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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Beyer, Gregory. "Walt Whitman II." *New York Times* (November 21, 2008). [About Whitman impersonator Darrel Blaine Ford, who performs as "a stand-in for the poet" at various venues in and around New York City, most recently in Brooklyn's Fort Greene Park, for the centennial of the Prison Ship Martyrs Monument.]

Bonafield, Michael J. "Wounded: A Look at the Civil War and Walt Whitman." *Star Tribune* [Minneapolis-St. Paul] (November 28, 2008). [Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]

Buinicki, Martin T. "'Average-Representing Grant': Whitman's General." *Walt Whitman Quarterly Review* 26 (Fall 2008), 69-91. [Examines Whitman's changing attitudes toward Ulysses S. Grant from the Civil War through the poet's late conversations with Horace Traubel, analyzes Whitman's poetry and prose about Grant, and shows how Whitman eventually "saw in the general and his critics a symbol of his own poetic battles against the canons of tradition."]

Champagne, John. "Walt Whitman, Our Great Gay Poet?" *Journal of Homosexuality* 55 (2008), 648-664. [Offers a detailed overview of the critical debates surrounding the "Calamus" poems and argues that "the attempt to reclaim Whitman as gay might sometimes serve very 'unqueer' ends," thus "limit[ing] rather than enhanc[ing] our understanding" of Whitman, so that "a reading of Whitman as homosexual threatens to simplify our understanding of the history of homosexuality and to blunt the power of Whitman's poetry to continue to 'queer' normative understandings of sex and gender identity categories and their relationship to politics"; concludes that "Whitman's startlingly erotic poems keep alive a model of democratic friendship that seeks to bind people of a variety of 'perverse' sexualities together in arrangements that exceed the state's abilities to comprehend, regulate, and sanctify."]

Delbanco, Nicholas. "America's Poet as Brother." *Washington Post* (December 7, 2008), BW4. [Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]

DeSpain, Jessica Rae. "Steaming across the Pond: Travel, Transatlantic Literary Culture, and the Nineteenth-Century Book." Ph.D. Dissertation, University of Iowa, 2008. [Argues that "authors and publishers capitalized upon the format of the book to stake claims about British/American relations" by reprinting books originally published in one country in a different form in the other country, making "the nineteenth-century reprint . . . a site of competing controls where authors, bookworkers, and readers struggled to contribute their own interpretations to texts"; one chapter focuses on Whitman's *Democratic Vistas* as reprinted in Great Britain; *DAI*-A 69 (January 2009).]

Doty, Mark. *Fire to Fire: New and Selected Poems*. New York: HarperCollins, 2008. ["Apparition" (21) is about an encounter with "the Walt Whitman who has come to look at me, / curiously, on a mild November afternoon on the west side of Midtown."]

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 the literary criticism of William Leggett, Horace Greeley, Margaret Fuller, and Whitman in antebellum New York City daily newspapers and analyzes Whitman's "attempts to resolve the problems faced by Jacksonians and the challenge of European ideas from romanticism"; *DAI*-A 69 (November 2008).]

Eiselein, Gregory. Review of Susan Belasco, Ed Folsom, and Kenneth M. Price, eds., *Leaves of Grass: The Sesquicentennial Essays*. *Walt Whitman Quarterly Review* 26 (Fall 2008), 110-113.

Epstein, Daniel Mark. "A Bard's Band of Brothers." *Wall Street Journal* (November 13, 2008). [Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War.*]

Folsom, Ed. "Walt Whitman and the Civil War: Making Poetry Out of Pain, Grief, and Mass Death." *Abaton* no. 2 (Fall 2008), 12-26. [Examines Whitman's attitudes toward medicine in the nineteenth century in the context of his experiences in Civil War hospitals, part of "America's first confrontation with mass death, death and injury on a scale previously unimaginable," and goes on to ask "what art grows out of an encounter with mass death and unspeakable injury"; examines the art that Whitman, Emily Dickinson, and Civil War photographers created out of mass death.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 26 (Fall 2008), 114-121.

Gant, Michael S. Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Metro Silicon Valley* [California] (January 7-13, 2009), 45.

