

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

“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).

- Adams, Nathaniel. “O Sun of Real Peace!” 2010. [A cappella setting of Whitman’s poem, “O Sun of Real Peace,” for sopranos, altos, tenors, and basses; premiered in April 2011 by the St. Charles Singers in St. Charles, Illinois.]
- Blake, Leo D. “Whitman’s Garden Complete.” *Conversations* (Spring/Summer 2011), 7. [Reports on the building of a replica of the original privy in the garden of Whitman’s Mickle Street home in Camden, New Jersey.]
- Bloom, Harold. *The Anatomy of Influence: Literature as a Way of Life*. New Haven: Yale University Press, 2011. [Section Four, “Whitman and the Death of Europe in the Evening Land” contains sections on “Emerson and a Poetry Yet to Be Written” (209-217); “Whitman’s Tally” (218-234); “Death and the Poet: Whitmanian Ebbings” (235-247); “Notes Toward a Supreme Fiction of the Romantic Self” (248-254); “Near the Quick: Lawrence and Whitman” (255-265); “Hand of Fire: Hart Crane’s Magnificence” (266-293); and “Whitman’s Prodigals: Ashbery, Ammons, Merwin, Strand, Charles Wright” (294-333); views Whitman as—“in the four centuries of New World literature in any Western language”—“the strongest and most original writer of the Evening Land, as D. H. Lawrence first recognized,” whose “inner solitude echoes Shakespeare’s Edgar and has companions in Dr. Johnson, Lord Byron, and such Lucretian disciples as Percy Bysshe Shelley, Walter Pater, Giacomo Leopardi, and Wallace Stevens”; examines how “Whitman emerged from Emerson’s matrix, but with a strong sense of Epicurus and Lucretius working in him against Emersonian Idealism”; proposes that “tally” is one of Whitman’s four “master tropes” and that “the triumph of Whitman’s tally is the Lincoln elegy”; suggests Whitman’s various influences on poets who follow him.]
- Boorse, Michael J., ed. *Conversations* (Spring/Summer 2011). [Newsletter of the Walt Whitman Association, Camden, New Jersey; this issue contains three articles, listed separately in this bibliography, along with news of Association events, and an ongoing chronology, “Whitman at War” (5), tracking Whitman’s activities during the Civil War.]
- Boorse, Michael J. “With Walt Whitman in Camden: A Long-Awaited Confluence.” *Conversations* (Spring/Summer 2011), 6. [Recounts the work of Mildred Bruning (1903-1989) in assisting Gertrude Traubel with the preparation of volumes 5 and 6 of Horace Traubel’s *With Walt Whitman in Camden*.]

Cain, Joey. "‘After Long Ages Resuming the Broken Thread’: Walt Whitman and Edward Carpenter Dream Up the Radical Faeries." In Mark Thompson, ed., *The Fire in the Moonlight: Stories from the Radical Faeries* (Maple Shade, NJ: Lethe Press, 2011), 53-62. [Explores how Whitman’s “vision of our love, sexuality and consciousness whispers across time into our receptive Faerie ears,” expressing “not only the joy of the love of comrades” but also “our hurt and longing”; suggests how Edward Carpenter built on Whitman’s language and “used it to explore and articulate our natures and our places in the world.”]

Chaffin, Tom. "How Manhattan Drum-Taps Led." *New York Times* (April 12, 2010), online "Opinionator." [Recounts Whitman’s reaction to the firing on Fort Sumter, April 12, 1861, and portrays his life in New York at the time, including his associations with Pfaff’s Bohemian bar.]

Conrad, Eric. "Whitman’s Earliest Attempt to Absorb the Civil War into *Leaves of Grass*." *Walt Whitman Quarterly Review* 28 (Spring 2011), 209-210. [Reprints and analyzes a manuscript page from Amherst College that indicates “Whitman may have imagined fully integrating his Civil War verse within *Leaves of Grass* as early as 1865, much earlier than the appended *Drum-Taps* of 1867 suggests.”]

