



Walt Whitman: A Current Bibliography, Spring 2010

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Abel, Allen. "Whitman's Secret Is Out." *Winnipeg Free Press* (April 10, 2010). [Review of George Fetherling, *Walt Whitman's Secret*.]
- Austin, Kelly. "Foreign Debt and Literary Credit: Pablo Neruda and Walt Whitman." *Bulletin of Latin American Research* 29 (January 2010), 1-17. [Examines the *New York Times's* translation of Neruda's 1972 address to the PEN club and Neruda's 1955 translation of "Salut au Monde!," arguing that in both cases the translations significantly alter the original texts, misrepresenting political and artistic concerns; in the case of the speech, the *Times* translation and omissions "parallel the conservative editorial position of the paper on Chile's nationalisation of private industry and the renegotiation of its foreign debt," and in the case of "Salut," Neruda's translation "refashions and relocates Whitman's work, imbuing it with a communist ethos consistent with Neruda's own."]
- Blake, David Haven. "Checking in with Walt Whitman." *Philadelphia Inquirer* (April 25, 2010). [Review of C. K. Williams, *On Whitman*.]
- Blake, Leo D. "Whitman's Millet." *Conversations* (Fall/Winter 2009-2010), 1-2. [Discusses Whitman's admiration for French realist painter Jean-François Millet (1814-1875) and reprints the photogravure of Millet's "The End of the Day," given to Whitman by the founder of the Society for Ethical Culture, Felix Adler, in 1888.]
- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2009-2010). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of Association events, and with two articles, listed separately in this bibliography; this issue also contains the winning entries in the Association's high school poetry contest and an announcement that the groundbreaking for the new Walt Whitman House Visitor Center will take place in December 2010.]
- Bradford, Adam. "Re-Collecting Soldiers: Walt Whitman and the Appreciation of Human Value." *Walt Whitman Quarterly Review* 27 (Winter 2010), 127-152. [Argues that, "drawing on his notebooks, Whitman went to work to generate a poetic project, *Drum-Taps*, which would not merely represent the war while arguing his broader social and political ideologies, but would create a textual means of reaching the dead—imaginatively recovering them and acknowledging their innate human value in contradistinction to the destructive processes of war"; examines the significance of Whitman's decision to record individual and specific soldiers in his Civil War prose but to offer "anonymous representations of actual Civil War soldiers" in his poetry, allowing "virtually any reader—Northerner or Southerner—[to] impress the text with his or her own soldier image in need of 'appreciation,'" and

- allowing Whitman “to democratize and universalize access to the lost Civil War soldiers while engendering a shared appreciation of human value.”]
- Cheezem, David. “Lose Walt Whitman and You Lose America.” *Alaska Dispatch* (April 6, 2010). [Argues that *Leaves of Grass* is just as crucial a “statement of American meaning as the Constitution” and that “the soul of America is in its poetry.”]
- Conrad, Eric. “Am I Not a Man and a Poet?: A Recently Recovered Whitman Caricature.” *Walt Whitman Quarterly Review* 27 (Winter 2010), 159-164. [Reprints and analyzes “a previously undocumented article on Walt Whitman entitled ‘He is a Man,’” appearing in an 1869 issue of *Punch*, with an accompanying illustration (by Lindley Sambourne) of what is perhaps a “black Whitman” having his forehead “shined and/or blackened while reclining on a sidewalk.”]
- Coonrod, Karin. *More or Less I Am*. 2010. [Musical and theatrical performance piece of “Song of Myself” presented by Compagnia de’ Colombari at various venues in and around New York City in May 2010, with music by the string ensemble Brooklyn Rider.]
- Dixler, Elsa. “Paperback Row.” *New York Times* (November 29, 2009). [Includes a brief review of Robert Roper, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]
- Fetherling, George. *Walt Whitman’s Secret*. Toronto: Random House of Canada, 2010. [Novel about Whitman divulging his secret (a political one, not a sexual one) on his deathbed to Horace Traubel, who goes on to benefit greatly from the confidence.]
- Fetherling, George. “Whitmania, Canadian-style.” *Globe and Mail* [Toronto] (April 20, 2010). [Examines how, in the decades following Whitman’s death, “perhaps nowhere were the so-called Whitmaniacs more fervent than in Canada,” and discusses Canadian disciples Richard Maurice Bucke, Hector Charlesworth, Edmund E. Sheppard, Henry Saunders, and Emily Carr.]
- Fitzgerald, John Francisco. “What this we bring your America: The Co-Construction of an Electronic Picturebook by Special Educators and Their Students According to the Principles of Universal Design for Learning.” Ed.D. Dissertation, University of Pennsylvania, 2009. [Examines a “Universal Design for Learning” project in which a group of educators “serving students with diverse mild through severe special needs” designed “an electronic picture book based on a passage from Whitman’s *Leaves of Grass*” and “co-constructed the electronic picture book with students” to create “challenging opportunities for these students so as to demonstrate the competencies their disabilities so often obscure”; *DAI-A* 71 (August 2010).]
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 27 (Winter 2010), 171-183.
- Fox, Curtis, producer. *Walt Whitman: Song of Myself*. New York: WNYC, 2005. [Radio program about Whitman, with readings of his poetry by Paul

