

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- del Águila Gómez, José M. "La 'ficción suprema del yo': Influencia de Walt Whitman en León Felipe." *Espéculo* no. 29 (March-June 2005), www.ucm.es/info/especulo/. [Examines Whitman's influence on European poets, particularly in Spain, and offers a detailed study of Whitman's influence on León Felipe, who translated Whitman and evoked the poet in his social criticism; in Spanish.]
- Arrojo, Rosemary. "Translation, Transference, and the Attraction to Otherness: Borges, Menard, Whitman." *Diacritics* 34 (Fall 2004), 31-55. [Examines "the paradigmatic relationship that may be established between Borges's interest in Walt Whitman, the publication of his first poem, 'Himno del mar,' in 1919, and his versions of *Leaves of Grass* (*Hojas de hierba*), which were published about fifty years later"; reads Borges's story "Pierre Menard, Author of the Quixote" as suggestive of the "productive encounter that took place between Borges and Whitman at the very outset of the first's literary career, and which would have an impact during most of his life."]
- Athenot, Éric. "Le visuel et le figural dans *Leaves of Grass*." *Revue Française d'Études Américaines* 105 (2005), 65-76. [Analyzes Whitman's visual poetics, viewing him as a seer rather than a sayer; in French.]
- Bacigalupo, Massimo. "'Mannahatta' città insulare in Whitman e Melville." In Giorgetta Revelli, ed., *Da Ulisse a . . . la città e il mare: Dalla Liguria al mondo* (Pisa: ETS, 2005), 331-351. [Examines Whitman's "Crossing Brooklyn Ferry" and "Mannahatta" alongside the first chapter of Melville's *Moby Dick* to investigate the two writers' relationships to New York City and to the ocean; in Italian.]
- Barney, Brett, Amanda Gailey, Ted Genoways, Charles Green, Heather Morton, Kenneth M. Price, and Yelizaveta Renfro. "Sixty-Eight Previously Uncollected Reviews of Walt Whitman." *Walt Whitman Quarterly Review* 25 (Summer/Fall 2007), 1-76. [Lists sixty-eight previously uncollected reviews of Whitman's work published during his lifetime, and reprints thirty-eight of these newly discovered documents; with an introduction (1-7) and notes (70-76).]
- Barrett, Faith. "Addresses to a Divided Nation: Images of War in Emily Dickinson and Walt Whitman." *Arizona Quarterly* 61 (Winter 2005), 67-99. [Explores how Whitman and Dickinson reveal the limits of the lyric self (and question John Stuart Mill's distinction between oratory and poetry) in their efforts to address the nation through poems about the Civil War, arguing that "in order to understand Dickinson's suspicion about address, we need also to consider Whitman's enthusiasm for it"; goes on to "compare scenes of the address to the nation and scenes of wartime suffering as they are depicted by both Dickinson and Whitman," focusing on "This is my letter to the World" in relation to "Apostroph," and "They dropped like Flakes"]

- and “The name—of it—is ‘Autumn’” in relation to “Pensive on Her Dead Gazing,” “Cavalry Crossing a Ford,” and “Look Down Fair Moon.”]
- Belasco, Susan. “*Leaves of Grass* and the Poetry Marketplace of Antebellum America.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 180-198. [Explores “the marketplace for American poetry in the years before the publication of *Leaves of Grass*,” examining the successful poets of that time, the “relation between poetry published in periodicals and poetry published in separate volumes,” the role anthologists played “in the shaping of audience expectations, and in the promotion of one poet over another,” and the ways Whitman “perceive[d] his place in the poetry marketplace.”]
- Belasco, Susan, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays*. Lincoln: University of Nebraska Press, 2007. [Twenty essays, each listed separately in this bibliography, grouped under the headings “Foregrounding the First Edition,” “Reading the First Edition,” “Contextualizing the First Edition,” “Aftereffects,” “The Life Behind the Book,” “A Poet Responds,” and “The Critical Response”; with an introduction (xiii-xvii) by Belasco, Folsom, and Price.]
- Blake, Leo D. “Saving a Whitman Treasure: *Last Supper* Engraving Restored.” *Conversations* (Fall/Winter 2007-2008), 1. [Reports on the restoration of an 1846 engraving of Leonardo da Vinci’s *The Last Supper*, owned by Whitman and now once again displayed at the Whitman House in Camden, New Jersey; with illustrations of the engraving before and after restoration.]
- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2007-2008). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events; this issue contains poems by the winner and three runners-up for the association’s annual high school poetry contest (including a poem called “Whitman!” by Luke Murry [7]), an update on the Whitman House Visitor Center Project, and an article and one review, both listed separately in this bibliography.]
- Bowen, John. Review of Walt Whitman, *Franklin Evans, or The Inebriate*, ed. Christopher Castiglia and Glenn Hendler. *TLS* (November 30, 2007), 31.
- Buell, Lawrence. “Walt Whitman as an Eminent Victorian.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 282-298. [Sets out to “redress the imbalance between the felt importance of the image of Whitman as a homegrown poet and the image of Whitman as a transatlantic poet” by focusing on “the Whitman-Tennyson relation and secondarily on the Whitman-Dickens relation”]
- Burrell, Brian. *Postcards from the Brain Museum: The Improbable Search for Meaning in the Matter of Famous Minds*. New York: Broadway, 2005. [Chapter 11, “Whitman” (197-217), offers an overview of Whitman’s relationship to phrenology and to the American Anthropometric Society, tracing the

impact of the Society's members on Whitman, including the physicians Silas Weir Mitchell and William Osler, and examining the Society's involvement, just after Whitman's death, in removing and eventually losing the poet's brain; a more detailed version of this chapter was published as "The Strange Fate of Whitman's Brain" in the *Walt Whitman Quarterly Review* (Winter/Spring 2003).]

Castronovo, Russ. Review of Ruth L. Bohan, *Looking into Walt Whitman. American Literature* 79 (June 2007), 422-424.

Cavell, Richard, and Peter Dickinson. "Bucke, Whitman, and the Cross-Border Homosocial." *American Review of Canadian Studies* 26 (Autumn 1996), 425-449. [Examines the homosocial relationship between Whitman and his Canadian disciple Richard Maurice Bucke, who "collaborated not only on Whitman's literary opus but also on that equally great artifact, Whitman himself"; analyzes the "discursive practices" of the two writers and the role their discourse played in "the cross-border relationship between the United States and Canada," arguing that the two writers participated in "'cultural transvestism,' whereby otherness is enacted through geographical displacement," with both writers involved in a "paradoxical quest for unity in and through difference," and concluding by suggesting that "the Bucke-Whitman collaboration can lead to a re-examination of the Canadian-American cross-border phenomenon."]

