WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Barton, John Cyril. “The Anti-Gallows Movement in Antebellum America.” *Yearbook of Research in English and American Literature* 22 (2006), 145-178. [Examines the campaign to abolish capital punishment in the U.S. in the 1830s and 1840s, arguing that it “should be seen as an important part of the context that helped bring about the American Renaissance”; traces Whitman’s involvement in the debate.]


Butler, Robert Olen. *Intercourse: Stories*. San Francisco: Chronicle Books, 2008. [“Walt” (92) and “Oscar” (93) are imagined interior monologues of Whitman and Wilde having sex with each other.]

Carvalho, Edward. “A Branch on the Tree of Whitman: Martín Espada Talks about *Leaves of Grass*.” *Walt Whitman Quarterly Review* 26 (Summer 2008), 23-34. [Interview with poet Martín Espada about what drew
him to Whitman, how Whitman influenced him, and about the Whitman poetic tradition.]

Clancy, Jonathan. “Transcendentalism and the Crisis of Self in American Art and Culture, 1830-1930.” Ph.D. Dissertation, City University of New York, 2008. [Examines “the crisis of the self, the feeling that the once stable, integrated entity . . . was being pulled apart in the modern age” and the ways in which Whitman, Emerson, and Thoreau “managed this feeling of dislocation” and created texts that “influenced cultural productions” from Martin Johnson Heade’s salt marsh paintings, to Albert Pinkham Ryder’s “moonlit marine paintings,” to Elbert Hubbard’s Roycroft Community, to the “mass-produced housing of Sears, Roebuck and Company”; DAI-A 69 (October 2008)].

Claviez, Thomas. “‘Muted Fanfares’: The Topos of the Common Man in the Works of Walt Whitman, William Carlos Williams and James Agee.” In Thomas Claviez, Ulla Haselstein, and Sieglinde Lemke, eds., Aesthetic Transgressions: Modernity, Liberalism, and the Function of Literature (Heidelberg: Carl Winter, 2006), 289-313. [Examines the works of these three authors and others in probing the question of elitist versus vernacular simplicity in American poetic language; finds that “Whitman tries to solve the task to bridge the gap between the particular individual and the abstract entity called democracy in a quasi additive, metonymic manner,” presenting his protagonists in a cursory, “passing manner,” and, in Democratic Vistas, elevating “culture” to a “European concept” in which “the ‘common man’ is hardly qualified” to appear.]


Davis, Robert Leigh. “The Practice of the Everyday in the Literature of Nursing.” Journal of Medical Humanities 26 (April 2005), 7-21. [Examines nursing care as “re-enacting the commonplace . . . through daily, accumulating acts of care,” thus posing “a critique of medicine’s emphasis on the exceptional moment” by stressing “forms of physical tending that are quotidian rather than heroic”; develops this “notion of provisionality” by analyzing writings of various nurses, including Whitman and Louisa May Alcott.]

Dodson, Karen. “Two Unpublished Whitman Family Letters.” Walt Whitman Quarterly Review 26 (Summer 2008), 41-44. [Transcribes two previously unpublished Whitman-family letters, one by George Whitman to his sister Mary in 1862 recounting his battle experiences, and one by Jeff Whitman to his sister Hannah in 1864 about family matters.]


Faflik, David. “Boardinghouse Life, Boardinghouse Letters.” Studies in the Literary Imagination 40 (Spring 2007), 55-75. [Uses Whitman’s claims about the ubiquity of boardinghouses in New York to examine “the central place the boardinghouse held not just in New York but in nineteenth-century American life generally,” including the “uncommon bond between the literary life and the national pastime of boarding.”]

Farland, Maria. “Decomposing City: Walt Whitman’s New York and the Science of Life and Death.” ELH 74 (Winter 2007), 799-827. [Examines Leaves of Grass (especially “This Compost”) “in the context of New York’s environmental health crisis in the 1850s and 1860s,” arguing that Whitman expresses “profound discomfort with the City’s escalating waste, decay and decomposing matter, and their effects on environmental and individual health” and that he “fashioned complex poetic responses to these threats to bodily health,” seeking “to divest himself of human connections and even human form” as he imagines “the human body merging with the body of the earth”; looks at Whitman’s early journalistic writings endorsing “urban sanitary science” and his later poetry that views “nature as the ‘Best Physician,’” and offers some scientifically-based new readings of Whitman’s imagery of grass, including its “uttering tongues” as “the oral cavities of the earth’s vegetation” and “the great purifiers of the atmosphere.”]

Festa, Elizabeth A. “Precious Specimens: Public Museums, Popular Culture, and American Literary Modernism.” Ph.D. Dissertation, Vanderbilt University, 2007. [Examines “the evolution of literary modernism and its intersections with a public museum culture that blossomed in the United States between the Civil War and the 1920s,” analyzing works by Whitman, Henry James, and Willa Cather “that showcase the development of the museum” and that provide “a distinctive venue for exploring the relationship between museums and modern subjectivity”; DAI-A 69 (October 2008), 1363.]

