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Walt Whitman: A Current Bibliography

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Baumel, Judith. "New, New York." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Poem about New York, where "light let / into underground cafes where Melville / and Whitman drank."]

Blake, Leo. "A New Discovery." *Conversations* (Spring/Summer 2008), 7. [Identifies the owner, Elizabeth C. Smithers, of a copy of *Camden's Compliment to Walt Whitman* owned by the Walt Whitman House, Camden.]

Boorse, Michael J., ed. *Conversations* (Spring/Summer 2008). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with news of association members and events; this issue contains one article and a note, each listed separately in this bibliography, and a brief notice by David Stedman about the progress on the visitor center to be built adjacent to Whitman's Mickle Street house.]

Bradford, Adam. "Thesis—At Home, After the Defense." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Poem; "A hundred years later and still you step / from the pages of your work, / stand silent in the night, sniff the air / for the scent of a lover."]

Collier, Gaydell. "In Love with Leaves of Grass." *Christian Science Monitor* (April 25, 2008). [Short essay on how the author became "a lover of grass" through her own fascination with leaves of grass, through her reading of Whitman's *Leaves of Grass*, and through her childhood visit to a prairie.]

Cox, Ted. "'American Experience' Confines Rather Than Frees Whitman." *Chicago Daily Herald* (April 11, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Deming, Richard. "Second Sight: Walt Whitman's Glasses." *Sienese Shredder* no. 2 (January 2008). [Discusses Whitman's reading glasses (made by Philadelphia opticians Cooke and Brothers) and considers why no portraits of the poet show him with his glasses on; suggests we might see the glasses "as an instrument of divination, a tool (or locus) summoning neither a muse or a spirit but the material reality of the poet who, like anyone else, struggled against the infirmities of age and the limitations of the body. . . . It is the very ordinariness of his glasses that make them important."]

Emmons, Jr., Robert A. "Walt Whitman in the Pulpy Flesh: The Poet as Illustrated in the Comics of Jeremy Eaton." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Analyzes cartoonist Jeremy Eaton's "three separate strips," all appearing in the early 1990s, that focus on Whitman and discusses how Eaton "uses irony to detail the passion, tenderness, and beauty that mark Whitman's life and work," while shaping "a narrative that comments on the historical constructedness of comic books," suggesting how "Whitman has much in common with the independent or underground comics creator"; concludes that Eaton's Whitman comic strips "are complex commentaries on American society and the role of art and the artist in it over two centuries."]

Folsom, Ed. "Three Unpublished Whitman Letters to Harry Stafford and a *Specimen Days* Fragment." *Walt Whitman Quarterly Review* 25 (Spring 2008), 197-200. [Transcribes three newly discovered Whitman letters to Harry Stafford in 1882, 1883, and 1884, along with a newly discovered prose fragment, "By the Pond," that appeared in a different form in *Specimen Days*.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 25 (Spring 2008), 205-213.

Fox, Eric. "Today's Song of Ourselves Might Pain Whitman." *Atlanta Journal-Constitution* (June 6, 2008). [Proposes that Whitman's "propositions" present us with "practical wisdom . . . particularly at a time when the world appears tottering toward madness, mayhem, and mob rule."]

Fuchs, Cynthia. "Expecting the Main Things from You." *PopMatters* (April 14, 2008), http://www.popmatters.com/pm/tv/reviews/57389/american-experience-walt-whitman/. [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Gailey, Amanda. "Walt Whitman and the King of Bohemia: The Poet in the *Saturday Press*." *Walt Whitman Quarterly Review* 25 (Spring 2008), 143-166. [Examines the "poems, parodies, homages, reviews, and essays concerning Whitman that were either first published or reprinted in the *Saturday Press*," totaling "no fewer than 46 items—excluding advertisements," and proposes that these pieces "serve as a record of how the reading public responded to Whitman's controversial poems as he transitioned visibly into the role of vocational poet" and reveal how Henry Clapp, the publisher of the *Press*, molded Whitman "into a factional poet of the North"; concludes by looking at the two Whitman items Clapp published in his second, postwar, run of the *Saturday Press*.]

