental history of the Americas and posits a transnational poetics based on Whitman's, Pablo Neruda's, and Derek Walcott's search to "recuperate the New World's lost histories"; Chapter Three, "Reading Whitman in the New World" (68-106), offers "the story of Whitman's influence in the hemisphere, including an overview of his specific impact on José Martí and on Neruda and Walcott," with a focus on how these writers are concerned with "the dynamics of a changing, evolving natural world"; Chapter Four, "Nature's Last Chemistry" (107-156), offers an ecocritical reading of Whitman, examining "his bipolarity as a poet, which led, on the one hand, to a Hegelian poetics of imperial expansion and sweeping generalizations and, on the other, to the liberating potential of a democratic

- poetics of the local and the particular,” all leading to his relevance to “the broader poetic traditions of the hemisphere.”]
- Harless, Carol Sue. Review of Charles M. Oliver, *Critical Companion to Walt Whitman*. *Booklist* 102 (August 1, 2006), 103-104.
- Hutchinson, Coleman. “Revision, Reunion, and the American Civil War Text.” Ph.D. Dissertation, Northwestern University, 2006. [Examines “the relations between textual revision and social change,” offering “a theory of the cultural work of textual revision” in the Civil War period; one chapter considers revisions made to Whitman’s texts and tracks “the processes of complex social change” that are evident “in the sometimes subtle differences among revised versions of texts”; *DAI-A* 67 (February 2007), 2985.]
- Fill, Matthew L. “‘The Lands to be Welded Together’: Commemorating Fifty Years of the Walt Whitman Bridge.” *Conversations* (Spring/Summer 2007), 1-5. [Commemorates the fiftieth anniversary of the Walt Whitman Bridge, connecting Philadelphia and New Jersey over the Delaware River, and reviews the controversy about naming the bridge in Whitman’s honor; examines Whitman’s love of river crossings in relation to the bridge.]
- Killingsworth, M. Jimmie. *The Cambridge Introduction to Walt Whitman*. New York: Cambridge University Press, 2007. [An introductory overview of Whitman’s life and career, with chapters on “Life” (1-12), “Historical and Cultural Contexts” (13-23; with sections on democracy, the body, the land, and the culture), “Poetry before the Civil War” (24-56), “Poetry after the Civil War” (57-82), “Prose Works” (83-104), and “Critical Reception” (105-122).]
- Kohler, Michelle Delila. “Eyesight, Insight, and Literary Form in Nineteenth-Century American Literature.” Ph.D. Dissertation, University of Oregon, 2006. [Examines how “American writers throughout the nineteenth century use sight as the primary metaphor for literary creation,” and how “early writers like Emerson and Whitman posit idealistic visual metaphors that attribute metaphor and other forms of literary discourse to real acts of visual discovery”; *DAI-A* 67 (April 2007).]
- Kopley, Emily. “Mark Twain’s Birthday Letter to Walt Whitman.” *Yale University Library Gazette* 81 (October 2006), 43-56. [Offers a transcription and photo facsimile of the manuscript of Mark Twain’s 1889 letter to Whitman on the poet’s seventieth birthday, and explicates the letter in the context of Twain’s other writings around the same time, questioning the “religious language” of the letter and seeing it as “somewhat earnest and somewhat mocking”; goes on to track the mysterious provenance of the letter.]
- Krieg, Joann P. “Whitman and Modern Dance.” *Walt Whitman Quarterly Review* 24 (Spring 2007), 208-216. [Recounts the history of the creation and performance of choreographer Helen Tamiris’s *Walt Whitman Suite*, a dance created in 1936 for the Federal Dance Project and based on “Salut au Monde,” “Song of the Open Road,” and “I Sing the Body Electric”; proposes that Tamiris is “a translator of Whitman’s words into the new language of modern dance.”]