Frank, Jason. “Aesthetic Democracy: Walt Whitman and the Poetry of the People.” Review of Politics 69 (June 2007), 402-430. [Argues for “Whitman's significance to contemporary democratic theory, neither as a theorist of moral or aesthetic individualism nor as a theorist of communitarian nationalism, but as a theorist of the democratic sublime,” who “emphasizes the affective and autopoetic dimensions of political life” by offering “a poetic depiction of the people as themselves a sublimely poetic, world-making power,” thus creating “the poetics of everyday citizenship.”]

Freedman, Geraldine. “Symphony Composers Embark on Voyage of Discovery.” Daily Gazette [Schenectady, NY] (September 25, 2008). [About the premiere of Portuguese composer Luis Tinoco’s “From the Depth of Distance,” a choral symphony based on Whitman’s “Passage to India” and Fernando Pessoa's “Ode maritima,” performed by the Albany Symphony Orchestra, conducted by David Alan Miller, with soprano Ana Quintas.]

Garreaud, Álvaro. “La brizna y el relámpago: ensayo sobre el universo poético americano. Patología y metamorfosis en Whitman y Neruda” [“The Grass Blade and the Lightning Flash: An Essay on the American Poetic Universe. Pathology and Metamorphosis in Whitman and Neruda”]. Letras de Deusto 36 (July -September 2006), 221-245. [Drawing on Wolfgang Iser's and Harold Bloom's work, argues that Whitman and Neruda, both “poets of excess,” are the two greatest American poets, whose writings exhibit a pathetic/pathologic nature that feeds their poetic originality, and who establish a dialectic between the internal and external, the hermetic and the open, as they create an imagery of ascent, suggestive of the birth of a new world; in Spanish.]

Gerhardt, Christine. “‘Syllabled to us for names’: Native American Echoes in Walt Whitman’s Green Poetics.” In Catrin Gersdorf and Sylvia Mayer, eds., Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism (Amsterdam: Rodopi, 2006), 209-228. [Explores “the relationship between Whitman’s shifting environmental perspectives and the elusive presence of Native Americans in Leaves of Grass” and argues that Whitman’s poetry about Native Americans paradoxically “strengthens the considerable green voice that runs through large parts of Leaves of Grass” while simultaneously foregrounding “the limited scope of his green rhetoric.”]

Gilmore, Michael T. “A Plot Against America: Free Speech and the American Renaissance.” Raritan 26 (Fall 2006), 90-113. [Discusses “Lincoln’s suspicions of a slave power conspiracy against civil liberties” and, by examining Senator Stephen A. Douglas's “extraordinary sedition law” (“proposing that his rivals be jailed for holding and voicing opinions contrary to his own”), demonstrates there was “in antebellum America . . . a widespread resolve to muzzle opposition to slavery by arresting the free flow of information”; demonstrates that American Renaissance writers were alarmed at this threat to free speech raised by the South; reads “Song of Myself” as “a rebuttal to the culture’s injunction to silence” and reads “The Eighteenth Presidency!” as an attack “against the reign of slaveholders and spineless Democrats” and as a prophecy of Lincoln as “the second advent of the Founding Fathers,”
even though after the Civil War, in his “Death of Abraham Lincoln,” Whitman would come to attack “the incendiarism of the abolitionists,” aligning himself with “the very formulation used by slavery apologists to justify their attacks on freedom of speech and of the press,” and would evoke a shocking “memory of a silent Lincoln” (“a kind of wordless apparition”), “emblematic of the postbellum erasure of the political efficacy of language.”


Gurganus, Allan. “Novelist Allan Gurganus Reflects on Portrait of Walt Whitman by Thomas Eakins.” *American Scholar* 77 (Spring 2008), 144. [Brief reflection on the circumstances of Eakins’s painting Whitman’s portrait in the poet’s Camden home in 1887.]


Klatt, L. S. “The Electric Whitman.” *Southern Review* 44 (Spring 2008), 321-331. [Examines Whitman’s conception of electricity, suggesting that “electrical imagery crackles and hums” throughout *Leaves of Grass*, inspired by Emerson’s exhortation in “The Poet” that the poet must be “the conductor of the whole river of electricity”; considers how “electrical language invigorate[s]” Whitman’s poetry and “why the telegraph holds special significance in *Leaves of Grass*”; then goes on to analyze how “the friction between the states electrifies Whitman’s verse—and the continent—in a way far different from the telegraph” as “the body politic absorbs the pulse and survives.”]


Moon, Michael. “Eddying.” *Massachusetts Review* 49 (Spring/Summer 2008), 26-40. [Revisits Bronson Alcott’s description of his 1856 visit to Whitman’s room, accompanied by Henry David Thoreau and Sarah Tynsdale, and seeks “to flesh out—so to speak—two physical presences in the story who almost always get omitted from retellings of it,” Tynsdale herself and especially Whitman’s “feebleminded’ youngest brother, Eddy”; goes on to suggest
that “the intense ‘pressure’ of Eddy Whitman’s disabled body and ‘feeble’ mind can be felt at many points in *Leaves of Grass* . . . through the poetry’s frequent engagements with the actions of ‘eddies’ and ‘eddying,’” revealing that Whitman loves and even erotically desires Eddy’s body and mind, having shared “physical intimacies of an indeterminable range” with him.