- Giamatti, Bill T. Jones, Jonathan Meyers, and others; excerpts from musical settings of Whitman's works by John Adams, Benjamin Britten, and others; and discussions with composer John Adams, novelist Michael Cunningham, poet Martín Espada, choreographer Bill T. Jones, scholar Karen Karbiener, and writer Phillip Lopate.]
- Gessell, Paul. "From Ne-er-do-well to Icon: Fetherling Novel 'Reveals' Walt Whitman." *Ottawa Citizen* (April 18, 2010). [Review of George Fetherling, *Walt Whitman's Secret*.]
- Giles, Todd. "Whitman's 'Out from Behind This Mask.'" *Explicator* 68 (January-March 2010), 23-25. [Offers a reading of "Out from Behind This Mask," viewing it as a "mini-drama: act one, the removal of the mask; act two, the exposure of the face behind the mask; act three, the peeling away of the image behind the mask to reveal the poet's universal nature."]
- Golding, Alan. Review of George B. Handley, *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott*. *American Literature* 82 (March 2010), 220-222.
- Helm, Richard. "What Whitman Couldn't Say." *Edmonton Journal* (April 9, 2010). [Review of George Fetherling, *Walt Whitman's Secret*.]
- Henkel, Scott. "Leaves of Grassroots Politics: Whitman, Carlyle, and the Imagination of *Democratic Vistas*." *Walt Whitman Quarterly Review* 27 (Winter 2010), 101-126. [Argues that "the dynamics of the debate between Carlyle and Whitman can be instructive for those of us who believe that the intersection of literary study and the study of political movements is vital to a thriving democratic culture," because "our contemporary debates about democratization continue to revolve around the problems of authority and autonomy, as they did for Carlyle and Whitman"; goes on to suggest that *Democratic Vistas* contains "the seeds of a political project that I will call grassroots politics: Whitman's proposal for the democratization of 'all public and private life'"; sets out to "explicate the debate between Carlyle and Whitman to a greater degree than has yet been attempted in the scholarship, and to refocus this debate in a way that . . . will be a valuable contribution to grassroots political movements" by using Whitman's text "to formulate the questions that might help us to imagine new democratic vistas."]
- Herrero Brasas, Juan A. *Walt Whitman's Mystical Ethics of Comradeship: Homosexuality and the Marginality of Friendship at the Crossroads of Modernity*. Albany: SUNY Press, 2010. [Examines how "Whitman's literary activity resulted in the establishment of a new religion of mystical overtones, which served as a source of authority and a vehicle for the implementation of his new morality of comradeship," and argues that, "rather than demanding adherence to dogmas, what he sought was a revolution in moral values and a subsequent change in people's (more specifically, males') behavior" by proposing "a new ethical system grounded on unsystematic, and somewhat vague, theological notions"; seeks to recover "the most relevant interpretive missionary writings by Whitman's early followers, as well as . . . the largely neglected early- and mid-twentieth century scholarly criticism" to retrieve

