



Walt Whitman: A Current Bibliography, Spring 2008

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Allegrezza, Ray. "Furniture Man Pens Walt Whitman Film Script." *Furniture Today* (April 12, 2008). [About Patrick Long, author and producer of *Walt Whitman*, a two-hour film telecast on the PBS *American Experience* series, who is also "a successful upholstery importer."]
- Blake, David Haven, and Michael Robertson, eds. *Walt Whitman, Where the Future Becomes Present*. Iowa City: University of Iowa Press, 2008. [Collection of ten essays based on papers originally presented at "Walt Whitman's *Leaves of Grass*: The Sesquicentennial Symposium," held at The College of New Jersey in September 2005; with an introduction, "Loos'd of Limits and Imaginary Lines" (1-7), by Blake and Robertson; each essay is listed separately in this bibliography.]
- Barber, Benjamin R. "Walt Whitman's Song of Democracy." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 90-105. [Views Whitman as an "American emblematic, . . . incarnating and acting out as he writes and as he lives what it means to be American in some deep sense," and argues that the "appropriate cultural ethos" in which to understand Whitman is "an early capitalist ethos in which the robust anarchy of the pre- and post-Civil War period in the United States is captured, . . . the anarchic individualism that drew pioneers, fortune hunters, adventurers, and footloose criminals into the ragged mobile entrepreneurship that . . . was to set the stage for full-blown cartel capitalism after the Civil War"; goes on to consider "Whitmanesque adventurers" like William "Wild Bill" Rockefeller and, later, Howard Hughes, and concludes by celebrating these "democratic voices, ardent dreamers, lawless artists" while mourning their loss in our own age of "the shrunken, greedy spirit of the imperious corporate manager and the grasping customer."]
- Clanton, J. Caleb, and Michael P. Hodges. "The Poet and the Philosopher: Walt Whitman and Ludwig Wittgenstein on Skepticism." *Soundings* 89 (Fall/Winter 2006), 279-299. [Examines "the manifest and still unnoticed convergences in the work of Whitman and Wittgenstein when both are read as a response to the philosophical legacy of Descartes," and argues that "Whitman and Wittgenstein both champion the ordinary and the everyday and attempt to direct us away from any language game that does not arise from the flow of life," leading them to the conclusion that "skepticism is simply to be overcome" since it "reveals the emptiness of a certain kind of philosophical reflection"; concludes that "Wittgenstein and Whitman want to break the hold that traditional philosophy has on us, not to develop a new set of philosophical positions."]
- Cox, Ted. "'American Experience' Confines Rather than Frees Walt Whitman." *Chicago Daily Herald* (April 11, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