Cochoy, Nathalie. "New York as a 'Passing Stranger' in *The Beautiful and the Damned*." *F. Scott Fitzgerald Review* 4 (2005), 65-83. [Explores the sources of Fitzgerald's melancholy about New York City, finding that Whitman's "scene of the meeting with a 'passing stranger' [in 'To a Stranger'] might serve as an emblem of the modern writer's representation of New York": "as at the moment of the encounter that Walt Whitman . . . calls the 'passing stranger,' when the disappearance of the unknown man or woman of the crowd coincides with the emergence of writing, the expectation of damnation mysteriously contributes to the experience of beauty."]

Cohen, Matt. "'To reach the workmen direct': Horace Traubel and the Work of the 1855 *Leaves of Grass*." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 299-320. [Examines "a tension between the ways in which [Horace Traubel and Walt Whitman] linked writing to politics," and "suggests how changes in book morphologies from the mid- to the late nineteenth century made the argument over bibliographic form between Whitman and Traubel a political one," arguing that the two writers' discussions about the 1855 edition of *Leaves* are "flash points in a dispute over the politics of the literary marketplace and the place of the writer in the world of labor"; discusses Traubel's *Optimos*, the "disagreement among arts and crafts groups" over "whether to prioritize aesthetics or labor reform," Whitman's and Traubel's conflicting views of William Morris and John Ruskin, the "morphology of the 1855 *Leaves*," and "the physical form of [Traubel's] *With Walt Whitman in Camden*."]

Cohen, Matt. "Untranslatable? Making American Literature in Translation Digital." *Modern Language Studies* 37 (Summer 2007), 43-53. [Examines the decision of the online *Walt Whitman Archive* (www.whitmanarchive.org) to begin to make available translations of Whitman's work in foreign languages, and chronicles "six realms of difficulty in creating a free digital version of the first edition of Whitman's poems in Spanish translation," Álvaro Armando Vasseur's 1912 *Walt Whitman: Poemas*.]

Cohen, Matt. "Walt Whitman." *Royal Opera House Presents The Royal Ballet*. London: Royal Ballet, 2007, n.p. [Program notes on Whitman's life and his "Children of Adam" poems (some reprinted here), to accompany Alastair Marriott's ballet, *Children of Adam*, inspired by the poems of Whitman, with music by Christopher Rouse, performed at the Royal Opera House, Covent Garden, London, in March 2007.]

Cohen, Michael C. "Cultures of Poetry in Late Nineteenth-Century America." Ph.D. Dissertation, New York University, 2007. [Chapter Three "takes up a set of debates about Whitman in the 1870s and 1880s in which Whitman's poems served as the site for emergent theories about the shape, history, and meaning of 'American poetry'"; *DAI-A* 68 (January 2008).]

Coulehan, Jack. "Dr. William Osler Remembers His Patient, Walt Whitman." *Starting from Paumanok* . . . 22 (Fall 2007), 3. [Poem narrated by Osler, about visiting Whitman in Camden; with a prose commentary on the Osler-Whitman relationship.]

Dinh Thi Anh Nguyet. *Walt Whitman - Nha tho lon nuoc My* [*Walt Whitman: A Great American Poet*]. Ho Chi Minh City [Saigon]: Youth Publishing House [Nha xuất bản Trẻ], 2002. [280-page book on Whitman; in Vietnamese.]

Dinnerstein, Harvey. "Evolution of an Image." *American Artist* 67 (September 2003), 42-48. [Recounts the origins of Dinnerstein's various paintings of the New York harbor and relates these paintings to his reading of Whitman's "Crossing Brooklyn Ferry," a poem that led to his painting (titled "Sundown. The Crossing") of a ferry crossing to Ellis Island, inspired by both Whitman's poem and "a black-and-white photograph of a ferry crossing to Ellis Island."]

Dombrowski, Rosemarie J. "Divine Election, Marginal Representation: Poetic Appropriations of Confessional Discourse from Colonial America to the Nineteenth Century." Ph.D. Dissertation, Arizona State University, 2007. [Considers Anne Bradstreet, Elizabeth Graeme Fergusson, Jane Coleman Turell, Sarah Wentworth Morgan, Walt Whitman, and T. S. Eliot, as poets who "predate the confessional school of American poetry" but whose work nonetheless "share[s] critical characteristics of texts associated with the movement"; examines "the historical impetuses and manifestations of confessional discourse"; *DAI-A* 68 (December 2007).]

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* [special issue of *SPELL* (*Swiss Papers in Lan-*

guage and Literature) 18] (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 that *Leaves of Grass* “shows that labor as opposed to property should be the dominant feature of the social order in which all work, both manual or mental, should be recognized and rewarded equally, while fraternal association and apprenticeship should serve as the structuring principles of society”; examines Whitman’s Emerson-inspired “notion of the incarnational,” where the poet “freely circulat[es] among members of all classes, embodying various class identities, and disrupting and crossing class boundaries,” becoming “a mixture of buoyant self-exposure and anxious assertion, follow[ing] his obsession with social, sexual, and racial exchanges, and assert[ing] a commitment to lower middle class respectability and independence.”]

Eckel, Leslie Elizabeth. “Transatlantic Professionalism: Nineteenth-Century American Writers at Work in the World.” Ph.D. Dissertation, Yale University, 2007. [Develops “a theory of nineteenth-century American literary history that accounts for the significant interconnections between authorship and other professions, including education, journalism, and oratory,” placing authors “within a larger framework of creative thought and political action”; examines “the literary and professional pursuits” of Longfellow, Fuller, Emerson, Douglass, and Whitman, emphasizing how “Whitman envisioned a process of national healing through poetry and used his journalistic skills to manage his transatlantic reception in order to secure his reputation as a representative American poet”; *DAI-A* 68 (December 2007).]

Entel, Rebecca Beth. “The Politics of Comparability: Figuring Common and Uncommon Ground of the Civil War.” Ph.D. Dissertation, University of Wisconsin-Madison, 2007. [Examines how, “during the Civil War, both black and white authors grapple with the potentials and limitations of metaphor to establish common ground between slaves and free whites, soldiers and war nurses, northerners and southerners”; Chapter 4 deals with “Louisa May Alcott, Walt Whitman, and Classification Inside the War Hospital”; *DAI-A* 68 (February 2008).]