Morrissey, Joanne Stone. “A Convergence of Eagles: Flannery O’Connor and Walt Whitman.” Ph.D. Dissertation, Drew University, 2008. [Argues that “Flannery O’Connor’s works show the influence of Walt Whitman” and offers an intertextual analysis to demonstrate “that she, in fact, did rewrite some of his poetry and prose to accommodate her religious, literary, and moral convictions”; *DAI-A* 69 (September 2008).]


Roper, Robert. “Jesse Whitman, Seafarer.” *Walt Whitman Quarterly Review* 26 (Summer 2008), 35-41. [Fills in biographical background on Whitman’s older brother Jesse, with new information on the possible causes of his violent temper and with new evidence that Jesse was on the crew of two ships in 1839 and 1841.]

Roper, Robert. *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. New York: Walker & Company, 2008. [A biography of Whitman and his family, focusing on (but not limited to) the Civil War, with a detailed narrative of George Whitman’s military career.]

Skwara, Marta. “The Poet of the Great Reality: Czeslaw Milosz’s Readings of Walt Whitman.” *Walt Whitman Quarterly Review* 26 (Summer 2008), 1-22. [Traces the “three main phases of Milosz’s acquaintance with Whitman,” from Milosz’s initial reading of Whitman in Polish translations and “his recognition of the Polish fascination with Whitman,” through his reading of Whitman in the original English while in Berkeley in the 1960s and his translations of Whitman into Polish, through a final phase “pregnant with commentaries formulated in different essays,” culminating in his “final view of Whitman” as “the poet of the great reality.”]

Smith, Ernest. “‘Restless Explorations’: Whitman’s Spiritual Vision in *Leaves of Grass*.” *Papers on Language and Literature* 43 (Summer 2007), 227-263. [Argues that “the spiritual aspect of Whitman’s project is complex, and it changes over time” through the various editions of *Leaves of Grass*; suggests that the 1881 final arrangement of *Leaves* traces a movement “through poems supremely confident of immortality and a mystical oneness of humanity” to “poems where the spiritual core of the text seems more based in phenomenology” to “Civil War poems that recognize the ability of death’s sheer physical carnage to at least momentarily eclipse spiritual hope” to “the later meditative mode of poems such as those in the ‘Whispers of Heavenly Death’ cluster”; offers extended readings of Whitman’s spiritual vision in a number of poems, including “Crossing Brooklyn Ferry,” “The Sleepers,” “Song of Myself,” “Out of the Cradle Endlessly Rocking,” and “Chanting the Square Deific.”]

Snodgrass, W. D. “The Rhythm that Rocks Walt’s Cradle.” *Sewanee Review* 116 (Summer 2008), 398-410. [Analyzes Whitman’s discovery of “his own rhythmic theme-and-variations prosody” in “Out of the Cradle,” putting this discovery in the context of nineteenth-century English poets who “turned from the strict syllable count of classical prosody toward stress verse in which only accented syllables are counted,” allowing a “freedom to assert, then abandon, but then regain a basic motif . . . much like the mockingbird’s habit of asserting a basic call or melody that can then be extended, elaborated, or even interrupted by other musical (and nonmusical) sounds, only to return again and again to that initial theme.”]

Tessitore, John. “The ‘Sky-Blue’ Variety: William James, Walt Whitman, and the Limits of Healthy-Mindedness.” *Nineteenth-Century Literature* 62 (March 2008), 493-526. [Argues that William James “believed Whitman to be a far more problematic thinker than has been acknowledged” and claims that “the James-Whitman relationship . . . remains one of the great unexamined assumptions of American intellectual history”; proposes that Whitman was for James a “‘queer’ paragon of untrustworthy ‘healthymindedness,’” a “‘feminine’ and ‘unnatural’” figure who “in the war for the American soul—a war that James waged on the battlefields of metaphysics, religion, and gender identity as well as within his own person—the father of Pragmatism turned . . . into his chief foil and his main adversary”; examines how James took into consideration “the well-publicized homoeroticism of [Whitman’s] life and work” as he “traced Whitman’s influence—both im-
plicitly and explicitly—through the writings of the leading gay Whitmanites of his era, including the ‘mystics’ John Addington Symonds and Edward Carpenter,” making Whitman “the standard against which his own ‘manly’ beliefs and methodologies, particularly with respect to religious experience, were defined.”


Zubiaur, Ibon. “Walt Whitman: Gelesen nach Spinoza” [“Walt Whitman: Reading According to Spinoza”]. *Arcadia: Zeitschrift für Allgemeine und Vergleichende Literaturwissenschaft* 42, no. 2 (2007), 375-385. [Reads Whitman’s work according to Spinoza’s ideas of poetry as the “verbal register of an affective process” and finds in Whitman’s “openness to affections a condition of knowledge”; in German, translated from the Spanish original by Heidi König.]


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