- Dimock, Wai Chee. "Epic and Lyric: The Aegean, the Nile, and Whitman." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 17-36. [Examines Whitman's love of Homer's *Iliad*, "an epic about love between comrades," the "emotional center" of which "is not marriage, but death," a "sea-borne epic" with which he has deep affinities; probes the significance of "this strange alignment between a reputedly 'American' poetry and an ancient Greek epic, dominated by the end of life and the burst of love it occasions"; seeks to find what this alignment might tell us about "the relation between American poetry and the poetry of the world," an "accumulative" poetry that draws from "tributaries running over the course of many centuries"; examines the way "Whitman shifts . . . from one prenational past to another," moving through "non-western antiquity," the "Asiatic Bible," "Egypt and Greece" to plot "the coordinates of the world that will filter and fiber the poetry of the United States."]
- Fellner, Steve. "I am known as Walt Whitman." *Triquarterly* no. 128 (2007), 162-163. [Poem: "To the gay men who spend their Friday nights lurking in the cyber chat room, I am known as Walt Whitman."]
- Ferguson-Wagstaffe, Sarah. "Reading Revision in the Nineteenth-Century Long Poem." Ph.D. Dissertation, Cornell University, 2006. [The coda explores "points of contact" between William Blake and Whitman; *DAI-A* 69 (July 2008).]
- Folsom, Ed. "So Long, So Long!: Walt Whitman, Langston Hughes, and the Art of Longing." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 127-143. [Examines Whitman's 1860 edition of *Leaves of Grass*, with its new envoi poem "So Long!," and traces Langston Hughes's use of that poem as an organizing device for his 1959 *Selected Poems*, which opens with the phrase "so long" and includes a new poem, "So Long," that appears only in that volume; argues that "the shimmering intertextuality of Whitman's *Leaves* with Hughes's *Selected Poems* . . . provides us with some significant lessons about how poetic influence can work at the level of the line and in the very structure of a book" as "Hughes surprisingly and powerfully turns Walt 'Whiteman's' work black" by creating a book in which "a black man speak[s] not to America but as America."]
- Folsom, Ed. "An Unpublished Whitman Manuscript on Emerson." *Walt Whitman Quarterly Review* 25 (Winter 2008), 118-119. [Reprints a newly found unpublished Whitman manuscript note about Emerson, registering Whitman's "sense of a decline in Emerson's powers as he ages."]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 25 (Winter 2008), 121-139.
- Gay, Verne. "PBS Film Looks at Long Island Poet Walt Whitman." *Newsday* (April 14, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

- Gilbert, Matthew. "Documentary More than a Whitman Sampler." *Boston Globe* (April 14, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]
- Gruber, David. "Republic: Poems and an Essay." Ph.D. Dissertation, University of Denver, 2007. [Collection of poems accompanied by an essay focusing on "epideictic rhetoric" in the poetry of Whitman and Wallace Stevens; *DAI-A* 69 (July 2008).]
- Gruesz, Kirsten Silva. "Walt Whitman, Latino Poet." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 151-176. [Follows the "traces" of "specific forms of 'Latinization'" in Whitman's writing—particularly in "The Spanish Element in Our Nationality"—and analyzes "how these traces have determined the way Latina/o writers and readers can receive and revise Whitman as part of their own strategies of linguistic, political, and cultural accommodation"; examines the problems in previous critical models of how Whitman influenced Spanish-speaking poets, and proposes "an intersectional and transtemporal model instead—one that is willing to go outside the chronologies of generational influence to envision scenes of mutual adaptation" in order "to trouble the Latin American-Latino boundary"; reads the responses to Whitman of Alfredo Ortiz Vargas, Julia Alvarez, Maurice Kilwein Guevara, Rudolfo Anaya, and Cherríe Moraga, who "describe a primal encounter with Whitman in (and as) American English," and Martín Espada and Victor Hernández Cruz, who "accessed Whitman first through Spanish translation or through prior Latin American readings, arriving indirectly to the colossus of his reputation."]
- Henderson, Desirée. "'What is the grass?': The Roots of Walt Whitman's Cemetery Meditation." *Walt Whitman Quarterly Review* 25 (Winter 2008), 89-107. [Examines the significance of the cemetery for Whitman, seeking to "locate the roots of Whitman's idyllic poetic space in the real space of the rural cemetery" by examining nineteenth-century "cemetery literature" and by analyzing how rural cemeteries—particularly Brooklyn's Mount Auburn and Greenwood cemeteries—were covered in periodicals of the era, including in Whitman's own journalism; argues that Whitman made "innovative use of the rural cemetery" in his poetry].
- Hoover, Bob. "Whitman Helped End Poetry 'Lite.'" *Pittsburgh Post-Gazette* (April 13, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]
- Kehl Califano, Sharon. "The Comradeship of the 'Happy Few': Henry James, Edith Wharton, and the Pederastic Tradition." Ph.D. Dissertation, University of New Hampshire, 2007. [Investigates how James introduced Wharton to "a group of queer men-of-letters who provided the author with both a literal and figurative space for discovering an interiorized, masculine queer self," and argues that "James' and Wharton's shared appreciation and understanding of Whitman's poetry, as symbolized in his construct of the 'comrade,' created a powerful connection between them that powerfully influenced their lives and literary works"; *DAI-A* 68 (May 2008).]