Erkkila, Betsy. “Whitman, Marx, and the American 1848.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 35-61. [Examines “the transatlantic conversation between Whitman and Marx as a means of challenging the disciplinary, national, and field boundaries and the demonizing rhetorics of the Cold War that have kept Whitman and Marx, the poet and the philosopher, America and Europe, democracy and communism, apart,” arguing that such a conversation “politicizes and theorizes Whitman’s democratic poetry by situating it within larger debates about labor, slavery, capital, and class” and “locates Whitman’s revolutionary poetics in relation to a more global democratic struggle for human liberation and popular cultural expression”; focuses on “the young Whitman and the young Marx in the years leading up to the revolutions of 1848, the *Communist Manifesto* (1848), and the publication of the first edition of *Leaves of Grass*.”]

Farland, Maria. "Decomposing City: Walt Whitman's New York and the Science of Life and Death." *ELH* 74 (Winter 2007), 799-827. [Examines "This Compost" and other Whitman poems "in the context of New York's environmental health crisis of the 1850s and 1860s," arguing that Whitman expresses "profound discomfort with the City's escalating waste, decay, and decomposing matter"; suggests that Whitman's early newspaper articles "endorse urban sanitary science," but that his later poems "reject human manipulations of the environment" and view "the internal dynamics of the earth itself" as the best healing agent.]

Folsom, Ed. "Database as Genre: The Epic Transformation of Archives." *PMLA* 122 (October 2007), 1571-1579. [Examines *The Walt Whitman Archive* (www.whitmanarchive.org) as an example of the new genre of "database" and discusses the implications of this new genre for scholarship and teaching; suggests that Whitman's own "testing [of] the boundaries of genre" makes his work particularly adaptable to database, since, "for him, the world was a kind of preelectronic database," and "he treated each line [of his poems] like a separate data entry, a unit available to him for endless reordering"; goes on to probe the way that the creation of the *Whitman Archive* is an ongoing "battle between database and narrative." This essay is followed by five responses—by Peter Stallybrass ("Against Thinking," 1580-1587); Jerome McGann ("Database, Interface, and Archival Fever," 1588-1592); Meredith L. McGill ("Remediating Whitman," 1592-1596); Jonathan Freedman ("Whitman, Database, Information Culture," 1596-1602); and N. Katherine Hayles ("Narrative and Database: Natural Symbionts," 1603-1608)—and a reply to the responses by Folsom (1608-1612).]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 25 (Summer/Fall 2007), 77-84.

Folsom, Ed. "What We're Still Learning about the 1855 *Leaves of Grass* 150 Years Later." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 1-32. [Based on Folsom's keynote address to the *Leaves of Grass* Sesquicentennial Conference; examines how scholars and editors have dealt with the 1855 edition from Whitman's time to the present, and offers updates on what we know about various aspects of the first edition, including the publisher (Andrew Rome and not the "Rome Brothers"), the circumstances of printing, the choices of paper size, the typographical problems, Whitman's revisions, and the assembling of the volume.]

Freedman, Jonathan. "Whitman, Database, Information Culture." *PMLA* 122 (October 2007), 1596-1602. [Response to Ed Folsom's "Database as Genre" in the same issue of *PMLA*; examines Whitman's "informational city" as "a place where the profusion of data renders the conditions of acquiring knowledge—here defined in purely operational terms, as the shaping of data into patterned or ordered structures of significance—problematic."]

Gannon, Thomas C. "Complaints from the Spotted Hawk: Flights and Feathers in Whitman's 1855 *Leaves of Grass*." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln:

University of Nebraska Press, 2007), 141-175. [Argues that “Whitman’s ‘song’ receives a good deal of its strength from the strong-winged flights and vocal effusions of another—avian—order of beings,” and explores “Whitman’s eco-consciousness,” which “too easily and homocentrically assume[s] the stance of other species” and conflates “the Native with Nature”; goes on to “examine Whitman’s all-too-ready pose as both Indian and bird—two birds of a feather, at last,” concluding that “whatever ‘Nature’ is in Whitman, it is always more about the observer than the observed,” and “that observer is very much preoccupied with both his spiritual and his libidinal urges.”]

Genoways, Ted. “‘One goodshaped and wellhung man’: Accentuated Sexuality and the Uncertain Authorship of the Frontispiece to the 1855 Edition of *Leaves of Grass*.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 88-123. [Offers a close examination of the frontispiece engraving of Whitman in the 1855 *Leaves* and explores its variations (including the enhancement of Whitman’s crotch), the mystery of what happened to the engraving, and the question of who the engraver actually was (casting doubt on Samuel Hollyer and suggesting John C. McRae).]

Genoways, Theodore Howard. “Whitman’s Lost War: America’s Poet during the Forgotten Years of 1860-1862.” Ph.D. Dissertation, University of Iowa, 2007. [Uses “unpublished letters and never-before-seen manuscripts in combination with rarely-used newspapers and magazines of the period” to argue that the standard biographical characterization of Whitman—that he was indifferent to the Civil War during its first year and a half—is incorrect; sets out “to recuperate Whitman’s active participation in the fervor of the early Civil War period”; *DAI*-68 (March 2008).]

Gilmore, Paul. “The Telegraph in Black and White.” *ELH* 69 no. 3 (2002), 805-833. [Examines “how the telegraph, the body, and race came together in a variety of cultural forms—Henry David Thoreau’s *Walden*, magazine descriptions of the telegraph, racial science, abolitionist rhetoric on progress and technology, and Walt Whitman’s poetry”—and argues that “telegraphic discourse of the antebellum period repeatedly returned to a racialized understanding of civilization, as most extensively illustrated in American racial science, to describe technology’s role in the march of progress”; draws upon “Whitman’s poetry to suggest how the telegraphic reorganization of the racial mind/body dualism could underwrite a racial politics that imagined a more equitable union of embodied peoples.”]