Harcrow, Michael A. "Trios of Simon A. Sargon including Horn." D.M.A. Dissertation, University of North Texas, 2007. [Examines "the formal structures and tonal language" of American composer Simon A. Sargon's trios that include horn, including *A Clear Midnight: Six Songs Set to Poems of Walt Whitman for Baritone, Horn, and Piano* (1996); *DAI*-A 69 (August 2008).]

Harris, Roy. *Give Me the Splendid Silent Sun*. In *American Orchestral Song* (New Rochelle, NY: Bridge Records, 2008). [First recording of Harris's 1959 orchestral song, *Give Me the Splendid Silent Sun*, based on Whitman's text, performed by The Odense Symphony Orchestra, Paul Mann, conductor.]

Henkel, Scott. "Leaves of Grassroots Politics: Democracy, the Swarm, and the Literatures of the Americas." Ph.D. Dissertation, Michigan State University, 2007. [Uses *Democratic Vistas* to initiate an examination of the implications of democratizing "all public and private life," with a focus on Herbert Biberman's film *Salt of the Earth,* B. Traven's novels about the Mexican revolution, and "the literature of the contemporary Zapatista movement in Mexico"; *DAI*-A 69 (July 2008).]

Ifill, Matthew L. "The Muse Invited to Philadelphia: Walt Whitman and the Centennial Exposition." *Conversations* (Spring/Summer 2008), 1-7. [Describes the 1876 Centennial Exposition in Philadelphia and examines Whitman's love of such expositions, focusing on his visit to the Exposition in October 1876.]

Karbiener, Karen. "Intimations of Imitation: Wordsworth's Presence in Whitman's Early Writings." In Joel Pace and Matthew Scott, eds., *Wordsworth in American Literary Culture* (Basingstoke: Palgrave Macmillan, 2005), 144-159. [Suggests "new ways in which *Leaves of Grass* can be read as a response to (and rebellion against) Wordsworth's poetic legacy"; traces "Wordsworth's stateside popularity" during the years preceding the first edition of *Leaves*; discusses reasons why Whitman is silent about Wordsworth in his published work; and examines Whitman's 1846 *Brooklyn Daily Eagle* story, "The Child at the Tomb" as "obviously derived" from Wordsworth's "We Are Seven."]

Knapp, Ronald. *Of Life Immense: The Prophetic Vision of Walt Whitman*. Denver, CO: Outskirts Press, 2008. [Proposes that Whitman "may well be the most deeply religious person in the history of American literature" and views him as "a poet/prophet," attempting "to describe, in systematic form, some of the major themes of the prophetic vision of Walt Whitman . . . from a religious perspective."]

Lorang, Elizabeth. "Editing Whitman's Poetry in Periodicals." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Describes the process of creating for the *Walt Whitman Archive* (www.whitmanarchive.org) "a digital documentary edition of Whitman's poems that appeared for the first time in newspapers, magazines, and journals," and discusses the significance of making Whitman's "approximately 160 poems in nearly 50 different publications" available for the first time in encoded transcriptions and digital facsimiles.]

Lorang, Elizabeth. "'Two More Throws against Oblivion': Walt Whitman and the *New York Herald* in 1888." *Walt Whitman Quarterly Review* 25 (Spring 2008), 167-191. [Examines Whitman's complex publishing relationship with the *New York Herald* from December 1887 through August 1888, when the poet published "a total of thirty-six pieces" there, more than he published in any other periodical, and proposes that this relationship reveals Whitman's understanding of "certain formal qualities" expected of newspaper poetry as he "worked within this poetic tradition, crafting short poems that could be understood by a mass readership and that participated in the public discourse of the community in which they were published."]