- Howard, Jennifer. "A Poet's Spiritual Magnetism." *Chronicle of Higher Education* 54 (April 11, 2008), B6. [Discusses the personal and professional underpinnings of Michael Robertson's new book, *Worshipping Walt*.]
- Keveney, Bill. "Chris Cooper Puts Walt Whitman's Poetry in Motion for PBS." *USA Today* (April 14, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]
- Krysinski, Wladimir. "Canonisations et décanonisations transocéaniques de Whitman." *Revue de Littérature Comparée* 78 (October-December 2004), 391-399. [Suggests that, because *Leaves of Grass* is "une oeuvre kaléidoscopique," the value of Whitman's poetry varies wildly in its reception, from a "modo americanus"—where Whitman is celebrated spontaneously and enthusiastically, sometimes religiously—to a "modo extra-americanus"—where he is responded to idiosyncratically, polemically, and from manifold ideological points of view, as seen in the responses by "Pessoa, Maïakovski, García Lorca, Valéry Larbaud, Neruda, Stefan Zweig, W. H. Auden"; also considers the responses to Whitman of Borges, Gilles Deleuze, D. H. Lawrence, and Harold Bloom; in French.]
- Lehman, David. "The Visionary Whitman." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 8-16. [Proposes that, "for Whitman, death is the mysterious solution to a host of riddles," and that "death is his obsession, and the visionary imagination with which Whitman opposes it follows from an act of will"; suggests that "the mind's ability to contemplate its own extinction is Whitman's major motive for metaphor, whether the mood be elegiac or retrospective, sensual or mystical"; and compares Whitman's attitudes toward death with those of other poets, including Dickinson, Tennyson, and Keats.]
- Liebermann, Lowell. *A Whitman Oratorio*. 2008. [Oratorio for men's chorus, with lyrics from Whitman's poetry, including "Song of Myself," "Children of Adam," "Calamus," "Gods," "To Him That Was Crucified," "Poem of Remembrances for a Girl or a Boy of These States," "Faces," "Ashes of Soldiers," "For You O Democracy"; premiered by the Boston Gay Men's Chorus, spring 2008.]
- Longenbach, James. "Whitman and the Idea of Infinity." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 144-150. [Considers how poets deal with the idea of "infinite" by comparing Whitman's "When I Heard the Learn'd Astronomer" to Louise Glück's "Telescope," and then by offering a reading of "As I Ebb'd with the Ocean of Life" as "the most rivetingly existential account of infinitude in the English language."]
- Mattson, John. "'I look in vain for the poet whom I describe': Mapping the American Sublime, the Anxiety of Influence and the Emergence of the American Poet as Mystic in the Works of Ralph Waldo Emerson, Walt Whitman, and Wallace Stevens." M.A. Thesis, Southern Connecticut State University, 2007. [Argues that Whitman and Stevens "are two of the mystic

American voices whom [sic] emerge from Emerson's unique American vision"; *MAI* 46 (June 2008).]

McGill, Meredith L. "Walt Whitman and the Poetics of Reprinting." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 37-58. [Examines the 1856 edition of *Leaves of Grass* as "the first reprinted edition," one that "demonstrates at numerous levels a rich engagement with the advantages and disadvantages of reprinting," including the reprinting of his 1855 poems, the reprinting of his 1855 Preface as a poem, the reprinting of Emerson's 1855 letter to him, and the reprinting of reviews of his 1855 edition; argues that in this edition "Whitman repositions *Leaves of Grass* as a response to a call that originates elsewhere," experimenting with address in these poems to indicate his "willingness to cede mastery in favor of an exploration and revaluation of passivity, secondarity, and responsiveness"; focuses on Whitman's reply to Emerson's letter, "Poem of Salutation," and "Poem of the Propositions of Nakedness," and concludes that "reprinting *Leaves of Grass* became an opportunity for Whitman to develop techniques for extending his poetic voice, using poetic and publishing strategies that draw our attention elsewhere for an account of origins, cultivate a range of possible responses, and allow a voice we will come to recognize as Whitman's to emerge in their very midst."]