- Whitman's work from the field of literary studies and place it again in the field of religious studies.]
- Hidy, Lance. "The Illustration and Typography of *Specimen Days*, and a Lost Whitman Portrait Found." *Walt Whitman Quarterly Review* 27 (Winter 2010), 153-159. [Reviews the inception and production of the 1971 David R. Godine edition of *Specimen Days* and recounts the author's collection of Whitman items, including an 1889 previously unknown Gutekunst photographic portrait, reprinted here.]
- Ifill, Matthew L. "More Significant Even Than the Political Interests Involved': Walt Whitman and Reconstruction." *Conversations* (Fall/Winter 2009-2010), 2-5. [Discusses how Whitman's "need for recovery" after the Civil War "is a clear parallel to the need faced by the broken nation: the need for a 'second wind.'"]
- Jones, Bill T. *Fondly Do We Hope . . . Fervently Do We Pray*. 2009. [Dance created by Bill T. Jones and performed by the Bill T. Jones/Arnie Zane Dance Company, examining what Abraham Lincoln's works mean today, with part of the libretto derived from Whitman's poems.]
- Keegan, John. *The American Civil War: A Military History*. New York: Random House, 2009. [Chapter 19, "Walt Whitman and Wounds" (313-320), examines Civil War hospitals, the nature of battle wounds, and medicine when it was "very much at a point of transition"; summarizes Whitman's visits to Washington hospitals and examines "Come Up from the Fields, Father" as "one of the finest war poems ever written."]
- Krzemien, Alixandra V. "Walt Whitman in Winesburg: Willing Liminality and Sherwood Anderson's *Winesburg, Ohio*." M.A. Thesis, State University of New York at Buffalo, 2010. [Examines "the ways in which Walt Whitman's poetry, especially 'Song of Myself,' is helpful in reading Sherwood Anderson's *Winesburg, Ohio*"; *MAI* 48 (August 2010).]
- Lause, Mark A. *The Antebellum Crisis and America's First Bohemians*. Kent, OH: Kent State University Press, 2010. [Examines the history of America's Bohemians in the 1840s and 1850s: Chapter 1, "The King of Bohemia: Henry Clapp, American Cosmopolite" (1-20), offers biographical information about Henry Clapp, and Chapter 3, "Utopia on Broadway: Charles Pfaff's Saloon and the Power of the Pen" (44-63), discusses Pfaff's as a center of American bohemia and offers information about Whitman's various companions at the saloon.]
- Loving, Jerome. Review of Walt Whitman, *Leaves of Grass, 1860: The 150th Anniversary Facsimile Edition*, ed. Jason Stacy. *Walt Whitman Quarterly Review* 27 (Winter 2010), 165-170. [Offers, in addition to the book review, "a list tracing the evolution of Whitman's poems through the first three editions, in order to place the 1860 arrangement in a clearer perspective."]
- McGoogan, Ken. "Oh Whitman, my Whitman!" *Globe and Mail* [Toronto] (April 9, 2010). [Review of George Fetherling, *Walt Whitman's Secret*.]