- Kummings, Donald D. Review of Andrew Lawson, *Walt Whitman and the Class Struggle*. *Choice* 44 (October 2006), 299.
- Kummings, Donald D. Review of Harold Aspiz, *So Long!: Walt Whitman's Poetry of Death*. *Choice* 41 (July 2004), 2042.
- Kummings, Donald D. Review of Gary Schmidgall, ed., *Conserving Walt Whitman's Fame*. *Choice* 44 (October 2006), 297.
- Kummings, Donald D. "Whitman, Walt." In Gary L. Anderson and Kathryn G. Herr, eds., *Encyclopedia of Activism and Social Justice* (Thousand Oaks, CA: Sage, 2007), 3:1467. [Offers a brief overview of Whitman's "political activism," suggesting that "Whitman's political radicalism was more literary than social."]
- Kuusisto, Stephen. "Walt Whitman's *Specimen Days* and the Discovery of the Disability Memoir." *Prose Studies* 27 (April 2005), 155-162. [Proposes that, with the writing of *Specimen Days*, "Walt Whitman is the progenitor of the 'disability memoir'" and that "his discovery of lyric prose, first as a hospice nurse, and then as a man experiencing paralysis, represents the creation of a wholly conscious rendering of altered physicality in prose," a prose written "in paralytic bursts" that "leads him away from his early figurative representations of the muscular democratic body."]
- Mazur, Krystyna. *Poetry and Repetition: Walt Whitman, Wallace Stevens, John Ashbery*. New York: Routledge, 2005. [Chapter Two, "Thinking with AND": Whitman's Repetitions and the Thought of the Multiple" (37-72), argues that "repetition in Whitman's hands is a particularly powerful tool for affirming the all-embracing and a-categorical nature of his utopian vision" and "is used to represent plurality, to stage a polyphony and to engage other voices."]
- Mobarg, Mats. Review of Sheila Coghill and Thom Tammamaro, eds., *Visiting Walt*. *Moderna Språk* 100 (2006), 212-213.
- Nash, Charles C. Review of David Haven Blake, *Walt Whitman and the Culture of American Celebrity*. *Library Journal* 131 (November 1, 2006), 76.
- O'Meara, Stephen James. "Poetry in Motion." *Astronomy* 35 (April 2007), 14-15. [Offers an astronomical explanation for the movement of the planet Venus in Whitman's "When Lilacs Last in the Dooryard Bloom'd," noting the power of Whitman's lines "in transforming the two-dimensional sky into three dimensions," illustrating how "motion is one of the principal clues used by our visual sense to fathom distance"; tracks the positions of the moon and Venus in the sky from the time of Lincoln's assassination to his interment.]
- Ormsby, Eric. "The Dominion of the Liquor Fiend." *The New York Sun* (August 29, 2007). [Review of Walt Whitman, *Franklin Evans, or The Inebriate*, ed. Christopher Castiglia and Glenn Hendler.]
- Pannapacker, William. Review of Ruth L. Bohan, *Looking into Walt Whitman*. *Walt Whitman Quarterly Review* 24 (Spring 2007), 221-228.

- Potts, Jason. "The Legitimation of Inequality: The Rise of Culture and the Making of Character in American Literature, 1870-1915." Ph.D. Dissertation, Johns Hopkins University, 2007. [Examines "the many ways in which America tried to reconcile its commitment to individualism with the fact of economic inequality"; the first chapter looks "at how culture—specifically literature—was positioned as the remedy for the class tensions that Walt Whitman and others identified as the primary threat to the American nation"; *DAI-A* 67 (May 2007).]
- Reid, Bradford Jordan. "Body Language: The Material Lower Stratum in the Poetry of Walt Whitman, Frank O'Hara, and Charles Bukowski." M.A. Thesis, State University of New York at Buffalo, 2007. [Uses Mikhail Bakhtin's "concept of laughter emanating from the lower bodily stratum" as a way of examining how Whitman, O'Hara, and Bukowski—who form "a lineage of American poetry that is essentially comic in nature"—"are linked by this fundamental bodily principle"; *MAI* 45 (April 2007).]
- Roche, J. F. Review of Donald D. Kummings, ed., *A Companion to Walt Whitman*. *Choice* 44 (May 2007), 1532-1533.
- Mann, Thomas. "Hans Reisiger's Edition of 'Walt Whitman': A Letter." *Modernism-Modernity* 14 (January 2007), 107. [Reprints in an English translation Thomas Mann's letter to Hans Reisiger thanking him for a copy of his two-volume *Walt Whitmans Werk*.]
- Renfro, Yelezaveta P. Review of Walt Whitman, *The Correspondence*, Volume 7, ed. Ted Genoways. *Resources for American Literary Study* 30 (2005), 347-349.
- Romano, Carlin. "A Novel Look at Whitman." *Philadelphia Inquirer* (September 6, 2007). [Review of Walt Whitman, *Franklin Evans, or The Inebriate*, ed. Christopher Castiglia and Glenn Hendler.]
- Rubin, Joan Shelley. *Songs of Ourselves: The Uses of Poetry in America*. Cambridge: Harvard University Press, 2007. [Chapter 1, "Seer and Sage" (19-24), looks at "poetry's social uses in the United States" and examines how "the figures of the poet that confronted American readers in the era of Emerson and Whitman encapsulated the broader tensions between individualism and community, self-expression and civic obligation, that marked the nation as a whole."]
- Selby, Nick. Review of Walt Whitman, *Memoranda During the War*, edited by Peter Coviello. *Modern Language Review* 102 (January 2007), 215-216.
- Taylor, Kate. "Walt Whitman and *The New York Sun*." *New York Sun* (August 29, 2007). [Reports that "Whitman scholars believe" Whitman "was the author of an article that appeared in *The New York Sun* on December 1, 1842, that plugged 'Franklin Evans,' advising: 'It would not be amiss for every youth, whether he be of city or of country, to read this book'"; goes on to note that scholars have identified "about 10 articles" from the *Sun* in 1842-1843 written by Whitman.]