Erkkila, Betsy. "Songs of Male Intimacy and Love: An Afterword." In Walt Whitman, *Walt Whitman’s Songs of Male Intimacy and Love: “Live Oak, with Moss” and “Calamus,”* ed. Betsy Erkkila (Iowa City: University of Iowa Press, 2011), 99-162. [Traces the history of critical response to “Live Oak, with Moss” and to “Calamus,” and argues “against the traditional and potentially limited critical frames for reading Whitman’s man-loving life and the relations among his man-loving poems,” suggesting that “the story Whitman tells in ‘Live Oak, with Moss’ may not be simple, single, or self-coherent; it may be multiple, poetic, and not a simple or single narrative at all; and it may lead not to either ‘reconstitution’ or ‘accommodation’ but to irresolution and proliferation,” as Whitman “gives voice to a full range of fluid and ever-shifting states of body, mind, and feeling in the everyday life of a working-class man who loves men in mid-nineteenth-century America”; goes on to examine the ways “Calamus” does not disguise, fracture, or “corrupt” the “Live Oak” sequence but instead develops ideas originated in the manuscript poems as “Whitman tells ‘the secret’ of his ‘nights and days’ not for sensation or sublimation but as an emancipatory act of sexual, political, artistic, and spiritual liberation,” and analyzes the “erotic mingling of sex and death” in the poems, as well as the ways that Whitman sounds “his call of manly love as the very condition of the political growth of the United States”; tracks Whitman’s revisions and rearrangements in the various versions of “Calamus,” culminating in the 1881 arrangement, where “Calamus” is moved “front and center, following directly from ‘Children of Adam’ for the first time,” allowing “these clusters to bleed into each other, blurring the distinctions and boundaries between amative and adhesive love”; concludes by exploring the divided responses to “Calamus” from Whitman’s time to the present.]

- Flood, Alison. "Walt Whitman's Working Life Illuminated." *The Guardian* (April 14, 2011). [Reports on Kenneth M. Price's discovery of nearly three thousand documents that Whitman copied while working in the Attorney General's office from 1865 to 1873; similar articles reporting on the find appeared in numerous other newspapers.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 28 (Spring 2011), 214-227.
- Ford, Mark. "Petty Grotesques." *London Review of Books* 33 (March 17, 2011), 27-28. [Review of Walt Whitman, *Democratic Vistas: The Original Edition in Facsimile*, ed. Ed Folsom.]
- Hoffman, Tyler. "Walt Whitman 'Live': Performing the Public Sphere." *Walt Whitman Quarterly Review* 28 (Spring 2011), 188-208. [Examines Whitman's experience with and preference for oral performance and recitation over "literary performance" and printed presentation, arguing that "in light of his sense of the transformative power of utterance, Whitman is not always sanguine about the communicative capacity of the printed page," leading him to create "texts that exist in a state of change" and that "intend to establish the poet's publicness through the performance of gender, political authority, and social relations for a nation in crisis," resulting in a poetry of performative process in which he "was 'writing toward disappearance,' and not writing toward preservation, but keeping his texts in a state of change," though this preference shifted toward the end of his life, when he became "less opposed to reproduction" and sought "to congeal the text once and for all in light of his own mortality."]
- Hogan, Patrick Colm. *Understanding Nationalism: On Narrative, Cognitive Science, and Identity*. Columbus: Ohio State University Press, 2009. [Chapter 7, "Romantic Love and the End of Nationalism: Walt Whitman and Emma Goldman" (305-337), considers the "nationalist implications" of "the romantic plot," which—unlike with "heroic and sacrificial plots"—is not an obvious vehicle for "nationalistic ideas"; argues that "romantic emplotment tends to operate in one of two ways"—either in "intense opposition to subnational divisions" and thus underlying "liberal varieties of nationalism," or in "intense opposition to national in-group/out-group divisions" and thus underlying "certain forms of internationalism"; goes on to investigate Whitman's "Song of Myself" as an example of the first use of romantic emplotment (where his "unabashedly sexual, romantic story for the nation . . . fails as nationalism" and pushes toward "a sense of international unity across all people"), and Emma Goldman's "What I Believe" as an example of the second (where she creates "an emplotment of humanity undivided by national or other boundaries").]
- Howard, Jennifer. "In Electric Discovery, Scholar Finds Trove of Walt Whitman Documents in National Archives." *Chronicle of Higher Education* (April 12, 2011). [Reports on Kenneth M. Price's discovery of nearly three thousand documents that Whitman copied while working in the Attorney General's office from 1865 to 1873; similar articles reporting on the find appeared in numerous other newspapers.]