Gilmore, Timothy. “Toward the Death and Flowering of Transcendentalism in Walt Whitman.” Ph.D. Dissertation, University of Florida, 2007. [Tracks “American Transcendentalists’ concern with oppositions into the poetry of Walt Whitman,” arguing that “whereas the Transcendentalists prioritize one side of an oppositional relationship, based on their focus on the Ideal, Whitman reinterprets oppositions as defining each through the other,” developing an “ouroboric understanding of oppositions [that] works on a macrocosmic level with more abstract oppositions and on a microcosmic

- level to explain the self as always defined through the other”; *DAI-A* 68 (December 2007).]
- Grossman, Jay. “Profession of the calamus’: Whitman, Eliot, Matthiessen.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 321-342. [Examines “the literary relationship between Walt Whitman and T. S. Eliot,” arguing that Eliot’s “suppressed and (consequently) little-known poem ‘Ode’ . . . presents a specifically homoerotically inflected crisis of poetic confidence in which Whitman plays a central role.”]
- Grossman, Jay. Review of Daniel Mark Epstein, *Lincoln and Whitman*. *Journal of American History* 92 (June 2005), 223.
- Grünzweig, Walter. “Whitman and the Cold War: The Centenary Celebration of *Leaves of Grass* in Eastern Europe.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 343-360. [Examines “Whitman’s construction by the Communist movement in Eastern Europe during the Cold War” by looking at the “revealing ways in which the World Peace Council celebrated the hundredth anniversary of *Leaves of Grass* in 1955, particularly in three Eastern European countries”—Poland, Czechoslovakia, and the German Democratic Republic—concluding that “Whitman’s basic subversiveness . . . inspired uncertainty and distrust among Eastern European leaders.”]
- Hayes, Dorian. “‘A Poet Given to Compulsive Self-Revision’: Reflections on Walt Whitman, Hypertext, and the 1855 Edition of *Leaves of Grass*.” *Electronic British Library Journal* (2006), www.bl.uk/ebj. [Examines and evaluates the *Walt Whitman Archive* (whitmanarchive.org), suggesting that the Archive “throws into question precisely what a ‘finished’ text—even one as supposedly canonical as *Leaves of Grass*—might look like,” complicating “the value and place of a printed artifact such as the printed first edition of Whitman’s *Leaves of Grass*”; proposes that “the enormous flexibility and intuitive ‘user-interface’ of [the Archive] render the breadth and scope of the poet’s work more accessible than ever before.”]
- Herget, Winfried. “‘All words are created equal’: Über amerikanische Versuche, sich von den ‘höfischen Musen’ freizuschreiben.” *Literaturwissenschaftliches Jahrbuch im Auftrage der Gorres-Gesellschaft* 46 (2005), 149-167. [Examines how Tocqueville, Emerson, and Whitman developed the notion of an American “democratic style” of writing; Section 2 (155-162) traces the development of Whitman’s hybrid poetics of inclusivity and transgression; in German.]
- Hermann, Steven. “Whitman, Dickinson and Melville—American Poet-Shamans: Forerunners of Poetry Therapy.” *Journal of Poetry Therapy* 16 no. 1 (2003), 19-27. [Views Whitman, Dickinson, and Melville as examples of the “poet-shaman,” “who traces language to its archaic root in the animal psyche; forms a primal relationship to the shamanic archetype; performs his or her works in an ecstatic state of consciousness; and enters states of

visionary and poetic madness”: “Embodying the mask of an erotic lover of women and of men—part mockingbird, part woman, and man—Whitman asked readers and contemporary audiences to open themselves up to impulses in the unconscious, such as the homoerotic imagination, as a vital part of the androgynous Self.”]

Herrmann, Steven B. “Emergence of the Bipolar Cultural Complex in Walt Whitman.” *Journal of Analytical Psychology* 52 (September 2007), 463-478. [Examines the “bipolar cultural complex” in Whitman and the ways he used an “aesthetic method” to transcend the oppositional “political splits of his times” (like “slavery is wrong” but “white supremacy is justified”); goes on to suggest that Whitman’s “Self symbols” (like “Black Lucifer” and Deus Quadrifone) “facilitated his personal and cultural transformation.”]

Fill, Matthew L. “My Readers May Hear from Me Again: Walt Whitman’s *Franklin Evans*.” *Conversations* (Fall/Winter 2007-2008), 2-5. [Review of Walt Whitman, *Franklin Evans, or the Inebriate: A Tale of the Times*, ed. Christopher Castigila and Glenn Hendler.]

Jamison, Leslie. “A thousand willing forms”: The Evolution of Whitman’s Wounded Bodies.” *Studies in American Fiction* 35 (Spring 2007), 21-42. [Examines how, “with their heavy-handed tragedies and hackneyed sentiments, Whitman’s early stories show an authorial consciousness coming to terms with the specter and the possibilities of violence: violent plot twists, violent intimacies, violent change,” and how that “violence becomes an important catalyst for the embodied empathy that charged Whitman’s poetry with such sympathetic force”; draws connections between the early fiction—including “Death in the School Room (A Fact),” “The Fireman’s Dream,” “Shirval: A Tale of Jerusalem,” “The Half-Breed,” “One Wicked Impulse,” and “The Child and the Profligate”—and the later “Drum-Taps” poems, where the “speakers find themselves consumed by others’ wounds, their very boundaries dissolved by the suffering they encounter.”]

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* [special issue of *SPELL (Swiss Papers in Language and Literature)* 18] (Tübingen, Germany: Gunter Narr, 2006), 21-34. [Offers a reading of *Democratic Vistas* grounded in Whitman’s poems, his prefaces to the various editions of *Leaves of Grass*, his two published preliminary essays (“Democracy” and “Personalism”), and his one unpublished preliminary essay (“Orbic Literature”), and argues that Carlyle was not a key factor in either the essay’s “basic arguments nor its broader philosophical concerns.”]

Kessler, Milton. *Free Concert: New and Selected Poems*. Silver Spring, MD: Etruscan, 2002. [Several poems mention or allude to Whitman, including “In Winter, the Door Makes a White Rainbow” (22-23: “‘Oh I feel so good,’ dying Whitman said / Mickle Street house under his head / in his makeshift water bed”) and “Plan Book” (37: “think of paralyzed Walt / a hundred years ago today”).]