McGrath, Campbell. *Seven Notebooks*. New York: Ecco, 2008. [A lyric chronicle, mixing poems and prose, in which Whitman appears frequently, especially in "Dawn Notebook" (97-147), which contains an epigraph and a number of excerpts from *Specimen Days*, as well as the poem "Reading Walt Whitman at Dawn" (110); later Whitman appears in "September 11" (156-167: "Walt Whitman's tenderness is everything") and in a prose entry related to Van Gogh's creation of *The Starry Night* (211-213).]

Menon, Vinay. "Whitman's Poems Still Relevant to America." *Toronto Star* (April 14, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Miller, Angela. "The Twentieth-Century Artistic Reception of Whitman and Melville." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 106-126. [Sets out "to map the multifaceted reception of Whitman and Melville in the visual arts, both independently and in relation to one another, in the first half of the twentieth century" in order to track "the cultural response to individualism, technology, and democracy" among the modernists; argues that "Whitman's influence on American modernism comes more fully into focus in relation to the potent counterexample of Melville"; and considers Whitman's influence on a variety of modernist painters, photographers, sculptors, and architects, including Alfred Stieglitz, John Marin, John Storrs, Theodore Roszak, and Frank Lloyd Wright.]

O'Keefe, John. *John O'Keefe's Adaptation of Walt Whitman's "Song of Myself"*. San Francisco: William Farley Film Group, 2007. [DVD; dramatic adaptation of "Song of Myself," performed by John O'Keefe.]

Pannapacker, William. "The *Walt Whitman Archive*: The Body of Work Electric." *Resources for American Literary Study* 31 (2007), 319-325. [Review of the *Walt Whitman Archive* (www.whitmanarchive.org), discussing the current contents of the archive and its future directions, and arguing that "the *Walt Whitman Archive* represents the future of authoritative editions of major writers."]

Pary, Marek. "Postcolonial Whitman: The Poet and the Nation in the 1855 Preface to *Leaves of Grass*." In Ilona Dobosiewicz and Jacek Gutorow, eds., *Community and Nearness: Readings in English and American Literature and Culture* (Opole [Poland]: Uniwersytet Opolski, 2007), 113-128. [Examines the "double focus" on "poetry and nation" in the 1855 Preface and analyzes "the nation as a rhetorical construction," arguing that "the awareness of the colonial legacy of America" is key to that construction and that Whitman's definition of "the poet's roles in the nation" emerges "as a dialectic of integration and separation, the kind of dialectic that, in the twentieth century, keeps recurring in the debates over the place of the postcolonial intellectual in relation to his people."]

Price, Kenneth M. "'Debris,' Creative Scatter, and the Challenges of Editing Whitman." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 59-80. [Examines the "dialectical relationship throughout Whitman's career" between "debris" and "order," and focuses on how "debris was fascinating to Whitman and fundamental to his view of poetry and existence"; goes on to analyze Whitman's 1860 cluster called "Debris" (and its radical revision in the 1867 edition of *Leaves*) and to suggest how it "can highlight issues of consequence for the editing and interpretation of Whitman," including basic issues of trying to define whether "Debris" is a single poem or a cluster of poems; considers the implications of Whitman's consideration of "Leaves-Droppings" as a new title for the cluster.]

