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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Banion, Kimberly Winschel. "'These terrible 30 or 40 hours': Washington at the Battle of Brooklyn in Whitman's 'The Sleepers' and 'Brooklyniana' Manuscripts." *Walt Whitman Quarterly Review* 27 (Spring 2010), 193-212. [Examines Whitman's portrayals of George Washington in the context of other antebellum portrayals of the general and first president and argues that "what stands apart" in Whitman's writings is "his recurring focus on Washington's defeat at the Battle of Brooklyn and other scenes of loss as the defining moments of the future president's and the fledgling nation's legacy"; examines Whitman's unpublished "Brooklyniana" manuscripts as they relate to his developing conception of Washington and as they illuminate the well-known passage in "The Sleepers" of Washington saying farewell to his troops, a scene that captures "the national narrative of defeat and eventual victory that is always tinged with a sense of loss."]

Benfey, Christopher. "The Real Critter." *New York Review of Books* 57 (June 24, 2010). [Review of C. K. Williams, *On Whitman*; William C. Spengemann, *Three American Poets: Walt Whitman, Emily Dickinson, and Herman Melville*; Walt Whitman, *Song of Myself and Other Poems*, ed. Robert Hass.]

Bergman, David, ed. *Gay American Autobiography: Writings from Whitman to Sedaris*. Madison: University of Wisconsin Press, 2009. [Includes excerpts from Whitman's letters to Peter Doyle (15-26).]

Botsford Saitoh, Alan. *Walt Whitman of Cosmic Folklore*. Spokane, WA: Sage Hill, 2010. [Essays, dialogues, and poems dealing with Whitman and his influence.]

Collins, Michael, Clare Elliott, and Anne-Marie Ford. "American Literature to 1900." In William Baker and Kenneth Womack, eds., *Year's Work in English Studies* 89 (2010), 2-15. [Includes a review of Jason Stacy, *Walt Whitman's Multitudes*, and Michael Robertson, *Worshipping Walt: The Whitman Disciples* (12-13).]

Comment, Kristin M. "'Wasn't She a Lesbian?': Teaching Homoerotic Themes in Dickinson and Whitman." *English Journal* 98 (March 2009), 61-66. [Describes how works by Emily Dickinson and Whitman can be used in high school classes to integrate gay, lesbian, bisexual, and transgender issues into units covering these two American poets.]

Conrad, Eric. "Whitman and the Proslavery Press: Newly Recovered 1860 Reviews." *Walt Whitman Quarterly Review* 27 (Spring 2010), 227-233. [Reprints and analyzes a previously uncollected review of the 1860 *Leaves of Grass* that appeared in the pro-slavery *New York Day Book* and also reprints a previously uncollected article on Whitman, a parody of Whitman's verse, and other notices about Whitman appearing in the New Orleans *Daily Delta* in 1860 to demonstrate how "Whitman's notoriety was building in the South."]

Dollar, Steve. "'America's Poet' Inspires His Old Hometown." *Wall Street Journal* (June 29, 2010). [Describes a July 1, 2010, "outdoor music and poetry festival" (part of "the ongoing centennial celebration of the Brooklyn Heights Association") with "dozens of artists, rockers and writers conven[ing] in the new Brooklyn Bridge Park for an evening-long Walt-a-palooza called 'I Do Not Doubt I am Limitless: Walt Whitman's Brooklyn,'" including "a mobile, marathon reading of 'Leaves of Grass'" and many musicians performing Whitman's words set to music.]

Erkkila, Betsy. "Melville, Whitman, and the Tribulations of Democracy." In Paul Lauter, ed., *A Companion to American Literature and Culture* (Hoboken, NJ: Wiley-Blackwell, 2010), 250-283. [Examines how Melville and Whitman, New Yorkers born within two months of each other in 1819, were shaped and influenced by the economic, social, and political events—especially "the political crisis of 1848 in America and Europe," the Civil War, and Reconstruction—that occurred as they were raised, reached maturity, and carried out their literary careers; points to similarities and differences in the two authors' reactions to labor, capital, and love of men, noting that, "at his most democratic and utopian, Melville sounds uncannily like Whitman," and arguing that, "like *Moby-Dick*, Whitman's *Leaves of Grass* emerged out of a sense of apocalyptic gloom about the prospect of democracy in America"; analyzes how the two writers developed a "critique of the economic, racial, sexual, and class ideologies that undermine the possibilities of democracy"; compares *Battle-Pieces* and *Drum-Taps*, suggesting that "both writers seek to locate the apparent unreason, carnage, and tragedy of the fratricidal war between North and South within some larger pattern of history"; and examines *Democratic Vistas* next to Melville's later work, including *Billy Budd*, concluding that, "against the invasive mechanisms of the state, Melville's *Billy Budd* like Whitman's *Democratic Vistas* suggests the potential power of democratic personality, of non-state forms of feeling and love between men, and artistic creation in bringing an alternative democratic order and ethos into being."]