Grünzweig, Walter. "'The Other White Father': June Jordan, the 'People's Poets,' and Walt Whitman." In Kornelia Freitag and Katharina Vester, eds., *Another Language: Poetic Experiments in Britain and North America* (Münster: Lit, 2008), 203-209. [Examines how June Jordan was influenced and inspired by Whitman, as she discovered "a universal voice which proceeds from Whitman's globalized vision but transcends it" in order to write a "transnational poetry" that has its own "program of unconventionality" that belies Jordan's own definition of an accessible "people's poetry" founded by Whitman.]

Harrison, Les. *The Temple and the Forum: The American Museum and Cultural Authority in Hawthorne, Melville, Stowe, and Whitman*. Tuscaloosa: University of Alabama Press, 2007. [Chapter 5, "Walt Whitman's Specimens of Democracy" (167-214), notes a "cultural affinity based on a shared concern for open, inclusive cultural forms on the part of both Whitman's *Leaves* and Barnum's museum"; deals with Whitman's "journalistic depictions of the

Capitol during the war," revealing "a Whitman who was attracted to these new structures of cultural authority as a means of addressing the disruptive energies unleashed by the national conflict"; and proposes that *Specimen Days* is the work that allows us to see "the poet's engagement with the newly available cultural forms of the modern, institutional museum."]

Hunnicutt, Benjamin Kline. "Walt Whitman's 'Higher Progress' and Shorter Work Hours." *Walt Whitman Quarterly Review* 26 (Fall 2008), 92-109. [Analyzes *Democratic Vistas* and other writings to demonstrate that part of Whitman's conception of "higher progress" involved the attainment of freedom beyond basic necessities in order to gain "liberty's ultimate challenge"—for "citizens to fill the purest of freedoms with activities that were complete in themselves"; goes on to track Whitman's involvement in the movement to reduce working hours, increase leisure, and develop "labor-saving machines," all of which formed "the obvious practical link between increasing material wealth and 'higher progress'"; concludes by considering the influence of Whitman's "higher progress" on John Maynard Keynes and on economists and historians of labor over the past fifty years.]

Jacobson, Jean Alice. "How Should Poetry Look? The Printer's Measure and the Poet's Line." Ph.D. Dissertation, University of Minnesota, 2008. [Inventories "printers' rules of thumb" and applies them "to the first page of four iconic publications in English," including Whitman's *Leaves of Grass*, establishing the "history of the layout and page design for English and American poetry from the Early Modern period to the Modern period"; *DAI*-A 69 (March 2009).]

Karbiener, Karen. Review of Joann P. Krieg, *Whitman and the Irish*. *Irish Studies Review* (August 2002), 346-349.

Loots, Christopher. "Implications: Strange Attraction and Phantom Action between Literary Folds." Ph.D. Dissertation, City University of New York, 2008. [Attempts to "read across the sciences and humanities" by using quantum physics and chaos theory ("phantom action" and "strange attraction") combined with "Deleuze's notion of *the fold*" to create a "weave-work of cross-disciplinary ideas" evoking "new spacetime structures"; goes on to read Emerson, Whitman, and Melville "in light of these new cross-disciplinary models"; *DAI*-A 69 (November 2008).]

Macauley, Alastair. "Whitman at Work in an Elegy Set to Choral Music." *New York Times* (November 23, 2008). [Reviews choreographer Paul Taylor's new dance, "Beloved Renegade," whose "poet-protagonist is a version of Walt Whitman"; seven quotations from Whitman's poetry organize the sections of the dance.]

Mackay, Daniel. "Advertising the Soul: Walt Whitman's Luciferic Voice in Twentieth-Century American Poetry." Ph.D. Dissertation, University of Oregon, 2008. [Examines Whitman's "pitchman persona," out to "sell *Leaves of Grass* by selling himself," pitching his "ad in the nineteenth-century literary marketplace," and goes on to analyze "the dominant *Leaves* persona," finding "Whitman writing his own version of Milton's Satan," an "antihero" found

"everywhere within British Romanticism," and arguing that "Whitman's advertisement for his soul parallels Satan's seduction of Eve in the Garden"; traces the influence of "Whitman's Luciferic voice" and his "penchant for self-promotion" in Wallace Stevens, Gertrude Stein, Ezra Pound, Langston Hughes, and Allen Ginsberg; *DAI*-A 69 (February 2009).]

