



Walt Whitman: A Current Bibliography, Winter 2011

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2010-2011). [Newsletter of the Walt Whitman Association, Camden, New Jersey; with news of Association events; this issue contains the winning entries in the Whitman High School Poetry Contest, as well as one review (listed separately in this bibliography).]
- Bradford, Adam Cunliffe. "Communities of Death: Walt Whitman, Edgar Allan Poe, and the Nineteenth-Century American Culture of Mourning and Memorializing." Ph.D. Dissertation, University of Iowa, 2010. [Examines ways the works of Whitman and Poe "borrowed from, challenged, and even worked to support prevailing cultural attitudes, conventions, and ideas regarding death, mourning, and memorializing" as they "drew upon literary, ritual, and material practices of this culture"; the final three chapters focus on Whitman's "extensive use of mourning and memorial conventions in his work," especially in the 1855 edition of *Leaves of Grass*, the 1865 *Drum-Taps*, and the 1876 *Two Rivulets*, which was "overtly conceived of as a memorial volume"; concludes by analyzing "the influence of Poe's work on Whitman's poetic project"; *DAI-A* 71 (April 2011).]
- Capener, Steven D. "Paradise Found: Recovery and Redemption in Yi Hyoseok's Later Literature." *Seoul Journal of Korean Studies* 23 (June 2009), 73-92. [Part of the essay traces how the Korean writer Yi Hyoseok (1907-1942) was influenced by Whitman and embraced his "redemptive approach to literature."]
- Claridge, Henry, Anne-Marie Ford, and Theresa Saxon. "American Literature to 1900." *Year's Work in English Studies* 87 (2008), 966-989. [Reviews criticism on Whitman published in 2006, including David Haven Blake, *Walt Whitman and the Culture of American Celebrity*; Ed Folsom and Kenneth M. Price, *Re-Scripting Walt Whitman*; and Andrew Lawson, *Walt Whitman and the Class Struggle*.]
- Collins, Michael, Clare Elliott, Anne-Marie Ford, and Theresa Saxon. "American Literature to 1900." *Year's Work in English Studies* 89 (2010), 902-916. [Reviews criticism on Whitman published in 2009, including Jason Stacy, *Walt Whitman's Multitudes*, and Michael Robertson, *Worshipping Walt*.]
- Elliott, Clare, Anne-Marie Ford, and Theresa Saxon. "American Literature to 1900." *Year's Work in English Studies* 88 (2009), 990-1009. [Reviews criticism on Whitman published in 2008, including M. Jimmie Killingsworth, *Cambridge Introduction to Walt Whitman*, and George B. Handley, *New World Poetics: Nature and the Adamic Imagination of Whitman, Neruda, and Walcott*.]
- Gardner, M.C. *Walt Whitman: The Mickle Street Vampire: The Stoker/Whitman Locus: Love Bites for the Ladies, Love Bites for the Lads*. Privately printed, 2010. [Reprints and extensively annotates the 1860 "Enfans d'Adam" and