Field, Thalia, and Abigail Lang. *A Prank of Georges*. Ithaca, NY: Essay Press, 2010. [One section, "Machine for the Country Entirely (Mencken & Stein 3)" (127-131), portrays Whitman, and later Carl Sandburg, declaiming place names, such as "Mississippi!," "Susquehanna!," and "Kalamazoo!," between prose fragments describing the history of place names in the United States.]

Folsom, Ed. "Transcendental Poetics: Emerson, Higginson, and the Rise of Whitman and Dickinson." In Joel Myerson, Sandra Harbert Petrulionis, and Laura Dassow Walls, eds., *The Oxford Handbook of Transcendentalism* (New York: Oxford University Press, 2010), 263-290. [Offers an overview of Transcendental poetics, arguing that while Transcendentalists themselves produced little poetry of lasting value, they were nonetheless central in recognizing, nurturing, and trying to tame the two most radical and important nineteenth-century American poets, Whitman and Dickinson; examines in detail the roles that Ralph Waldo Emerson and Thomas Wentworth

Higginson played in trying to direct and develop the careers of Whitman and Dickinson, as Transcendentalists at once claimed the poetry of these two writers for Transcendentalism while simultaneously "recognizing its heretical elements"; and analyzes how Emerson and Higginson carried out a career-long argument in their respective championing of (and distancing themselves from) Whitman and Dickinson.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 27 (Spring 2010), 240-245.

Hass, Robert. "Robert Hass: On Whitman's 'Song of Myself.'" *Fresh Air*. Philadelphia: WHYY, 2010. [NPR radio interview, aired on April 29, 2010, of Robert Hass by Terry Gross about Hass's edition of *Song of Myself and Other Poems by Walt Whitman*.]

Herrmann, Steven B. *Walt Whitman: Shamanism, Spiritual Democracy, and the World Soul*. Durham, CT: Eloquent Books, 2010. [Sets out to analyze the "shamanic structures" in Whitman's poetry and prose from a contemporary psychological viewpoint, using C. G. Jung and others to illuminate Whitman "as the exemplar for the shamanic tradition in American poetry, for he provides us with a breakthrough-in-plane between the literary and the shamanic worlds, just as Jung did as a shamanic healer"; goes on to argue that "we can only know what shamanism is through direct living experience and it is the shamanic archetype that gives Whitman his medicine-power to mediate between the two worlds of experience, the known and the unknown, the seen and the unseen"; and examines "the psychic evolution of this abundant poet-shaman across his life span . . . in an effort to broaden the vista of analytical psychology."]

Karbiener, Karen. "Whitman at Pfaff's: Personal Space, a Public Place, and the Boundary-Breaking Poems of *Leaves of Grass* (1860)." In Sabrina Fuchs-Abrams, ed., *Literature of New York* (Newcastle upon Tyne, U.K.: Cambridge Scholars, 2009), 1-38. [Sets out to "construct the ambiance of Pfaff's" beer-cellar and to explore how "the features and experience of this particular place affected the development of [Whitman's] radical new poetry," particularly the 1860 edition of *Leaves of Grass*, in which Whitman shifts from the "raw, declarative, overtly political tone of the earlier verse" and "reconceptualized his literary project" and "challenged common understandings of the boundaries between public and private, interiors and exteriors," as Pfaff's "provided a setting that might have encouraged and even enabled . . . moments of intimacy and connectivity" in his poetry; also identifies many of Whitman's Pfaff's comrades, including Edward Mullen (or Mallen), an artist who sketched Whitman at Pfaff's.]

Khan, Amina. "Solving Walt Whitman's Meteor Mystery." *Los Angeles Times* (June 5, 2010). [About an article in the July 2010 issue of *Sky and Telescope* magazine concerning a team of astronomers who identified an 1860 "grazer meteor" that "breaks up and the pieces travel together as if in formation" as the source of Whitman's image in "Year of Meteors (1859-1860)."]

Kortals, Sabine. "Kantorei's Voices Bring Hymn to Death Sweet Poignancy." *Denver Post* (May 16, 2010). [Review of the world premiere of composer Timothy Jon Tharaldson's "Lost in the Loving, Floating Ocean of Thee," a choral setting of "When Lilacs Last in the Dooryard Bloom'd"; performed by the Denver Kantorei at St. John's Cathedral, conducted by Tharaldson.]