- Teepe, Chris. "Rewriting the American Myth: The Literary Foundations of Modern Unionist Culture." Ph.D. Dissertation, State University of New York at Buffalo, 2006. [Argues that modern American literature "begins with Lincoln" and examines "the literature of Lincoln" and its influence "in shaping the literature of his far more canonical successors," including Melville, Mark Twain, and Whitman; *DAI-A* 67 (September 2006).]
- Thomas, M. Wynn. Review of Andrew Lawson, *Walt Whitman and the Class Struggle*. *Nineteenth-Century Literature* 61 (December 2006), 391-393.
- Thompson-Gillis, Heather Joy. "'Maddened by Wine and by Passion': The Construction of Gender and Race in Nineteenth-Century American Temperance Literature." M.A. Thesis, Miami University, 2007. [Chapter One "discusses the function of the saloon" in Whitman's *Franklin Evans* and T. S. Arthur's *Ten Nights in a Bar-Room*; *MAI* 45 (October 2007).]
- Van Steenburgh, David R. *Finding the Metaphor: A Guide for the Beginning Poet in the Post-Modern Global World*. Rockville, MD: Seaboard Press, 2007. [Chapter Eight (39-53) reprints and discusses Whitman's "Crossing Brooklyn Ferry," encouraging the "fledgling poet" to "find the metaphor to unlock our own thoughts and feelings" as "you go to Whitman's poems to learn about yourself, not about Whitman"; Chapter 18 (117-121) returns to Whitman, claiming that "we know more about Walt Whitman, the person, than about any other Poet who ever lived because he has told us so, personally, in his writing."]
- Veneciano, Jorge Daniel. "Just Pleasure: The Subject of Cultural Democracy in Walt Whitman and José Martí." Ph.D. Dissertation, Columbia University, 2006. [Examines "the formation of the democratic subject in the poetic and critical writings" of Whitman and Martí, arguing that "a critical, ethical attitude interrupts the Romantic aesthetic underlying the formation of Whitman and Martí's democratic subject," and that this interruption is the basis for what keeps their work "vital and enduring"; *DAI-A* 67 (April 2007).]
- Ward, David C. Review of Ruth L. Bohan, *Looking into Walt Whitman*. *Archives of American Art Journal* 46 (2006), 41-45.
- Whitley, Edward. "Whitman's Occasional Nationalism: A 'Broadway Pageant' and the Space of Public Poetry." *Nineteenth-Century Literature* 60 (March 2006), 451-480. [Examines and explicates "A Broadway Pageant" as an occasional poem that "demonstrates how the requirements of occasional poetry force Whitman to articulate the local and global framework within which his otherwise nationalist poetics operates," force him "to view the nation through a specific, smaller-than-national space," lead him to explore "the fracture lines in national identity on an occasion when the people he considered to be eminently representative of U.S. nationality were denied the status of national representatives," and lead him "to recognize the mechanisms that allow him to come into contact with the world around him."]
- Whitman, Walt. *Franklin Evans, or The Inebriate: A Tale of the Times*, ed. Christopher Castiglia and Glenn Hendler. Durham: Duke University Press,

2007. [Reprints the original 1842 *New World* publication of Whitman's novel, with an introduction (ix-lvii) and bibliography (145-147) by Castiglia and Hendler, along with Whitman's "The Madman" (117-121) and "The Child and the Profligate" (123-133), as well as "An Address Delivered by Abraham Lincoln before the Springfield Washington Temperance Society" in 1842 (135-143).]

Unsigned. "Ode to Labor: Whitman Celebrated the Nobility of Work." *Worcester [Massachusetts] Telegram & Gazette News* (September 3, 2007). [Editorial quoting passages of "A Song for Occupations" and claiming that "few thinkers of the day embraced and promoted" the ideals of "the nobility of work" "more fervently than the poet Walt Whitman."]

Unsigned. "On This Day in History: May 31—'The Bard of Democracy'." *Brooklyn Daily Eagle* (May 31, 2007). [Commemorates Whitman's birth and gives an overview of Whitman's life and work in Brooklyn, including his various residences there.]

Unsigned. "The Transatlantic Walt Whitman Association." *Walt Whitman Quarterly Review* 24 (Spring 2007), 239-240. [Announces the formation of a Transatlantic Walt Whitman Association and prints the group's charter.]

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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) and at the *Walt Whitman Archive* (www.whitmanarchive.org).