- “Calamus” poems, focusing on Whitman’s “‘amative’ and ‘adhesive’ poems . . . and their relationship to the conception of Bram Stoker’s celebrated signature character, Count Dracula”; with extensive appendices of photographs of and selected writings by Whitman friends and disciples.]
- Gardner, M.C. *The Whitman Codex: The New Bible*. Another America (anotheramerica.org), 2010. [Annotated edition of Whitman’s poems, arranged in an order that the editor claims to have discovered as the “Whitman code” for his “new Bible,” divided into “four books of five volumes,” with the “52 Cantos of *Song of Myself* constituting Book I; the 24 Canticles that he isolated from his poetic ‘clusters’” forming Books II and III (each with twelve poems); and with Book IV consisting of the 365 poems “collected in the clusters, annexes, and opening epigraph of the *Death-bed Edition*”; with photographs, biography, “literary materials influenced by his works,” and many annotations.]
- Gerhardt, Christine. “‘Earth Adhering to Their Roots’: Dickinson, Whitman, and the Ecology of Bookmaking.” In Frank Kelleter and Daniel Stein, eds., *American Studies as Media Studies* (Heidelberg, Germany: Winter, 2008), 37-46. [Analyzes Emily Dickinson’s herbarium and Whitman’s 1855 *Leaves of Grass* as instances of proto-ecological discourse and views Whitman and Dickinson as simultaneously “bookmakers” and “curators.”]
- Gilmore, Michael T. *The War on Words: Slavery, Race, and Free Speech in American Literature*. Chicago: University of Chicago Press, 2010. [One section of Part III, “Whitman: From Sayer-Doer to Sayer-Copyist” (140-154), appeared earlier in a different version as “A Plot Against America: Free Speech and the American Renaissance,” *Raritan* 26 (Fall 2006).]
- Gilmore, Paul. *Aesthetic Materialism: Electricity and American Romanticism*. Stanford, CA: Stanford University Press, 2008. [Chapter 4, “Mad Filaments: Walt Whitman’s Aesthetic Body Telegraphic” (143-176), examines “Whitman’s use of electricity throughout his poetic oeuvre and his comments on telegraphy in his journalism and poetry” and argues that “the technological development of electricity provides a key source for Whitman’s attempts at figuring the potentials and limitations of poetry”; proposes that his “descriptions of the body and poetry as electric” reveal “that Whitman’s conception of poetry—and of society, language, and the body—as electric opens his work to a more fluid conception of identity, creating a poetry that confronts and transcends dominant nineteenth-century ideas about race and gender”; offers an extended reading of “I Sing the Body Electric.”]
- James, Clive. “Whitman and the Moth.” *New Yorker* 86 (November 22, 2010), 62. [Poem, beginning “Van Wyck Brooks tells us Whitman in old age / Sat by a pond in nothing but his hat,” and imagines the meetings at Timber Creek between the poet and “A moth he knew, of which he had grown fond.”]
- Jaussen, Paul. “Abiding Song: Evolutions of the Life Poem.” Ph.D. Dissertation, University of Washington, 2010. [Examines the “life poem, an endless form of poetic composition,” related to the epic and the long poem, rooted in Wordsworth’s “epic revisions” and Whitman’s “open compositional strat-

- egies,” and carried on by Ezra Pound, William Carlos Williams, Charles Olson, Robert Duncan, and others; *DAI-A* 71 (April 2011).]
- Koerner, Michelle Renae. “The Uses of Literature: Gilles Deleuze’s American Rhizome.” Ph.D. Dissertation, Duke University, 2010. [Uses Deleuze’s theories to investigate “the question of rhizomatic thought as a constructivist methodology for engaging the relationship between literary texts and broader social movements,” and focuses on four American writers whom Deleuze invokes, including Whitman; *DAI-A* 71 (March 2011).]
- Levitt, Aimee. “The Truth about Walt Whitman and the North Grand Water Tower.” *River Front Times* [St. Louis] (September 23, 2010). [Challenges the accepted notion that Whitman’s brother Thomas Jefferson Whitman “designed and built the water tower on North Grand Avenue” in St. Louis; quotes architectural historian Jim Steffan, who cites evidence that the tower was designed by George I. Barnett, “one of the first architects in St. Louis,” and who blames the wrong attribution on Walt Whitman’s obituary of his brother that appeared in the *Engineering Record* in 1890.]
- Lobdell, Chris. “The Mystic Trumpeter.” 2010. [New musical setting of Whitman’s poem, performed by Miami Gay Men’s Chorus at a premiere concert in Coconut Grove, Florida, on September 26, 2010.]
- McCann, Sean. *A Pinnacle of Feeling: American Literature and Presidential Government*. Princeton, NJ: Princeton University Press, 2008. [The preface (ix-xiii) discusses Whitman’s views of the American presidency and views him as setting the tone for how American writers that followed him would respond to the presidency; argues that Whitman began his career disgusted with the presidency but, after the Civil War and his experience with Lincoln, came to see the presidency as a source for democratic nationalism: “The theorists of the modern presidency followed Whitman in casting Lincoln as the founder of a new model of executive leadership, one suited to a political system that gave increasing emphasis to national identity and to the power of the federal government in realizing it. So, too, would a number of twentieth-century American writers follow Whitman in seeing their efforts as intimately bound up with the figure of the president.”]
- McFarland, M. Scott. “The Stacks.” Ph.D. Dissertation, University of Illinois at Chicago Circle, 2010. [Relying “on many generic conventions at once,” part of the dissertation “rereads Whitman’s ‘Oh Captain, My Captain!’ [sic] and Yeats’ ‘3 Marching Songs’ through the theme song of *Captain America*, a *Star Trek* fansite, and dialogue from the film *Dead Poets Society*; *DAI-A* 71 (February 2011).]
- Muhly, Nico. *A Good Understanding*. New York: Decca, 2010. [CD containing Muhly’s choral triptych, “Expecting the Main Things from You,” which sets three Whitman poems to music: “I Hear America Singing,” “A Farm Picture,” and “Poets to Come”; performed by Los Angeles Master Chorale, conducted by Grant Gershon.]