- Killingsworth, M. Jimmie. "The Visionary and the Visual in Whitman's Poetics." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 269-281. [Argues for "a particular richness" in Whitman's later "non-visionary visual poems," poems in which Whitman is "content to have recorded the thing when before he might have offered a sermon or moral," poems where he lets "the image stand without comment" and where he becomes a "modern writer who muses over eye-appealing but often puzzling pictures."]
- Kinnell, Galway. "'Strong is your hold': My Encounters with Whitman." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 417-425. [Recounts the author's first encounters with Whitman's work and discusses what he likes and dislikes about *Leaves of Grass*, musing on the influence Whitman has had on the author's own poetry.]
- Knapp, Ronald. *Of Life Immense: The Prophetic Vision of Walt Whitman*. Parker, Colorado: Outskirts Press, 2007. [Examines the themes of Whitman's "new Bible" and articulates the doctrines of his "new religion."]
- Kummings, Donald D. "The First *Leaves of Grass*: A Bibliography." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 429-456. [Offers an annotated chronological bibliography of commentary on the 1855 edition of *Leaves*, from 1855 to 2006.]
- Kummings, Donald D. "Song of the Open Road." In Philip K. Jason, ed., *Masterplots II: Poetry Series, Revised Edition*. Pasadena, CA: Salem Press, 2002), 7: 3498-3501. [Offers an extended reading of "Song of the Open Road" as a poem that "speaks symbolically of American mobility, restlessness, and love of freedom and open spaces" and that "reminds many of its readers just how central the road has been to the American imagination."]
- Lehrer, Jonah. *Proust Was a Neuroscientist*. Boston: Houghton Mifflin, 2007. [Chapter 1, "Walt Whitman: The Substance of Feeling" (1-24), examines "Whitmanesque physiology," his "revolutionary idea" of the "fusion of body and soul," and the way this idea was portrayed by Emerson and S. Weir Mitchell, who, during the Civil War, examined the notion of the "phantom limb" among amputees.]
- Leyboldt, Guenter. "Democracy's 'Lawless music': The Whitmanian Moment in the U.S. Construction of Representative Literariness." *New Literary History* 38 (Spring 2007), 333-352. [Questions why Whitman scholars have insisted on the poet's "'invention' of a revolutionary style" as the source of his "authentic Americanness," and argues that the "democratic-style theory of *Leaves of Grass*" remains attractive for scholars because it enables them "to make claims about representative literariness that provide us with narratives of scholarly self-legitimation."]
- Littmann, Helene. "American Time in Barlow, Whitman and Pound." Ph.D. Dissertation, Johns Hopkins University, 2007. [Examines "complex tempo-

- ralities” in Joel Barlow’s *Columbiad*, Whitman’s *Leaves of Grass*, and Ezra Pound’s *Pisan Cantos*, arguing that “these poems channel an anxiety about history fundamental to an American cultural project that understands the nation as historically situated, but that also strives to guarantee America a time beyond history, safe from the contingency of open-ended time . . . as in Whitman’s attempt to interpolate the reader of the future, and bind that reader back in time while projecting the poet into the future”; *DAI-A* 68 (October 2007).]
- Lockwood, Brad. “The Borough of Writers: Whitman’s Eagle.” *Brooklyn Daily Eagle* (January 20, 2008). [Offers an overview of Whitman’s years in Brooklyn, focusing on his newspaper experience and his editing of the *Brooklyn Daily Eagle* from 1845-1848.]
- Loving, Jerome. “‘A Southerner as soon as a Northerner’: Writing Walt Whitman’s Biography.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 363-377. [Discusses writing *Walt Whitman: The Song of Himself* (1999), noting that Loving and Whitman, the biographer and his subject, shared one major trait: they considered themselves of both the North and the South; discusses Whitman’s nuanced stand on slavery, as well as Whitman’s and Lincoln’s shared “racial biases, biases that reflected the white consensus.”]
- Lück, Hartmut. “Paul Hindemith und Walt Whitman.” *Hindemith-Jahrbuch* 34 (2005), 9-32. [Traces Paul Hindemith’s musical responses to and adaptations of Whitman over the course of his career, from his 1919 “Drei Hymnen von Walt Whitman” to his 1946 “When Lilacs Last in the Dooryard Bloom’d: A Requiem ‘For Those We love,’” demonstrating how thoroughly Hindemith’s encounter with Whitman’s work took place in a German context before the composer came to the United States; in German.]
- Mankh (Walter E. Harris III) and George Wallace, eds. *Primal Sanities!: A Tribute to Walt Whitman, An Anthology of Poems and Essays*. Selden, NY: Allbook, 2007. [Anthology of poems and essays about Whitman or inspired by Whitman, all written by “Long Island poets,” with a foreword, “Love Letters” (13-14), by Mankh (William E. Harris III). Poems (some reprinted) include D. H. Melhem, “Preface for Walt Whitman” (19); Vince Clemente, “Walt and the Quaker Woman” (20) and “Paumanok: Early Morning” (35); Geraldine Green, “Walt” (21); Pedro Mir, “From ‘Countersong to Walt Whitman’” (original Spanish [22, 24] and translation by Jonathan Cohen, [23, 25]); Gary Corseri, “Whitman Recidivist” (26-27); Edgar Carlson, “or a stone to keep your world small” (28); George Wallace, “Go Like Walt Whitman” (29) and “Song for Walt Whitman” (84-85); Mindy Kronenberg, “In All Things” (30); Christina M. Rau, “Circuit” (31); Pamela Venkateswaran, “The Material Poet” (32); Ernie Wormwood, “Earth Drunk” (33); Sasha Ettinger, “press my foot to the earth” (34); Jeanette Kimszewski, “Visiting with Walt” (36-37); Andrea Rowen, “A Walk in the River” (38-39) and “New Hymns for the Promised Land” (82-83); Mankh, “On a Rainy Day, If Whitman Went to the Mall” (40) and “fish-shape Pau-

manok" (60); David B. Axelrod, "Searching for Absolutes" (41); Norbert Krapf, "Looking for Walt Whitman at C.W. Post" (42-43) and "Walt Whitman's Daughters" (62-63); Gladys Henderson, "Whitman's Photograph Speaks" (44); Robert Savino, "The Voice in Wind and Waves" (45); Ruth Sabath Rosenthal, "Into the Light: Safe Haven 1944" (46-47); Ray Freed, "Poets Gone" (48-49); Martin Willitts, Jr., "Walt Whitman Among the Reaching Hands" (50) and "Walt and the Wheelbarrow of Poetry" (72-73); Maxwell Corydon Wheat, Jr., "O how shall I warble myself for the dead one I loved?" (51-52); Darrell Blaine Ford, [untitled: "Walt, you are my gestalt"] (53); Evelyn Kandel, "Unfinished Story" (54-55); Annabelle Moseley, "A Love Song for Walt Whitman's Mother" (56-57) and "The Colors of Long Island" (99); Tammy Nuzzo-Morgan, "Walking My Open Road" (58-59); Alan Semerdjian, "The Walt Whitman Birthplace" (61); Charlene Babb Knadle, "Father of Us All" (64); Ann Kenna, "Beyond the palisade" (65); Mark Donnelly, "Writing Helps" (66-67); Muriel Harris Weinstein, "Ode to a Dandelion" (68-69); Barbara Southard, "Stranded at the Walt Whitman Mall" (70); Anthony Policano, "Autumn (just about a mile from the Mall)" (71); Richard Savadsky, "Flying Island" (74); J R Turek, "End of Day" (75); Genevieve Shore, "Walt Whitman: 'Of Life immense in passion, pulse, and power. . .'" (76-77); Rita Katz, "Watching the Stars Go By" (78); Douglas Swezey, "Walt Whitman Was a River (#489)" (79-81). Essays include Walt Whitman, "Paumanok, and My Life On It As Child and Young Man" [from *Specimen Days*] (89); Mankh, "Starting From Sewanacky" (90-91) and "Telegram from Walt Whitman: The Long and Immense Road STOP Sing! STOP Be Free" (100-105); Jean Franco, "Foreword to the *Countersong*" (92-93); Tammy Nuzzo-Morgan, "Joint Tenants in Reality" (94-96); Annabelle Moseley, "A Forward Glance Towards Roads Un-traveled" (97-98); Geraldine Green, "Holding Each Other's Hands" (106-108); Maxwell Corydon Wheat, Jr., "Walt Whitman's Natural Resources" (109-112) and "Virginia Tech and Our Need for a Poetic Languae of Mourning" (124-129); Bill Zavatsky, "Poets to Come: Teaching Whitman in High School" (113-122; revised version of an essay originally published in Ron Padgett, ed., *The Teachers and Writers Guide to Walt Whitman* [1991]); Ali Lebow, "Shopping for Inspiration" (123).]