Markgren, Susanne. Review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*. *Library Journal* 133 (October 1, 2008), 84.

Martinho, Fernando J.B. "Eugénio de Andrade y las letras norteamericanas: de Whitman y Melville a Williams y Stevens" ["Eugenio de Andrade and North American Letters: From Whitman and Melville to Williams and Stevens"]. *Cuadernos Hispanoamericanos* no. 684 (June 2007), 71-79. [Examines how Portuguese poet Eugénio de Andrade's (1923-2005) literary influence extends beyond "a Mediterranean vision" and incorporates intertextual references to North American poets like Whitman, Melville, Williams, and Stevens; explicates Andrade's late prose poems in *Memoria Doutro Rio* (dedicated to Whitman and containing a reference to Peter Doyle) and his even later collection, *Escrita da Terra*, where Andrade uses the child's question in "Song of Myself"as he gazes back on his own personal and geographical origins. In Spanish.]

McVee, Mary B., Nancy M. Bailey, Lynn E. Shanahan. "Using Digital Media to Interpret Poetry: Spiderman Meets Walt Whitman." *Research in the Teaching of English* 43 (November 2008), 112-143. [Discusses ways that "new and mulitmodal technologies" can enhance the teaching of poetry and presents an analysis of one student's interpretation of "A Noiseless Patient Spider" as a case study of "what happened when digital tools were used to create, express, represent, and interpret poetry."]

Norton, Sydney. "Paul Taylor Brings World Premiere to St. Louis." *St. Louis Beacon* (November 18, 2008). [Discusses the world premiere of choreographer Paul Taylor's new dance, "Beloved Renegade," "a choreographic homage to Whitman's verse."]

Pinsky, Robert. "A Poem for Election Day." *Boston Globe* (November 4, 2008). [Analyzes Whitman's "Election Day, November, 1884," a "poem celebrating Election Day," and reprints the poem.]

Rosen, Jonathan. *The Life of the Skies: Birding at the End of Nature*. New York: Picador, 2008. [Chapter 4, "Whitman's Mockingbird" (58-70), discusses Whitman's "Out of the Cradle Endlessly Rocking" in the context of birdwatching ("The child in the poem is a good observer of birds, almost modern in his birdwatching impulse") and as "a kind of poetic extension of Audubon's paintings"; considers John Burroughs's analysis of the poem, and suggests the poem's relationship to Charles Darwin's theory of evolution.]

Schmidt, Michael. "Worshipping Walt." *Financial Times* (May 10, 2008). [Review of Michael Robertson, *Worshipping Walt: The Whitman Disciples*.]

Scofield, Jim. "The Poet of American Democracy." *Tribune-Democrat* [Johnstown, PA] (December 12, 2008). [Brief celebration of Whitman as "the poet

of the new American democracy" who "perceived the essence of democracy as empathy."]

Sussman, Mick. "Nonfiction Chronicle." *New York Times Book Review* (December 28, 2008), 17. [Includes a brief review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]

Van Horn, Bill. *O Captain, My Captain: Whitman's Lincoln*. Philadelphia, PA, Walnut Street Theatre, 2009. [Play that tells the story of Lincoln through Whitman's words, as Whitman in Camden, New Jersey, prepares for his performance of his Lincoln lecture; directed by Bruce Lumpkin, with Bill Van Horn as Whitman; world premiere at Philadelphia's Walnut Street Theatre in January 2009.]

Wilson, Calvin. "Paul Taylor Dance Company World Premiere at UMSL." *St. Louis Post-Dispatch* (November 21, 2008). [Announces the world premiere of American choreographer Paul Taylor's new dance, "Beloved Renegade," a six-part piece based on Whitman's work and set to Francis Poulenc's "Gloria."]

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