Robertson, Michael. "Reading Whitman Religiously." *Chronicle of Higher Education* 54 (April 11, 2008), B6. [Argues that "spirituality pervades *Leaves of Grass*" and that "academic critics, uncomfortable with religious interpretations of literature, have tried to explain away" what Whitman called his "religious purpose," even while his "disciples agreed with [John] Burroughs's estimation that Whitman was primarily a prophet and only secondarily a poet"; goes on to offer an overview of how Burroughs, Anne Gilchrist, Richard Maurice Bucke, John Addington Symonds, and J. W. Wallace viewed Whitman.]

Robertson, Michael. *Worshipping Walt: The Whitman Disciples*. Princeton: Princeton University Press, 2008. [Examines Whitman's major disciples, arguing that they "offer an alternative way of understanding Whitman, one largely excluded from modern criticism," viewing him as a "religious prophet"; separate chapters tell the stories of how the various disciples read Whitman during the poet's own lifetime: Chapter One, "William O'Connor and John Burroughs: Reading Whitman's New Bible" (14-50); Chapter Two, "Anne Gilchrist: Infatuation and Discipleship" (51-96); Chapter Three, "R.

- M. Bucke: Whitman and Cosmic Consciousness” (97-138); Chapter Four, “John Addington Symonds, Edward Carpenter, Oscar Wilde: Whitman and Same-Sex Passion” (139-197); Chapter Five, “J. W. Wallace and the Eagle Street College: ‘Blazing More Fervidly Than Any’” (198-231); Chapter Six, “Horace Traubel and the Walt Whitman Fellowship: The Gospel according to Horace” (232-276); with an introduction (1-13) and afterword (277-296), tracking the continuing tradition of “a way of reading *Leaves of Grass* that acknowledges the aesthetic achievements of Whitman’s verse while also finding in it a modern, inclusive spirituality that reaches across the divides of gender, race, and sexual orientation.”]
- Saul, Nancy Rollings. “Walt Whitman Show Coming to Lincoln.” *The Courier* [Lincoln, IL] (February 13, 2008). [Interview with Whitman actor and portrayer Brian “Fox” Ellis, concerning his performance of Whitman’s poetry on March 5, 2008, in the Lincoln Public Library.]
- Saul, Nancy Rollings. “‘Fox’ Does Whitman.” *The Courier* [Lincoln, IL] (March 6, 2008). [Review of Brian “Fox” Ellis’s performance of Whitman’s poetry in the Lincoln Public Library.]
- Scharnhorst, Gary. “Walt Whitman and Oscar Wilde: A Biographical Note.” *Walt Whitman Quarterly Review* 25 (Winter 2008), 116-118. [Notes several previously unrecorded newspaper accounts of Oscar Wilde’s 1882 visit to Whitman in Camden, including an extended account in the *Cincinnati Gazette* a month after the visit.]
- 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. [Investigates the “poetic autobiographies” of Whitman, Dickinson, H.D., Robert Lowell, and Anne Sexton, arguing for “a thematic tradition of psychic exploration and poetic innovation” as the poets “approach their subjects—themselves—obliquely” and develop a “complicated interplay between past, present, and future”; *DAI-A* 68 (March 2008).]
- Shor, Cynthia, ed. *Starting from Paumanok . . .* 23 (Spring 2008). [Newsletter of the Walt Whitman Birthplace Association, with news of association events, including in this issue the announcement of a Walt Whitman Birthday Celebration on June 1, 2008, with Birthplace Association Poet-in-Residence Alicia Ostriker.]
- Smith, Tim. “Nonpartisan Piece Pays Tribute to Fallen Troops.” *Baltimore Sun* (February 12, 2008), 3C. [Preview of composer Jonathan Leshnoff’s “Requiem for the Fallen,” a new piece to be premiered by the Baltimore Chamber Orchestra and the Handel Choir of Baltimore, with liturgical texts and texts from *Leaves of Grass*, including “Dirge for Two Veterans.”]
- Thomas, David Bennett. *Songs of Seasons*. Brooklyn: Capstone Records, 2007. [CD containing David Bennett Thomas’s *Warsong*, based on Whitman’s poetry; performed by the Gregg Smith Singers.]