McGill, Meredith. "Remediating Whitman." *PMLA* 122 (October 2007), 1592-1596. [Response to Ed Folsom's "Database as Genre" in the same issue of *PMLA*; describes using *The Walt Whitman Archive* (www.whitman-archive.org) and analyzes what the *Archive* does and does not do in terms of creating a full database of Whitman's work.]

Miller, Matt. "Composing the First *Leaves of Grass*: How Whitman Used His Early Notebooks." *Book History* 10 (2007), 103-130. [Uses Whitman's notebooks and manuscript drafts to present the poet's creative maturation as a collage-like engagement with his readings and related improvisations; stresses his generic fluidity and demotic approach to language.]

Miller, Matthew Ward. "Collage of Myself: The Making of *Leaves of Grass*." Ph.D. Dissertation, University of Iowa, 2007. [Analyzes Whitman's early notebooks "to demonstrate that until about 1854, Whitman . . . was un-

aware that his literary ambitions would assume the form of poetry at all,” and demonstrates how the poet “discovered a remarkable new creative process that allowed him to transform a diverse array of text, including diary-like personal observations, reading notes, clippings from newspapers and scholarly articles, and language stolen or paraphrased from books, into breakthrough poems such as ‘Song of Myself’ and ‘The Sleepers’”; argues that “Whitman embraced an art of fragments that encouraged him to ‘cut and paste’ his lines into ever-evolving forms based on what Whitman called ‘spinal ideas’ of order and function,” and suggests that this technique is a precursor of the collage-technique of modernists like Picasso, T. S. Eliot, and Marcel Duchamp; *DAI-A* 68 (March 2008).]

Mina, Jonathan. “Noticing Emersonian Influences in the Writings of Charles G. D. Roberts, Bliss Carman, and Archibald Lampmann.” M.A. Thesis, Dalhousie University, 2007. [Parts of the thesis examine Whitman’s influence on the “Confederation group” of late-nineteenth-century Canadian poets; *MAI* 46 (April 2008).]

Myerson, Joel. “Song of Myself; or, Confessions of a Whitman Collector.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 402-413. [Describes the “exhilaration” and the complexity of being a “bibliographer-collector” of Whitman, and examines the many “bibliographical oddities” in Whitman’s work.]

Outka, Paul. “(De)composing Whitman.” *ISLE* 12 (Winter 2005), 41-60. [Examines Whitman from an ecocritical perspective, arguing that “Whitman’s nature is inherently transitional. . . . [He] moves gracefully through a range of possible ‘natures’ while fundamentally acknowledging the incompleteness of each definition,” as seen in his answer to the child’s question—“What is the grass?”—in “Song of Myself”; concludes with an examination of “This Compost” as offering “a profoundly disturbing and prescient understanding of the consequences of a disruption in the (de)compositional cycle.”]

Pannapacker, William. “*Leaves of Grass* (1855) and the Cities of Whitman’s Memory.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 199-223. [Offers a detailed examination of the rapid changes in the New York City and Brooklyn Whitman grew up in, and suggests Whitman’s poetry can be read “as a response to the experience of ‘habitat fragmentation,’ the breaking down of the perception of connectedness between places,” leading him to write a poetry that “can capture the way in which a city is an idea preserved over time, even in the midst of contending groups, more than a cluster of changing and fragmented physical places,” revealing “the hidden connections of city life, the ways in which strangers over many generations are linked together by common experiences”; also explores Whitman’s anxieties about “negligent cemetery removal” and suggests that these anxieties explain his decision to build a large granite mausoleum “to ensure that the dispersed Whitman family would remain in a location of his choosing until the resurrection.”]

Pannapacker, William, and Paul Crumbley. "Whitman and Dickinson." In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2005* (Durham: Duke University Press, 2007), 75-101. [Reviews scholarship on Whitman (75-87) and Dickinson published in 2005.]

Peterson, David. "Beyond the Body: Walt Whitman's Lavender Language and 'Out of the Cradle Endlessly Rocking.'" *World Englishes* 17 (July 1998), 239-248. [Focuses on the "Sea-Drift" cluster—specifically "Out of the Cradle Endlessly Rocking" and "As I Ebb'd with the Ocean of Life"—to argue that Whitman's later revisions of *Leaves* do not represent a retreat from the poet's "rejoicing in a transgressive sexuality," but rather reveal him "delving deeper into the issues of sexual identity, exploring the origins of his own queer soul and how, at a time when labeling the sexual self was intensely problematic, he might come to understand it"; proposes that "the instability of the self that is given a central position" in these poems—"the awareness of the incongruence between the poet's sexuality and the heteronormative model"—allows the poet to "explore the nature of same-sex desire and sexual identity," since the "discontinuous self" arises "from his own radical sexual difference."]

Pollak, Vivian R. "'Bringing help for the sick': Whitman and Prophetic Biography." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 244-265. [Explores "Whitman's healer persona in the 1855 *Leaves of Grass*" and examines "the different phases of his biomedical career," especially as a "sexual healer" whose claims of "robust health" are "enriched by his association of conventional gender roles with social disease."]

Price, Kenneth M. "The Lost Negress of 'Song of Myself' and the Jolly Young Wenches of Civil War Washington." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 224-243. [Notes that "Whitman rarely used the word *negress*" in his writings, and goes on to examine an unused manuscript draft of lines for "Song of Myself" that asks "Does the negress bear no children?," comparing this to "a draft of a journalistic piece composed during the Civil War about a 'stout-armed negress'"; raises numerous questions about Whitman's racial attitudes.]