Meehan, Sean. *Mediating American Autobiography: Photography in Emerson, Thoreau, Douglass, and Whitman*. Columbia: University of Missouri Press, 2008. [Chapter 5, "Specimen Daze: Whitman's Photobiography" (181-216), appeared in an earlier version in *Biography* (Fall 1999); Whitman's "use of the photographic process in his invocation of autobiographical memory" is also the subject of the prologue ("The Reproduction of the Author," 1-22), while the epilogue ("Future Readers," 217-225) examines the *Walt Whit-*

man Archive (www.whitmanarchive.org) as the "perfect medium . . . for *not* clarifying the clutter of Whitman's life in words."]

Merandy, Jesse. "'Crossing Brooklyn Ferry': An Online Critical Edition." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Offers an online critical edition of "Crossing Brooklyn Ferry," allowing the reader to "track the changes Whitman made to 'Crossing Brooklyn Ferry' over his lifetime" and to "view versions of 'Crossing Brooklyn Ferry' side-by-side," with "links to criticism, commentary, and multimedia sources."]

Miller, Jon. Review of Walt Whitman, *Franklin Evans*, ed. Christopher Castiglia and Glenn Hendler. *Walt Whitman Quarterly Review* 25 (Spring 2008), 202-204.

Murray, Martin. "Responding Kisses: New Evidence about the Origins of 'Vigil Strange I Kept on the Field One Night.'" *Walt Whitman Quarterly Review* 25 (Spring 2008), 192-197. [Uses the recently discovered "military service records" of Bill and Arthur Giggie, including Arthur's letter to Bill's mother, Elizabeth Giggie, describing Bill's death, to "shed some additional light" on the Civil War episode that stands behind Whitman's poem "Vigil Strange I Kept on the Field One Night"; suggests that the evidence indicates that Bill and Arthur Giggie may have been a homosexual couple serving together in the Union army, and that Whitman's poem may in fact record the end of this "love story."]

Pannapacker, William. Review of Kenneth M. Price, *To Walt Whitman, America*. *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu.

Pearson, Mike. "Sample Walt Whitman." *Rocky Mountain News* (May 25, 2008). [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Roberts, Kim. "American Herring Gull." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Poem, based on lines from "Out of the Cradle Endlessly Rocking."]

Roberts, Kim. "Walt Whitman's Brain." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Poem.]

Robertson, Michael, and David Haven Blake. "'O the Orator's Joys!': Staging a Reading of 'Song of Myself.'" *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Discusses Whitman and oral performance, and describes the organization of "annual readings of 'Song of Myself' at The College of New Jersey," offering advice on how to most effectively stage such a reading.]

Robertson, Michael. *Walt Whitman's Spiritual Epic*. Wallingford, PA: Pendle Hill, 2008. Pendle Hill Pamphlet 395. [Offers a reading of "Song of Myself" as "a great spiritual epic, a religious classic that transcends sectarian creeds and offers a democratic, inclusive spirituality."]

Roush, Matt. "Roush Review." *TV Guide* (April 14, 2008), 23. [Review of Mark Zwonitzer's PBS *American Experience* film, *Walt Whitman*.]

Salveson, Paul. *With Walt Whitman in Bolton: Spirituality, Sex and Socialism in a Northern Mill Town*. Huddersfield, England: Little Northern Books, 2008. [A revision and expansion of Salveson's *Loving Comrades: Lancashire's Links to Walt Whitman* (1984), exploring the Bolton, England, Eagle Street College, the group of clerks, clergymen, and workers in that English town who read, discussed, and were inspired by Whitman in the late-nineteenth and early-twentieth centuries; Salveson carries the story of Bolton's Whitman connections up to the present day.]

Sill, Geoffrey. "A New Photographic Image of Walt Whitman." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Discusses a newly restored image of Whitman apparently related to the photographs of the poet taken by Frederick Gutekunst of Philadelphia in 1889; reprints the image in its original damaged condition, in a partially restored version, and in a fully restored version.]

Sill, Geoffrey. "A Newly Discovered Image of Walt Whitman Restored by the Walt Whitman Association and the *Mickle Street Review*." *Walt Whitman Quarterly Review* 25 (Spring 2008), 201. [Reprints a newly restored image of Whitman apparently related to the series of photographs taken of the poet by Frederick Gutekunst of Philadelphia in 1889.]

