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Walt Whitman: A Current Bibliography, Fall 2008

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Barillas, William. *The Midwestern Pastoral: Place and Landscape in the Literature of the American Heartland*. Athens: Ohio University Press, 2006. [Proposes that Whitman "responded in nationalistic as well as aesthetic terms to the American prairie" and, in separate chapters, briefly considers his (and other American Romantic writers') influence on "midwestern pastoral" writers Willa Cather, Aldo Leopold, Theodore Roethke, James Wright, and Jim Harrison.]

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.]

Berrey, Sara Elizabeth Clare. "Generations in Print: Revision in American Literature 1850-1900." Ph.D. Dissertation, University of Minnesota, 2008. [Chapter 1, "Three Hundred Extra Pages: Novelizing *Leaves of Grass*," traces Whitman's "forty years of work on six editions of *Leaves of Grass*"; *DAI*-A 69 (November 2008).]

Blevins, Steve. "I'm Dreaming of Walt Whitman." *Journal of General Internal Medicine* 23 (September 2008), 1536. [Poem: "I'm dreaming of Walt Whitman. May he ever rest / In peace at Camden. . . ."]

Bloom, Jeremy. *Leaves of Grass*. 2008. [An adaptation, by Jeremy Bloom, of *Leaves of Grass*, performed by a twenty-five member all-nude chorus, directed by Bloom and premiering at The Cell in New York City on September 18, 2008.]

Breitwieser, Mitchell R. *National Melancholy: Mourning and Opportunity in Classic American Literature*. Palo Alto, CA: Stanford University Press, 2007. [Examines various American writers' attempts to understand and reclaim mourning; Chapter 4, "Who Speaks (and Who Writes) in Walt Whitman's Poems?" (122-143), originally appeared in the *Bucknell Review* (1983).]

Bush, Jr., Harold K. Review of David Haven Blake, *Walt Whitman and the Culture of American Celebrity* and Andrew Lawson, *Walt Whitman and the Class Struggle*. *American Literature* 80 (September 2008), 613-615.

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.]

Cohen, Matt. Review of George Handley, *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott*. *Walt Whitman Quarterly Review* 26 (Summer 2008), 52-56.

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.]

Donoghue, Denis. *The American Classics: A Personal Essay*. New Haven: Yale University Press, 2005. [Chapter 5, "*Leaves of Grass*" (177-215), appeared earlier in *Sewanee Review* (Summer 2003) as "*Leaves of Grass* and American Culture."]

Egan, Sean. "Gardens and Grasses: The Question of Literature and Democracy for New York City's Public Intellectuals in the Era of Greeley and Whitman." Ph.D. Dissertation, City University of New York, 2008. [Examines a selection of work about democracy by literary critics in New York City newspapers from the "early decades of the nineteenth century," concluding with "Whitman's criticism as a journalist in the years before the first edition of *Leaves of Grass*" as he "attempts to resolve the problems faced by Jacksonians and the challenge of European ideas from romanticism"; *DAI*-A 69 (November 2008).]

Egeln, Harold. "Walt Whitman in Brooklyn: Focus on Poet's Years Here." *Brooklyn Daily Eagle* (August 27, 2008). [Summarizes the "Walt Whitman in Brooklyn" program held at the Clinton Hill Art Gallery, featuring Greg Trupiano, artistic director of The Walt Whitman Project, "a Brooklyn-based community arts organization."]

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.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 26 (Summer 2008), 57-64.

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 Luís Tinoco's "From the Depth of Distance," a choral symphony based on Whitman's "Passage to India" and Fernando Pessoa's "Ode marítima," 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."]

Green, John. *Paper Towns*. New York: Dutton, 2008. [Mystery novel in which a copy of *Leaves of Grass* holds key clues.]

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.]

Horsey, David. "The United States Themselves Are Essentially the Greatest Poem." *Seattle Post-Intelligencer* (July 3, 2008). [Political cartoon casting Whitman's words across an American flag.]

Hounion, Morris. Brief review of Michael Robertson, *Worshipping Walt*. *Library Journal* 133 (May 15, 2008), 101, 103.

Kirby, David K. *Ultra-Talk*. Athens: University of Georgia Press, 2007. ["Give Me Life Coarse and Rank" (55-73), tying Whitman to the "old, weird America," was published earlier in the *Virginia Quarterly Review* (Spring 2005).]

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."]

Lehman, David. "The Visionary Walt Whitman." *American Poetry Review* 37 (January/February 2008), 11-13. [Reprints Lehman's essay originally appearing in David Haven Blake and Michael Robertson, eds., *Walt Whitman, Where the Future Becomes Present* (2008).]

Miller, Cristanne. Review of David Haven Blake and Michael Robertson, eds., *Walt Whitman: Where the Future Becomes Present*. *Walt Whitman Quarterly Review* 26 (Summer 2008), 50-52.

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).]

Pannapacker, William, and Paul Crumbley. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship / An Annual 2006* (Durham: Duke University Press, 2008), 73-96. [Reviews and summarizes scholarship on Whitman (73-83) and Dickinson published in 2006.]

Plumly, Stanley. "Pastoral Matters." In David Baker and Ann Townsend, eds., *Radiant Lyre* (Saint Paul, MN: Graywolf Press, 2007), 148-154. [Reads Whitman's "This Compost" in the tradition of pastoral poetry.]

Plumly, Stanley. "Lyric Time." In David Baker and Ann Townsend, eds., *Radiant Lyre* (Saint Paul, MN: Graywolf Press, 2007), 264-268. [Reads Keats's odes next to Whitman's "meditations," especially "Crossing Brooklyn Ferry."]

Reddy, Srikanth Althuru. "Changing Subjects: Digressions in Twentieth-Century American Poetry." Ph.D. Dissertation, Harvard University, 2008. [Chapter 4 "treats digression as a strategy for fashioning the self (or 'person') in the poetry of Walt Whitman and Frank O'Hara"; *DAI*-A 69 (October 2008).]

Renfro, Yelizaveta P. Review of Ruth Bohan, *Looking into Walt Whitman*. *American Literary Realism* 41 (Fall 2008), 89-91.

Rogers, Michael. Brief review of Walt Whitman, *Franklin Evans*, ed., Christopher Castiglia and Glenn Hendler. *Library Journal* 132 (May 15, 2007), 132.

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.]

Schmidgall, Gary. Review of Michael Robertson, *Worshipping Walt: The Whitman Disciples*. *Walt Whitman Quarterly Review* 26 (Summer 2008), 45-49.

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 phenomenolgy" 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 'healthy-mindedness,'" 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."]

Traubel, Horace. "Walt Whitman on the Ideal America." *CUNY Matters* (Summer 2008), 9. [Abridged version of Traubel's "Walt Whitman's America," originally published in *The Conservator* (November, 1917); with an introductory note by Gary Schmidgall.]

Whitman, Walt. *Essential Walt Whitman*. New York: Caedmon, 2008. [Compact disc "audiobook," with excerpts from *Leaves of Grass* read by Ed Begley, Sr.]

Whitman, Walt. "Letters from the Battlefield to Louisa Whitman." *American Poetry Review* 37 (May/June 2008), 9-11. [Reprints eight 1864 Civil War letters from Whitman to his mother.]

Wilson, Frank. "A Clear-Eyed Look at Whitman's Prophets." *Philadelphia Inquirer* (July 6, 2008). [Review of Michael Robertson, *Worshipping Walt*.]

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.]

Unsigned. Brief review of Michael Robertson, *Worshipping Walt*. *New Yorker* 84 (May 19, 2008), 81.

Unsigned. Brief review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Publishers Weekly* (September 1, 2008).

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