Reece, Eric Anderson. "Walt Whitman and the Ten Commandments." *Dissent* (Summer 2000), 97-100. [In the wake of the controversy over posting the Ten Commandments in public buildings, proposes "another set of injunctions to be hung publicly as an alternative to the Ten Commandments," Whitman's poem "Laws for Creation," a "credo . . . at once inclusively and uniquely American, while at the same time containing what may be the earliest religious impulse"; goes on to examine Whitman's poem as developing the "notion of God as a creative force dwelling within each of us," a notion "much more inspiring than the idea of God as a judge."]

Reynolds, David S. "Why I Write Cultural Biography: The Backgrounds of *Walt Whitman's America*." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University

- of Nebraska Press, 2007), 378-401. [Discusses how the author “introduced my version of cultural biography” (“one that does not focus solely on gender or race or class but one that embraces them all and that makes room for aesthetic appreciations of literary originality”) in *Walt Whitman’s America* (1995) “to reveal how America’s most representative poet gathered literary materials from every aspect of social and cultural life”; argues that “Whitman was original *because* he opened himself up to the multifarious voices of culture, politics, and society in a time of extraordinary ferment.”]
- Rosowski, Susan J. “Willa Cather and the Comic Sense of Self.” In Marilee Lindemann, ed., *The Cambridge Companion to Willa Cather* (New York: Cambridge University Press, 2005), 116-130. [Traces Cather’s “comic sense of self” to Whitman and Henri Bergson, in whose work she found “the road” to “comedy and the self-negligence of personality” that led her to “sympathetic identification” and “the freeing of personality from the personal self.”]
- Sarracino, Carmine. *The Battlefield Photographer*. Washington, D.C.: Orchises, 2008. [Poems about the Civil War, with several focusing on Whitman, including “The Battlefield Museum Guide Speaks” (11-13), “Armory Square Hospital, Washington, D.C.” (28-30), “The Hospital Ships” (36), and “Bad Dreams” (70-73).]
- Schessler, Steven Joseph. “The Craft of Confession: Pain, Temporality, and Mental Illness in the Rise of American Autobiographical Poetry.” Ph.D. Dissertation, Emory University, 2007. [Argues that “American poetic autobiography is often structured by suffering,” and examines a number of poets who use autobiography to “structure the mental disorder in their own lives,” including Whitman, who “focuses on externality as he alludes to mental illness”; *DAI-A* 68 (March 2008).]
- Schmidt, Leigh Eric. *Restless Souls: The Making of American Spirituality*. San Francisco: HarperSanFrancisco, 2005. [Chapter Three, “The Piety of the World” (101-141), analyzes Whitman’s funeral, “in its embrace of ‘all religions,’” as a “token of Whitman’s own vision of ‘a sublime and serious Religious Democracy,’” and views “the spiritual drift into eclecticism, openness, and ‘rich soul experience’ that Whitman embodied” as “a cultural trend of the 1890s,” a trend manifested in the career of Thomas Wentworth Higginson, who “shared much of Whitman’s spiritual expansiveness,” opening an era of “bracing eclecticism in spirituality.”]
- Schulenberg, Ulf. “‘Strangle the singers who will not sing you loud and strong’: Emerson, Whitman, and the Idea of a Literary Culture.” *AAA [Arbeiten aus anglistik und amerikanistik]* 31 no. 1 (2006), 39-63. [Examines Richard Rorty’s notion of “a liberal poeticized culture,” which, “in its fully realized form, would be antifoundationalist, antiessentialist, nominalist, fallible, and historicist through and through,” one that “recognize[s] the importance of contingency and the power of radical redescription”; goes on “to elucidate the complexity of Whitman’s suggestions regarding the function of the American poet”—particularly in the 1855 Preface, the 1856 letter to Emerson *Democratic Vistas*, and “A Backward Glance O’er Travel’d

Roads”—as he “tries to convince his readers that literature, in its newness and by means of its innovative gesture, is capable of contributing to the idea of democracy, and that literature forms the moral conscience and shapes the moral identity of Americans,” ideas that create “a crucial parallel between Whitman and Rorty,” who both work with “how the complex notions of redescription, self-creation, and self-reliance are linked in the process of creating a post-metaphysical literary culture.”]

Scott, David. “Diplomats and Poets: ‘Power and Perceptions’ in American Encounters with Japan, 1860.” *Journal of World History* 17 (2006), 297-339. [Examines the social and historical contexts of Whitman’s “A Broadway Pageant,” a poem that profiles the visit of Japanese envoys to the United States in 1860, a time when “Japan was very much an unknown Other for America”; concludes that “Whitman’s ‘A Broadway Pageant,’ in its witting and unwitting testimony . . . stands as vivid record to the new Pacific dynamics opening up, between Japan and the United States, a cross-Pacific relationship that went on to dominate and still dominates Pacific economic, military, and political ties.”]

Seaman, Roberta Francesca. “A Poetry of Loss: Love, History and Mental Illness in the Writings of Dino Campana.” Ph.D. Dissertation, Yale University, 2007. [Parts investigate Whitman’s influence on the Italian visionary poet Dino Campana (1885-1932), suggesting that “Whitman’s verse could stand as an epigraph to all of Campana’s poetic work”; *DAI-A* 68 (December 2007).]

Shivers, Lynne, Joan Tracy, and Debra White, eds. *Jottings in the Woods: Walt Whitman’s Nature Prose and Study of Old Pine Farm*. Indianapolis: Dog Ear Publishing, 2007. [Reprints a selection of Whitman’s prose writing about Timber Creek (near the Stafford farm in New Jersey, where the poet often visited while he lived in Camden), and discusses the Old Pine Farm Natural Lands Trust in Deptford, New Jersey, set up to protect the woodlands, meadow, and wetlands along Big Timber Creek.]

Shor, Cynthia, ed. *Starting from Paumanok* . . . 22 (Fall 2007). [Newsletter of the Walt Whitman Birthplace Association, with news of association events and members, and one poem, listed separately in this bibliography.]

Simonson, Peter. “A Rhetoric for Polytheistic Democracy: Walt Whitman’s ‘Poem of Many in One.’” *Philosophy and Rhetoric* 36 no. 4 (2003), 353-375. [Uses Whitman’s “Poem of Many in One” (later “By Blue Ontario’s Shore”) as the basis for a “rhetorically oriented normative communication theory useful for the current socio-intellectual moment,” a theory deriving from Whitman’s “polytheistic democracy, a form of life marked by three overlapping ideals: pluralistic tolerance for multiple gods and moral orientations; commitment to recognizing, preserving, and artfully representing socio-cultural variety; and receptivity to contact with a diverse range of particular others.”]