Nelson, Tim Blake. *Leaves of Grass*. New York: Class 5 Films, 2009. [Film about twin brothers, one a university professor and the other an Oklahoma marijuana grower, written and directed by Tim Blake Nelson, starring Edward Norton, Susan Sarandon, Keri Russell, and Richard Dreyfuss; debuted at Toronto Film Festival, 2009; Whitman's work is alluded to at key points in the film, with the film's title evoking both Whitman's book and marijuana.]

Pannapacker, William, and Paul Crumbley. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship / An Annual 2008* (Durham, NC: Duke University Press, 2010), 67-89. [Reviews scholarship on Whitman and Dickinson published in 2008; the section on Whitman (67-77) is written by Pannapacker.]

Payne, Tom. Review of C. K. Williams, *On Whitman*. *Daily Telegraph* (June 12, 2010).

Perez Marsilla, Francisco. "'Song of Myself': Analisis comparativo de las traducciones de J. L. Borges y León Felipe del poema de Walt Whitman." M.A. Thesis, Northern Illinois University, 2010. [Analyzes and compares Jorge Luis Borges's and León Felipe's translations of *Leaves of Grass*; *MAI* 49 (February 2011).]

Price, Kenneth M. "Civil War Washington, the Walt Whitman Archive, and Some Current Editorial Challenges and Future Possibilities," in Jerome McGann, ed., *The Shape of Things to Come* (Houston: Rice University Press, 2010), 287-309. [Uses the *Walt Whitman Archive* (whitmanarchive.org) and the *Civil War Washington* (civilwardc.org) online projects to examine the "theoretical possibilities of digital scholarship" and to ask "what it is we should be editing," "how we should go about it," and how we should "position it within the disciplines"; examines the implications of "prioritizing geography in the organization and analysis" of Whitman's work to allow for "place-based interpretations of his writing . . . that have not been possible before" by developing "dynamic maps based on historic sources"; describes the *Civil War Washington* project as one that "draws on the methods of many fields—history, literary studies, geography, urban studies, computer-aided mapping—as it creates experimental digital scholarship"; proposes that "the visualization of complex change"—whether that change is the alteration and revision of a poet's work over many years or the "incredible change" of Washington, D.C., during the Civil War years—is "exactly what a digital platform can provide"; investigates the "formidable difficulties facing digital editing and editors."]

Reveles, Nicolas. *Sextet*. San Diego Diversionary Theatre, 2010. ["A queer opera in six scenes," examining gay desire; one section, "Walt's Boy," is based on Whitman's *Drum-Taps* poems and imagines Whitman awakening with his lover, bathing him, dressing his wounds, and sending him off to battle; music and libretto by Reveles; directed by Cynthia Stokes; world premiere on October 1, 2010, at the Diversionary Theatre.]