Stacy, Jason. "Showing Their Condition: Walt Whitman and Ethical Aesthetics in 'The Sun Down Papers.'" *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Examines how a "young Walt Whitman, an unemployed journeyman printer in the rural Long Island countryside, turned to print as a way to . . . seek a portable identity that would maintain its integrity in the midst of the new consumer economy," and proposes that he did so by constructing his first "literary persona"—a schoolteacher; argues that Whitman "utilized the role of schoolteacher in his writing as a means to legitimize his attitude toward the citizens of rural Long Island" since "a schoolteacher's outsider/insider status made him a useful observer of the people's habits and shortcomings"; goes on to offer a close analysis of the "Sun-Down Papers—From the Desk of a Schoolmaster" (1840-1841) as "Whitman's conscious construction of the Schoolmaster persona" and as his first attempt to articulate a didactic "reform theory" that included "an extended exhortation against affectation and consumerism."]

Stacy, Jason. *Walt Whitman's Multitudes: Labor Reform and Persona in Whitman's Journalism and the First Leaves of Grass, 1840-1855*. New York: Peter Lang, 2008. [Examines Whitman's three earliest personae—Schoolmaster, Editor, and Bard—as guides to his evolving struggle to define labor, aesthetics, and social hierarchy in a democratic society, a struggle in which he was always seeking to reaffirm "his central thesis"—that "America was perfect; one needed only recognize its perfection," at which point "confusion (fashion, sectarianism, or slavery) fell away"—and thus to "educate the Republic as to its own true nature."]

Tarbell, Roberta K. Review of Ruth L. Bohan, *Looking into Walt Whitman*. *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu.

Tessitore, John. "'Plainness is Purity': *Leaves of Grass*, Free Religion, and Boston's Morals Campaign." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Examines "role of Free Religion, as opposed to Free Love, played in the events that followed the banning of *Leaves of Grass* in 1882," analyzing the ways that free religionists like Thomas Wentworth Higginson, O. B. Frothingham, Sidney Morse, and Cyrus A. Bartol influenced the controversy over whether or not Whitman's work was indecent, as they worked to "incorporate *Leaves of Grass* into a preexisting moral discourse."]

Trodd, Zoe. "Poets To Come: Walt Whitman in the American Protest Literature Tradition." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Suggests that Whitman is important to American "protest writers and artists" and looks at how Allen Ginsberg, Langston Hughes, Dave Rich, and others responded to Whitman.]

Vasseur, Álvaro Armando. "Preface to the Sixth Edition of *Walt Whitman: Poemas*." Introduction and translation by Matt Cohen and Rachel Price. *PMLA* 123 (March 2008), 438-451. [English translation of Vasseur's preface to the sixth edition of his 1912 Spanish translation of Whitman's poetry, the first Spanish translation of a substantial body of Whitman's work; in the introduction, Cohen and Price indicate that "Vasseur situates Whitman and his translation in the history of American cosmopolitan literary channels" and offers "a detailed account of both the context for his translation and the methods he used to compose it," while resisting "George Santayana's account of Whitman's poetry" and struggling "with the influence of Darwinism and Freudianism as new intellectual frameworks for understanding Whitman's complex blend of spirituality and materialism."]

Weinstein, Josh Aaron. "Humility and the Face of Nature: Towards an Ecological Ethics of Humility in the Works of Henry Thoreau, Susan Cooper, Walt Whitman, and Marianne Moore." Ph.D. Dissertation, State University of New York at Buffalo, 2007. [Studies the development of "an ecological ethics" in four writers; the fourth chapter, "Whitman, the Ecosexual and Ecological Humility," argues that "Whitman's understanding of sexuality and sexual desire [involves] the same ideas of complex interrelation and harmonic organization as that which is entailed in the ecological," and proposes that Whitman "at times literalizes metaphor to bind his poems yet closer to the rhythms and cycles of the earth," resulting in his poetry's "manifestation of ecological humility . . . whereby human beings are interlinked with a greater sense of nature through our sexuality and our participation in cyclic flows of energies and materials"; *DAI*-A 59 (August 2008).]