Walker, Dave. "PBS Film Details How New Orleans Inspired a Classic Piece of Poetry." *Times-Picayune* [New Orleans] (April 13). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Walkiewicz, Kathryn. "Portraits and Politics: the Specter of Osceola in *Leaves of Grass*." *Walt Whitman Quarterly Review* 25 (Winter 2008), 108-115. [Examines Whitman's "Osceola" and discovers the poem is a result of the poet's "piecing and pasting" his lines out of bits of George Catlin's description of Osceola and Catlin's recording of Dr. Frederick Weedon's account of Osceola's final days; argues that Osceola "remains merely symbolic for Whitman—a text to read and interpret."]

Warner, Michael. "Civil War Religion and Whitman's *Drum-Taps*." In David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (Iowa City: University of Iowa Press, 2008), 81-90. [Examines the 1865 *Drum-Taps* as "an unusual piece of war discourse," noting that "much of the usual framework of war poetry is missing," leaving us with a book that "would not allow one to reconstruct the history of the war, or what was at stake in it politically, or who won"; argues that, instead, "its preoccupations—patient registration of collective history, a stare at mortality and fate, devotion of attention to the world, durative time—are given an implicitly and sometimes explicitly religious cast, though in the context of providential narrative they also carry an implication of critical worldliness"; traces a "general movement" in the "poems about historical consciousness" "from prophetic expectations to a realization of being 'penetrated' by contingency"; suggests "the often macabre erotics of mortality in *Drum-Taps*"; and concludes that "a reader of the book as a whole shuttles continually between a fatal immersion in temporal unknowing and, punctuating that sense of history, a higher time of nature, devoted to the unflinching staring at corpses."]

Whitman, Walt. *Gresstrå 1* [*Leaves of Grass*, vol. 1]. Translated by Kurt Narvesen. Oslo: Bokvennen, 2006. [Translation into Norwegian Bokmål of the Deathbed Edition (1881 edition plus annexes) of *Leaves of Grass*, with a foreword by Kurt Narvesen; this volume includes all poems through the "Sea-Drift" cluster.]

Whitman, Walt. *Gresstrå 2* [*Leaves of Grass*, vol. 2]. Translated by Kurt Narvesen. Oslo: Bokvennen, 2007. [Translation into Norwegian Bokmål of the Deathbed Edition (1881 edition plus annexes) of *Leaves of Grass*, with a foreword by Kurt Narvesen; this volume includes all poems from "By the Roadside" cluster through the annexes.]

Wiegand, David. "Of Whitman PBS Sings." *San Francisco Chronicle* (April 12, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Winter, Raymond, III. "Re-Mything Nature: Walt Whitman as an Ancestral Origin of Ecofeminist Literature." M.A. Thesis, California State University, Fresno. [Examines "the basic philosophical and stylistic tenets of mainstream ecofeminism" and proposes that "Whitman's poetry aligned with them"; *MAI* 46 (August 2008).]

Zwonitzer, Mark, director and writer. *Walt Whitman*. Boston: WGBH and Public Broadcasting System, 2008. [Two-hour film about Whitman's life and work, telecast on the PBS *American Experience* series, featuring scholars Edwin G. Burrows, Betsy Erkkila, Ed Folsom, Karen Karbiener, Kenneth Price, and David Reynolds; writers Billy Collins, Martín Espada, Allan Gurganus, and Yusef Komunyakaa; narrated by J. K. Simmons, with Chris Cooper as the voice of Walt Whitman; produced by Patrick Long and Jamila Wignot.]

Unsigned. Brief review of Walt Whitman, *Franklin Evans, or the Inebriate: A Tale of the Times*, ed. Christopher Castiglia and Glenn Hendler. *American Literature* 80 (March 2008), 191.

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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).