- Infill, Matthew L. "We Do Not Entomb You or Bid You Farewell: Walt Whitman's Last Days, Last Celebrations and Lasting Traditions." *Conversations* (Spring/Summer 2011), 1-4. [Offers an overview of events of Whitman's final two years, including the 1890 and 1891 birthday dinners, Robert Ingersoll's addresses about Whitman, Whitman's trips to visit his gravesite at Harleigh Cemetery, and Whitman's death and funeral.]
- Kissack, Terence. *Free Comrades: Anarchism and Homosexuality in the United States, 1895-1917*. Oakland, CA: AK Press, 2008. [Chapter 3, "Free Comrades: Whitman and the Shifting Grounds of the Politics of Homosexuality" (69-95), examines "the discussions of Whitman and of sexuality that were carried out by a number of anarchists—among them Benjamin Tucker, John William Lloyd, Leonard Abbott, and Emma Goldman," as well as George Sylvester Vierendeck—in order to "get some sense of the ways that shifting sexual norms and society's changing beliefs shaped the anarchists' politics of homosexuality."]
- Mack, Stephen John. Review of Walt Whitman, *Democratic Vistas: The Original Edition in Facsimile*, ed. Ed Folsom. *Walt Whitman Quarterly Review* 28 (Spring 2011), 211-213.
- Marsden, Steve. "Texts and Transmissio: Teaching American Literature with Juxta." *Teaching American Literature: A Journal of Theory and Practice* 4 (Winter 2011), www.cpcc.edu/taltp. [Discusses teaching Whitman's poetry using the *Walt Whitman Archive* and the textual-comparison software program called Juxta.]
- Myerson, Joel. *Supplement to "Walt Whitman: A Descriptive Bibliography."* Iowa City: University of Iowa Press, 2011. [Corrects and updates Myerson's 1993 *Walt Whitman: A Descriptive Bibliography*; includes newly discovered materials by Whitman arranged under "Separate Publications" (1-34), "Collected Editions" (35-38), "Miscellaneous Collections" (39-66), "First Book and Pamphlet Appearances" (67-73), "First-Appearance Contributions to Magazines and Newspapers" (75-86), "Proof Copies, Circulars, and Broad-sides" (87-89), "Reprinted Materials in Books and Pamphlets" (91-96), and "Separate Publication of Individual Poems and Prose Works" (97-108); with an introduction (ix-xvii) and "Compiler's Notes" (109-111) by Myerson.]
- Prince, Raymond H. *Why This Ecstasy?: Reflections on My Life with Madmen*. Montreal: Avmor Art and Cultural Foundation, 2010. [Chapter 18, "The Sacred Fire: The R. M. Bucke Memorial Society" (355-375), recounts the origins and history of the Bucke Memorial Society, dedicated to "a broad interdisciplinary approach to religious experience," and offers impressions of Bucke's relationship with Whitman.]
- Riley, Peter J. L. "Leaves of Grass and Real Estate." *Walt Whitman Quarterly Review* 28 (Spring 2011), 163-187. [Argues that *Leaves of Grass* was "shaped by Whitman's management of Brooklyn real estate between 1848 and 1855, and that the complications, litigation, transactions, and bureaucracy involved in getting these structures off the ground directly impinged upon the development of *Leaves*," just as "the fugitive Whitmanian 'I' of his book was based on "a restless marketplace persona—"Walter Whitman Jr."—who negotiated