LeMaster, J.R., and Sabahat Jahan. *Walt Whitman and the Persian Poets: A Study in Literature and Religion*. Bethesda, MD: Ibex, 2009. [Traces the similarities between Whitman's religious beliefs and those of two classical Persian poets, Hafez and Rumi, arguing that Whitman was a serious religious poet and that his religious ideas have a great deal in common with those of the Sufis, with a mystical message conveyed through a secular language, using unconventional symbolism, and with a firm belief in both the transcendence and immanence of God: "All three of these poet-prophets are visionaries:—lovers of God and nature, celebrators of the body and the soul, and priests of a new democratic religion."]

Levin, Joanna. *Bohemia in America, 1858-1920*. Stanford, CA: Stanford University Press, 2010. [Chapter One, "The 'Vault at Pfaff's': Whitman, Bohemia, and the *Saturday Press*" (13-69), sets out to "historiciz[e] the Bohemian-Bourgeois divide, especially within the American context," by examining Pfaff's beer hall in Manhattan and analyzing how "Whitman and [Henry] Clapp provide direct links between antebellum reform and Bohemia," how the "visibility of the Pfaffians . . . appeared as an assault against conventional morality, as a new, distinctively urban threat to social mores," how "locating Whitman in the Bohemia at Pfaff's underscores his sense of rupture and displacement at the time of the 1860 edition, enabling us to appreciate better how Whitman revised his perspective on American culture in this edition," and how "the Bohemians opposed Brahmin 'high' culture by championing a new, Bohemian aesthetic."]

Long, Karen R. "Fall into Walt Whitman's *Leaves of Grass*, and Let Poet C. K. Williams Accompany You." *The Plain Dealer* [Cleveland, OH] (July 25, 2010). [Review of C. K. Williams, *On Whitman*.]

Marovich, Beatrice. "*Myself*: Walt Whitman's Political, Theological Creature." *Anglican Theological Review* 92 (Spring 2010), 347-366. [Examines Whitman's "freeform theology" and investigates how the "self" in "Song of Myself" "is inflected with both political and theological agendas"; puts the poem "in the realm of political theology," tracking the "the theological inflections in the poem: the impact . . . of the name of God on the formation, development, and thriving of the self," and tracing "the contours of Whitman's political context," including "the fact of the divided/dividing Union" and "the politics of scientific/technological culture," all of which yield "a complex theology, articulated contingently alongside his pragmatic political vision for the American democracy"; concludes by seeing the resemblances of "Whitman's *self*, with its messy, porous flows and fluctuations," to "Martin Luther's vision of a Christian subjectivity" as "a state of temporal flow in which human becomes divine."]

McCarter, Jeremy. "'On Whitman': The Real American." *Newsweek* (May 17, 2010). [Review of C. K. Williams, *On Whitman*.]

McDonald, John W. *Walt Whitman, Philosopher Poet: Leaves of Grass by Indirection*. Jefferson, NC: McFarland, 2007. [Argues that Whitman "was a philosopher who wrote poetry" and sets out to trace the poet's "systematic philosophy," seeking to "resurrect parts of Walt Whitman's mind" and positing that his "secret philosophy" was "called in Whitman's day necessitarianism" and "is now called determinism."]

Meehan, Sean Ross. Review of Günter Leypoldt, *Cultural Authority in the Age of Whitman: A Transatlantic Perspective*. *Walt Whitman Quarterly Review* 27 (Spring 2010), 236-239.

Miller, Matt. *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. Lincoln: University of Nebraska Press, 2010. [Examines Whitman's early notebooks and manuscripts and argues that Whitman embraced an art of fragments and developed a technique of "cutting and pasting" his lines into poems built around what he called "spinal ideas," thus developing a kind of proto-collage technique that allowed him to transform his manuscript jottings into the 1855 *Leaves of Grass* in a very short period of time; also examines Whitman as anticipating modern collage art.]

Monegal, Antonio. Review of Darío Villanueva, *Imágenes de la ciudad: Poesía y cine, de Whitman a Lorca*. *Anales de la Literatura Espanola Contemporanea* 35 (2010), 369-373.

Moreau, Abou Bakr. *Léopold Sédar Senghor et Walt Whitman: Pour l'idéal humaniste universel*. Paris: L'Harmattan, 2010. [Compares Whitman and Senegalese poet, politician, and social theorist Léopold Sédar Senghor (1906-2001) as poets who responded to the decolonialization of their countries, who were implicated in the major debates and combat of their era, who believed poetry transcended politics, and who worked toward a universal humanist ideal; in French.]