- Ronda, Margaret Inkpen. "Disenchanted Georgics: The Aesthetics of Labor in American Poetry." Ph.D. Dissertation, University of California at Berkeley, 2009. [Tracks the genre of the georgic in American poetry and, in the first chapter, "examines Whitman's project, in *Leaves of Grass*, of tallying labor's value in light of its changing composition, and his employment of the georgic form as a means for resolving newfound social contradictions generated by these developments"; *DAI-A* 71 (December 2010).]
- Rooney, Kathleen. *For You, For You I Am Trilling These Songs*. Berkeley, CA: Counterpoint, 2010. [One essay in this collection, "For You, For You I Am Trilling These Songs" (23-42), is about the author's work as a political intern coordinator in Chicago and compares her experience to Whitman's conceptions of democracy: "I want to live in Walt Whitman's America. . . . Instead, I live in George Orwell's world."]
- Rucavado, Gina Francesca. "Class Difference and the Struggle for Cultural Authority: Rereadings of Sedgwick, Emerson, Whitman, and Hemingway." Ph.D. Dissertation, Brown University, 2010. [Argues in Chapter 3 that "Whitman's experiments in poetic form . . . had their geneses in [his] fraught engagements with class otherness," as "he dedicated a tremendous amount of energy to persuading the maladjusted young men of the city to reform themselves after the pattern of his own physical and mental health"; *DAI-A* 71 (February 2011).]
- Skaggs, Carmen Trammell. *Overtures of Opera in American Literature from Whitman to Wharton*. Baton Rouge: Louisiana State University Press, 2010. [Chapter 1, "Embodying Poetic Transcendence: Whitman and Opera" (13-33), summarizes Whitman's lifelong love of opera and argues that "in opera, Whitman identified an authentic voice for expressing human emotion and experience" and "found a suitable medium for the transcendent power of American poetry," one that allowed him to "recover the audible voice of the bard."]
- Skwara, Marta. "*Polski Whitman*": *O Funkcjonowaniu Poety Obcego w Kulturze Narodowe* ["*Polish Whitman*": *The Functioning of a Foreign Poet in National Culture*]. Kraków, Poland: Universitas, 2010. [Examines "the reception of Walt Whitman in Poland from 1872 up to the present day": one chapter examines "the portrayals of Whitman created in selected Polish encyclopedic entries, biographical notes, and critical works" and investigates "the Polish tradition of interpreting his biography and translating his literary output," arguing that "Whitman's patriotic elements were emphasized" while his homoeroticism was, until recent decades, suppressed; one chapter details the mid-1950s, when writing about Whitman in Poland reached its height, and analyzes "the long international history of making Whitman a 'socialist' . . . poet," as Polish readings echoed "Soviet readings of Whitman," making him "a comrade, with all erotic contexts suppressed," though Mikolaj Bieszczadowski's analysis and translation of Federico García Lorca's *Oda a Walt Whitman* did bring homoeroticism into the discussion; another chapter is "devoted to individual readings of Whitman by several Polish poets and writers of different epochs," including Zenon Przesmycki Miriam, Antoni

Lange, Stanislaw Brzozowski, Jerzy Jankowski, Julian Tuwim, Jerzy Stur, Czeslaw Milosz, and Józef Czechowicz; another chapter “is devoted to the theory and practice of reading a series of translations of the same Whitman poem by different translators”; one chapter is “devoted to Whitman’s presence in Polish prose and poetry, from a 1907 work by Stefan Zeromski to recent work by Danuta Mostwin; another chapter analyzes the Polish reception of two films in which Whitman plays a major role—*Dead Poets Society* and an episode of *Dr. Quinn*; the final chapter compares “the reception of Whitman in Poland to the reception of a later poet who wrote in the Whitman tradition, Frank O’Hara”; in Polish, with a summary in English (455-458).]

Vasquez, Andrea. “Big Ten Means More Play for Poet.” *Omaha World-Herald* (September 27, 2010). [Reports on how the *Walt Whitman Archive*, a joint venture between the University of Nebraska-Lincoln and the University of Iowa, will profit from the University of Nebraska’s joining the Big Ten and the Committee on Institutional Cooperation.]

Vaughn, Dan. “Whitman’s New York.” *The Monitor* [McAllen, Texas] (September 21, 2010). [Records the author’s memory of hearing Whitman’s “Crossing Brooklyn Ferry” for the first time in a literature class the morning of the September 11, 2001, attacks on the World Trade Center.]

Whitman, Walt. *A Noiseless Patient Spider*. Seattle: Holburne Press, 2008. [Whitman’s “A Noiseless Patient Spider” set in a playful typographical interpretation, designed and printed in a limited edition of fifty copies by Margery S. Hellman.]

Zoeller, Anthony. ““Song of Myself”: Themes of Identity and Context in Selected Early Twentieth-Century Settings of Walt Whitman.” D.M.A. Dissertation, University of Cincinnati, 2010. [Examines “the ascendancy of Whitman as it relates to vocal art music from the first half of the twentieth century,” probes “the context in which composers have turned to him for inspiration,” and looks at “the particular circumstances” of representative compositions; *DAI-A* 71 (April 2011).]

Unsigned. Brief review of Günter Leypoldt, *Cultural Authority in the Age of Whitman*. *American Literature* 82 (September 2010), 664.

Unsigned. Review of Walt Whitman, *Democratic Vistas: The Original Edition in Facsimile*, ed. Ed Folsom. *Conversations* (Fall/Winter 2010-2011), 2.

Unsigned. “Walt Whitman.” *Columbia Electronic Encyclopedia*. Sixth edition. 2009. [Brief summary of Whitman’s life and works.]

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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).