this volatile housing market, revealing how “Whitman the real estate developer and Whitman the poet are integrated contemporaries”; goes on to argue that “it is because he is personally tied into the stresses of the market—the need to provide for his family, the need to raise money in order to fulfill his creative ambitions—that his poetry produces such an abundance of restless forms,” suggesting that “Whitman’s organicist prosody is . . . founded upon contingent adaptations to the synthetic world of antebellum real-estate economics,” allowing us to see “the poetry’s development in the terms of a restless process of building up and demolishing, of reshaping and remodelling.”]

Ruane, Michael. “Newly Found Papers of Walt Whitman Unveiled.” *Washington Post* (April 12, 2011). [Reports on Kenneth M. Price’s discovery of nearly three thousand documents that Whitman copied while working in the Attorney General’s office in the years following the Civil War; similar articles reporting on the find appeared on the same day in numerous other newspapers, including the *Kansas City Star*, *Wall Street Journal*, and *Los Angeles Times*.]

Shoop, Tom. “O Bureaucrat!” *Government Executive* (March 28, 2005), govexec.com. [Describes Whitman’s life as a government bureaucrat from 1863 to 1873 in the Army Paymaster’s Office, the Department of the Interior Bureau of Indian Affairs, and the Attorney General’s office.]

Upton, Corbett Earl. “Canon and Corpus: The Making of American Poetry.” Ph.D. Dissertation, University of Oregon, 2010. [Chapter 3, “Walt Whitman’s ‘Song of Myself’ and the Definition of American Poetry,” develops the author’s thesis that “certain iconic poems have shaped the canon of American poetry” and “have become discourses themselves, generating our notions about American poetry”; examines the way that the inevitable anthologizing of “Song of Myself” has continued to shape the dominant readings of Whitman, because “this insubordinate, iconoclastic poet can only endure by ignoring Whitman’s more conventional and even reactionary impulses, impulses that often conflict or coexist with his more radical themes and formal innovations”: “However much we remain committed to the vision of ‘Song,’ the poet himself did not”; *ProQuest Dissertations and Theses*, 2010.]

Vadon, Lehel. *Walt Whitman: A Hungarian Bibliography*. Eger, Hungary: EKF, 2005. [Bibliography of Hungarian works on Whitman; in Hungarian.]

Whitman, Walt. *Earth, My Likeness: Nature Poetry of Walt Whitman*, ed. Howard Nelson. Berkeley, CA: North Atlantic Books, 2010. [Revised and expanded edition of the 2006 original publication, containing poetry and prose by Whitman; with an introduction (1-19) by Nelson and watercolors by Roderick MacIver.]

Whitman, Walt. *Walt Whitman’s Songs of Male Intimacy and Love: “Live Oak, with Moss” and “Calamus,”* ed. Betsy Erkkila. Iowa City: University of Iowa Press, 2011. [Reprints in facsimile Whitman’s “Live Oak, with Moss” manuscripts (1-37; accompanied by a printed transcription), the 1860 “Calamus” cluster (39-78), and the 1881 “Calamus” cluster (79-98); with a preface (“Manly Love in All Its Moods,” xi-xiii), an afterword (“Songs of Male Intimacy and Love,” 99-162), and a selected bibliography (““Calamus’ and Whitman’s Manly Love,” 163-167), all by Erkkila.]

Unsigned. "Walt Whitman the Scrivener." *New York Times* (April 16, 2011).
[Editorial about Kenneth Price's discovery of thousands of documents that
Whitman copied while a clerk in the Attorney General's office.]

The University of Iowa

ED FOLSOM