Smedley, Christine. “Dirty Language: Abjection and Experimental Writing in Walt Whitman, James Joyce, and Mina Loy.” Ph.D. Dissertation, University

- of California, Riverside, 2007. ["Interrogates the foregrounding of both bodily and textual materiality that pervades the writings of Walt Whitman, James Joyce, and Mina Loy," arguing that Whitman establishes "modernism's 'dirty strand,' the subversive mingling of abjection and experimental writing" that is "a response to the widespread questioning of the status of art and language in an age of mass production, as well as an intentionally provocative move to tap into and exploit Victorian anxieties regarding linguistic and bodily purity"; *DAI-A* 68 (March 2008).]
- Smith, Ernest. "Restless explorations': Whitman's Evolving Spiritual Vision." *Papers on Language and Literature* 43 (Summer 2007), 227-263. [Argues that "any acknowledgment of the power of Whitman's spiritual message needs to account for the way in which that message evolves through the expanded editions of *Leaves*, and how the poetry ultimately emphasizes the soul's embrace of the unknown over the known," and proposes that, "for Whitman, the very process of questioning, searching, and existing in uncertainty is the vital element of spiritual health, as opposed to certainty of the soul's destination."]
- Stratman, Jacob Hadley. "The American Jeremiad in Civil War Literature." Ph.D. Dissertation, Marquette University, 2007. [Explores "the religious rhetoric and Biblical allusions in literature surrounding the American Civil War," including Whitman's *Memoranda During the War*, where Whitman employs "religious language, Biblical allusions, and the framework of the jeremiad to persuade the country to remember the sacrifices made during the war and to remember God's call to the founders of the nation to remain united and whole"; *DAI-A* 68 (November 2007).]
- Thomas, M. Wynn. "United States and States United: Whitman's National Vision in 1855." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 62-83. [Examines the relationship between Whitman and "the grand apologist for the Southern cause," John C. Calhoun, "a towering antebellum politician whose 'alternative' rhetoric of unionism was arguably as powerfully influential, even on Whitman himself, as that of his polar opposite, Lincoln."]
- Trachtenberg, Alan. "Whitman at Night: 'The Sleepers' in 1855." In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 124-140. [Offers an extended reading of the 1855 poem later titled "The Sleepers"; a briefer version of this essay appeared in *Yale Review* (April 2006).]
- Trinidad, Encarna. Review of Andrew Lawson, *Walt Whitman and the Class Struggle*. *Journal of American Studies* 41 (April 2007), 220-221.
- Vogel, Andrew. "Narrating the Geography of Automobility: American Road Story, 1893-1921." Ph.D. Dissertation, Ohio State University, 2007. [Chapter Two "demonstrates the spectrum of nineteenth-century conceptions of geography reflected in Walt Whitman's romantic worldview and outlines the points on which Whitman became a touchstone for the national geographic concepts of later American road writers"; *DAI-A* 68 (November 2007).]

Walker, Anne Frances. "American Urban Poetics: Linestraffickingimages-likestreets." Ph.D. Dissertation, University of California, Berkeley, 2007. [Examines "American culture through the poetry of its cities"; Part Two deals with Whitman's "urban poetry," arguing that "Whitman's work on cities involve [sic] the urban characteristics of witnessing, of singular experience within a very dense social network, of sexual intimacy offering meaning, of increased individual freedoms due to the constant presence of witnesses, multiple overlapping experiences and subjectivities, co-authorship of social experience"; *DAI-A* 68 (February 2008).]

Warren, Rosanna. "A Kosmos." *New Yorker* (November 5, 2007), 44. [Poem about "a private message / from Whitman, who saw things whole, the small dried body of a mouse."]

Whitley, Edward. "'The First White Aboriginal': Walt Whitman and John Rollin Ridge." *ESQ* 52 (2006), 105-139. [Compares Whitman and the Anglo-Cherokee writer John Rollin Ridge, arguing that, "despite [the] vast difference in the ways Whitman and Ridge employed the white aboriginal figure, the affinities between their projects for American poetry illustrate the possibilities—as well as the pitfalls—entailed in nineteenth-century attempts to imagine a hybridized national identity"; goes on to contrast Whitman's "Song of the Redwood-Tree" to Ridge's "Hail to the Plow!," proposing that, "in Whitman's poem, the original inhabitants of California have to be destroyed before the state can become 'the true America'; in Ridge's poem, a hybridization of white and Native elements lays the foundation for California's emergence as a global society."]

Whitley, Edward. "A Long Missing Part of Itself": Bringing Lucille Clifton's *Generations* into American Literature." *MELUS* 26 (Summer 2001), 47-64. [Notes that Lucille Clifton in her memoir *Generations* (1976) "prefaces each chapter . . . with a quote from Walt Whitman's 'Song of Myself'" and argues that "Clifton's response to Whitman's 'Song of Myself' speaks with a double voice as she embraces the Whitmanian spirit of inclusion and celebration, but replaces the autonomous individuality informing so much of 'Song of Myself' with a collective, generational sense of self based around an expanding African American family," and that Clifton, in responding to Whitman's poem as the epitome of "the male tradition of autobiography focused on the autonomous self," seeks "to find the potential in Whitman for inclusion, specifically, a place for her family's story."]

Whitman, Walt. *Feuilles d'herbe* (1855). Translated and with an afterword by Éric Athenot. Paris: José Corti, 2008. [The first French translation of the complete 1855 edition of *Leaves of Grass* (including the preface); bilingual edition with an extensive afterword (by Athenot, in French), "*Feuilles d'herbe* (1855): révolution poétique" (281-336), delineating the background of the 1855 edition, its origins, production, and reception, and offering an analysis of the preface and each of the twelve poems.]

Whitman, Walt. *Leaves of Grass: The Original 1855 Edition*. New York: Dover, 2007. [Dover Thrift Edition.]

Wiles, Deborah. *The Aurora County All-Stars*. New York: Harcourt Children's Books, 2007. [Novel for children, with epigraphs from Whitman; twelve-year-old House Jackson, the star pitcher for the Aurora All-Stars baseball team, finds his inspiration in Whitman and Sandy Koufax.]

Unsigned. "I Sing the Body Digital." *American Scholar* 76 (Summer 2007), 15. [Describes recent developments in the *Walt Whitman Archive* (www.whitmanarchive.org), including plans to include translations of *Leaves of Grass*.]

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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).