Mullins, Maire. "Diversity in Whitman: Section Thirty-Three of 'Song of Myself.'" *Notes on American Literature* 17 (2008), 21-28. [Examines Whitman's "catalogue technique and his use of the compassionate observer/witness/participant" in Section 33 of "Song of Myself" "to illustrate recurrent themes and techniques that Whitman emphasizes throughout *Leaves of Grass*," especially the "theme of diversity."]

Olson, Donald W., Marilynn S. Olson, Russell L. Doescher, and Ava G. Pope. "Walt Whitman's 'Year of Meteors.'" *Sky and Telescope* 120 (July 2010), 28-33. [About the very rare "meteor procession" that occurred on July 20, 1860, and was the inspiration for Whitman's "Year of Meteors," as well as the inspiration for Frederic Church's painting, "The Meteor of 1860."]

Pinkham, Kevin John Frank. "Through the Bottom of a Glass Darkly: Narrative, Alcohol, and Identity in Temperance and Prohibition-era Texts." Ph.D. Dissertation, University of Southern California, 2010. [Examines "the ideologies of the temperance movement as they were expressed through a

selection of temperance narratives," including Whitman's *Franklin Evans*, analyzed in Chapter 2, which discusses "the full implications of the inebriate's abdication of his whiteness" and argues that "while the novel goes through the motions of articulating a Washingtonian ideology of sympathy, it falls short of completely fulfilling that ideology"; *DAI*-A 17 (December 2010).]

Radford, Andrew. Review of Günther Leypoldt, *Cultural Authority in the Age of Whitman*. *Journal of American Studies* 41 (May 2010), 445-446.

Remeseira, Claudio Ivan. "Walt Whitman and the Immigration Debate." *Huffington Post* (June 9, 2010), www.huffingtonpost.com. [Reviews Whitman's attitudes toward immigration and argues that "what he had to say about the question of Hispanic immigration into an 'Anglo' nation is well worth listening to once again."]

Robertson, Michael. Review of Ted Genoways, *Walt Whitman and the Civil War: America's Poet during the Lost Years of 1860-1862*. *Walt Whitman Quarterly Review* 27 (Spring 2010), 234-236.

Roper, Robert. "Collateral Damage." *American Scholar* 78 (Winter 2009), 75-82. [Examines George Whitman's and Walt Whitman's quite different roles in the Civil War; adapted from Roper's *Now the Drum of War: Walt Whitman and His Brothers during the Civil War*.]

Ryan, Richard. "The Peripatetic Whitman Family." *Starting from Paumanok* . . . 25 (Spring 2010), 2-3. [Offers a list of the Whitman family residences in Brooklyn and Long Island, along with a list of all of Whitman's residences in Washington, D.C., and Camden, New Jersey—forty different residences overall.]

Sénac, Jean. *The Selected Poems of Jean Sénac*. Trans. Katia Sainson and David Bergman (Riverdale, NY: Sheep Meadow, 2010). [Includes Sénac's poem, "Paroles avec Walt Whitman"/"Words with Walt Whitman" (89-95), in both the original French and an English translation; the poem, dated 1959, was originally published in *Cahiers du Sud*, no. 367 (1962), and reprinted in Sénac's *La Rose et l'Ortie* (Paris: Cahiers du Monde Interieur, 1964), 344-347; and again in *Citoyens de beauté* (Rodez, France: Subervie, 1967).]

Shaw, Lytle. "Whitman's Urbanism." In Cyrus R. K. Patell and Bryan Waterman, eds., *The Cambridge Companion to the Literature of New York* (New York: Cambridge University Press, 2010), 76-89. [Argues that Whitman is "centrally, an urbanist," and that "the pleasure he took in New York City" was "fundamental to his attempt to imagine—and to enact—a democratic poetics that would find its basic resources in the unacknowledged though universal fact of humans having bodies, and its site, as it were, in the dense interactions of such bodies made possible in the most populous cities," a site that yields a "metaphysics of immediacy"; goes on to offer a "case study" of "Whitman's influence on poetry in New York," investigating how Allen Ginsberg "drew out the utopian, unfamiliar, and even contestatory elements of Whitman in order to turn him into a countercultural ally from the 1950s onward," working "to ground the institution of the dear love of comrades

in a reconfigured Manhattan, in Whitman's 'City of Orgies,'" and reading Whitman as "a theorist who *makes possible* a new and still unassimilated social attitude—on the picket line, in the 'negro streets,' in the bedroom, and even in the 'neon fruit supermarket,' where Ginsberg can dream of his enumerations."]