Whitley, Edward. "Elizabeth Porter Gould, Author of *Leaves of Grass*: Gender, Editing, and the Nineteenth-Century Literary Marketplace." *ELH* 75 (Summer 2008), 471-496. [Examines Elizabeth Porter Gould's *Gems from Walt Whitman* (1889) and argues that the book is not an expurgated version of Whitman's work but a creative response to it, growing out of Gould's involvement in "a book-club and parlor-study culture that allowed women to think of themselves as authors of other people's texts": "Gould's

decision to edit [Whitman's] poetry according to personal taste became a realization of his hope that readers of *Leaves of Grass* would be so flush with feelings of individual empowerment that they would assume the authority of poets."]

Whitley, Edward. "walt_whitman@pfaffs.bar: Bohemia on the World Wide Web." *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Describes "*The Vault at Pfaff's*, an Internet-based digital archive about the New York City bohemians that Walt Whitman fraternized with at Charles Pfaff's beer cellar during the late 1850s and early 1860s"; indicates that the site offers a complete run of Henry Clapp's *Saturday Press*, many of the works by Pfaffian authors, and profiles of "approximately 150 people who were connected in some way or other to Pfaff's"; examines how *The Vault* "is poised to provide insight about a period of Whitman's life that still, even after years of dedicated scholarship, is largely shrouded in mystery."]

Whitman, Walt. *Folhas de Relva*. Translated with an introduction by Luciano Alves Meira. São Paulo, Brasil: Martin Claret, 2006. [Portuguese translation of the "Deathbed Edition" (1892) of *Leaves of Grass*, complete with annexes and Whitman's "A Backward Glance O'er Travel'd Roads" ("Um olhar retrospectivo sobre as estradas viajadas"); with an introduction (11-22) by Luciano Alves Meira, and an unsigned biographical esssay ("Walt Whitman [1819-1892]," 547-559) and chronology (560-562); in Portuguese.]

Whitman, Walt. *Folhas de Relva: A Primeira Edição (1855)* [*Leaves of Grass: The First Edition (1855)*]. Translated with an afterword by Rodrigo Garcia Lopes. São Paulo, Brasil: Illuminuras, 2005. [Portuguese translation of the complete 1855 edition of *Leaves of Grass*, presented in a bilingual format; with notes on the poems (210-211); a substantial afterword, "'Uma experiência de linguagem': Whitman e a primeira edição de *Folhas de Relva* (1855)" (213-313), covering Whitman's biography, the cultural contexts of the first edition of *Leaves*, the notebook gestation of the book, and its publication and reception histories; and a bibliography (316-318), all by Rodrigo Garcia Lopes; in Portuguese.]

Whitman, Walt. *Song of Myself / Canção de Mim Mesmo*. Translated by André Cardoso. Rio de Janeiro, Brasil: Imago/Alumni, 2000. [Portuguese translation of "Song of Myself," presented in a bilingual format.]

Yevich, Yelena. "Uolt Uitmen v russkikh perevodakh: Uitmenovskii 'sled' v russkoi poezii" ["Walt Whitman in Russian Translations: Whitman's 'Footprint' in Russian Poetry"]. *Kulturnaya Revolutsiya* [*Cultural Revolution*] (August 2007), http://yarcenter.ru/content/view/5869/163/. [Examines Russian Whitman translations and considers how these translations contributed to the genesis of free verse in Russian poetry; in Russian.]

Unsigned. "121-Year Link between Bolton and Literature Celebrated." *Bolton News* (May 15, 2008). [About the annual celebration of Bolton's link to Whitman, commemorated with talks and an exhibition at the Bolton Art Gallery; reviews the history of the Bolton (England) Whitman Group.]

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