- Neidl, Phoebe. "Whitman, as Whitman Would Have Wanted." *Brooklyn Daily Eagle* (April 8, 2010). [Reports on Compagnia de' Colombari's theatrical and musical performance of "Song of Myself," with a "cast of five musicians, six actors, a gospel singer, a mezzo soprano and two children," who will be performing nine shows at nine different venues in nine days in and around New York (May 5-14, 2010).]
- Noble, Mark. "The American Atom: Materiality and Vocation from Whitman to Stevens." Ph.D. Dissertation, Johns Hopkins University, 2009. [Examines "American writers who consider subjectivity to be inseparable from physical reality" and analyzes how Whitman understands persons "as atomized bodies," using "the explanatory power of the atom to ground inter-subjectivity," even as in 1860 he "encounters a deathly underside to his materialism, in which the democratic 'flow' of bodies gives way to their disintegration and 'drift'"; *DAI-A* 71 (July 2010).]
- Novak, Barbara. *Voyages of the Self: Pairs, Parallels, and Patterns in American Art and Literature* (New York: Oxford University Press, 2007). [Chapter 4, "Whitman and Church: Transcendent Optimism and the Democratic Self" (51-76), examines "the paradox of democratic idealism" and the ways that Frederic Church and Whitman do not resolve the paradox so much as they "tolerate" and "transcend" it; considers Church and Whitman together "because they both generate nationalist constructs that circulate powerfully into the communal rhetoric of how the United States perceived itself at mid-century," with both combining "intense microscopic vision with illimitable vistas," their "postures . . . emblematic of the national will" and their works "codify[ing] the imperial potential of this democratic self."]
- Noverr, Douglas A. "In Memoriam: Herbert Bergman." *Walt Whitman Quarterly Review* 27 (Winter 2010), 186-187. [Obituary of Whitman scholar Herbert Bergman.]
- Nutter, Jude. *I Wish I Had a Heart Like Yours, Walt Whitman*. South Bend, IN: University of Notre Dame Press, 2009. [Poems, a number responding to Whitman's poems about the Civil War and about animals.]
- Parini, Jay. "Under the Sign of Friendship." *The Chronicle of Higher Education* (April 16, 2010), B10-B11. [Review of Christopher Ricks, *True Friendship*, and C. K. Williams, *On Whitman*.]
- Schwarzmann, Georg M. *The Influence of Emerson and Whitman on the Cuban Poet José Martí: Themes of Immigration, Colonialism, and Independence*. Lewiston, NY: Edwin Mellen, 2010. [Examines how Whitman and Emerson influenced Martí's vision of a postcolonial Latin America.]
- Tirado Bramen, Carrie. "Our Wounded, Our Wounds: Disruption, Ideological Permeability and Transference of Agony in Louisa May Alcott's *Hospital Sketches* and Walt Whitman's *Memoranda During the War* and 'The Wound-Dresser.'" M.A. Thesis, State University of New York at Buffalo, 2010. [Argues that Alcott and Whitman "recognized the dissolution of boundaries inside of the hospital" and that their writings reveal that "ideological"

- divides between masculine and feminine, between North and South, become “indistinct and permeable within the hospital”; *MAI* 48 (August 2010).]
- Titus Andronicus. *The Monitor*. New York: XL Recordings, 2010. [CD with lyrics by Titus Andronicus lead singer Patrick Stickles about the Civil War, some of them culled from Whitman’s work.]
- Vicovanu, Iuliana Roxana. “*L’Esprit nouveau* (1920-1925) and the Shaping of Modernism in the France of the 1920s.” Ph.D. Dissertation, Johns Hopkins University, 2009. [Examines the short-lived but influential French journal *L’Esprit nouveau*; the second part of the dissertation “maps out a genealogy of the notion of *esprit nouveau*, which is rooted in the reception of Walt Whitman in Léon Bazalgette’s work from the 1890s”; *DAI* 71 (July 2010).]
- Whitman, Walt. *Democratic Vistas: The Original Edition in Facsimile*, ed. Ed Folsom. Iowa City: University of Iowa Press, 2010. [Reprints the 1871 *Democratic Vistas*; with a textual note (xi-xiii); an introduction, “The *Vistas* of *Democratic Vistas*” (xv-lxvii); annotations (84-134); and a selected bibliography of criticism about *Democratic Vistas* (135-143), all by Folsom; the introduction offers an overview of the composition and publication of Whitman’s essay, an examination of the circumstances surrounding Whitman’s writing of the essay, a review of early reactions to the essay, and a discussion of the essay’s growing importance over the past few decades, while arguing that one of the key features of the essay is Whitman’s failure to engage the volatile issue of racial equality: “By keeping his racial views out of *Democratic Vistas* . . . and by muting his direct response to Carlyle’s racist comments, Whitman managed to produce an enduring essay that can still be read as a relevant critique of American culture today.”]
- Whitman, Walt. *Song of Myself and Other Poems*, ed. Robert Hass. Berkeley: Counterpoint, 2010. [Contains “Song of Myself” in its 1855 and “Deathbed Edition” versions (7-132), with introduction (3-6) by Hass and “A Lexicon” for the poem by Hass and Paul Ebenkamp (133-201), followed by a selection of other poems from *Leaves of Grass* (207-260) with an additional introduction by Hass (205-206).]

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