Shor, Cynthia, ed., *Starting from Paumanok . . .* 25 (Spring 2010). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities, including in this issue the announcement of Mark Doty as the Birthplace Association's 2010 Poet in Residence; also includes an article, listed separately in this bibliography.]

Solomon, Jeff. "How Whitman Seduced Us with a Photograph." *Gay & Lesbian Review Worldwide* 17 (July/August 2010), 43-44. [Reprints Whitman's 1855 frontispiece engraving from *Leaves of Grass*, reviews some of the comments made about the portrait from the 1850s to the present, and argues that Whitman sought "to create a photo that could pass muster with a nineteenth-century readership but still reach out to same-sex-oriented men in a very special way."]

Spengemann, William C. *Three American Poets: Walt Whitman, Emily Dickinson, and Herman Melville*. Notre Dame, IN: University of Notre Dame Press, 2010. [Examines the differences in the poetry of these three contemporaries as well as their "shared qualities of oddity, complexity, and difficulty," and their shared sense of loss "of Christian understandings of the origins, nature, and purpose of human existence"; proposes to "say nothing about the current critical conversation regarding these three poets" and chooses "not to provide an index"; "Whitman's Modern Song" (1-61) argues that, "by way of . . . three interconnected terms [*Modern*, *Whitman*, *Song*], one can come to a useful understanding of *Leaves of Grass*: its originating circumstances, its methods, and its aims; its long unfolding through nine [sic] revised, rearranged, and augmented editions; and its cumulative effects."]

Stacy, Jason. Review of Mark A. Lause, *The Antebellum Crisis and America's First Bohemians*. *H-Net Online* (www.h-net.org/reviews), 2010.

Stacy, Jason. "Washington's Tears: Sentimental Anecdote and Walt Whitman's Battle of Long Island." *Walt Whitman Quarterly Review* 27 (Spring 2010), 213-226. [Examines nineteenth-century historical accounts of George Washington and analyzes the ways that Whitman, who was suspicious of historians, nonetheless "imbued *Leaves of Grass* with historical thinking," and examines the way "Whitman employed the anecdote of Washington's defeat at the Battle of Long Island" in his journalism and in "The Sleepers" in order "to move his fellow New Yorkers to enshrine the battle in their memory as the essential moment in the inexorable march to independence," as well as to show "that American history itself proved timeless and, therefore, exceptional."]

Vendler, Helen. "Singing the Poet Electric." *New York Times Book Review* (July 4, 2010), 12. [Review of C.K. Williams, *On Whitman*.]

Warren, James Perrin. Review of Jason Stacy, *Walt Whitman's Multitudes*. *Journal of American History* 96 (March 2010), 1180-1181.

Whitman, Walt. *Essential Walt Whitman*. New York: Caedmon, 2008. [CD containing a one-hour reading of selected Whitman poems, performed by Ed Begley, Sr.]

Whitman, Walt. *Leaves of Grass*. New York: Pocket Books, 2006. [Reprints the "Deathbed" edition of *Leaves of Grass*; with an introduction (xxi-xxix), chronology of Whitman's life and work (xxxi-xxxiii), chronology of historical context (xxxv-xxxvi), as well as notes, interpretive notes, critical excerpts, questions for discussion, and "suggestions for the interested reader" (589-648), all by Charles Brower.]

Whitman, Walt. *Leaves of Grass: The Original 1855 Edition: Bold-Faced Thoughts on the Power and Pleasure of Self-Expression*, ed. Laura Ross. New York: Sterling Innovation, 2010. [Reprints the 1855 edition of *Leaves of Grass*, with "highlighted passages, an introduction (5-9) that relates the poems to today's perspective, and reflective writing exercises (with lined pages to write on)," all by Ross.]

Whitman, Walt. *Leaves of Grass (New Reading)*. Solon, OH: Playaway, 2009. [Twelve-hour recording of *Leaves of Grass*, read by Robin Field.]

Whitman, Walt. *Memoranda During the War: Civil War Journals, 1860-1865*. Mineola, NY: Dover, 2010. [Reprint of Whitman's *Memoranda During the War*, with an introduction (iii-xiii) by Bob Blaisdell.]

Unsigned. Brief review of C. K. Williams, *On Whitman*. *New Yorker* (June 28, 2010), 69.

Unsigned. Review of C. K. Williams, *On Whitman*. *Publishers Weekly* 257 (March 8, 2010), 43.

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"Walt Whitman: A Current Bibliography," now covering work on Whitman from 1838 to the present, is available in a fully searchable format online at the *Walt Whitman Quarterly Review* website (http://ir.uiowa.edu/wwqr/) and at the *Walt Whitman Archive* (www.whitmanarchive.org).