



Walt Whitman: A Current Bibliography, Fall 2013

Ed Folsom

ISSN 0737-0679 (Print)

ISSN 2153-3695 (Online)

Copyright © 2013 Ed Folsom

Recommended Citation

Folsom, Ed. "Walt Whitman: A Current Bibliography, Fall 2013." *Walt Whitman Quarterly Review* 30 (2013), 103-109. <https://doi.org/10.13008/2153-3695.2060>

This Bibliography is brought to you for free and open access by Iowa Research Online. It has been accepted for inclusion in Walt Whitman Quarterly Review by an authorized administrator of Iowa Research Online. For more information, please contact lib-ir@uiowa.edu.

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Athenot, Eric. "Chant démocratique 14." *Walt Whitman Archive*, whitmanarchive.org, 2012. [First French translation of Whitman's "Chants Democratic 14" from the 1860 *Leaves of Grass*, the first version of the poem later titled "Poets to Come."]
- Athenot, Eric. "Whitman futur, ou l'avenir à venir: 'Poets to Come' in French Translation." *Walt Whitman Archive*, whitmanarchive.org, 2012. [Examines all the published French translations of "Poets to Come" from 1886 to the present; offers background on the translators; and analyzes the cultural and poetic significance of the variations in the translations.]
- Beaupain, Bethany A. "Infelicitous Incorporations: Ecology, Indigestibility, and the Eating Body in Antebellum America." M.A. Thesis, Georgetown University, 2012. [Contains a chapter on "Melville, Whitman, and Rejectable Edibles," with a section on "Ecology and Erotics in Walt Whitman's 'This Compost'" (51-57); *Proquest Dissertations and Theses (MAI 51/02*, April 2013).]
- Camboni, Marina. "Italian Translations of 'Poets to Come.'" *Walt Whitman Archive*, whitmanarchive.org, 2012. [Examines all the published Italian translations of "Poets to Come" from 1886 to the present; offers background on the translators; and analyzes the cultural and poetic significance of the variations in the translations.]
- Camboni, Marina. "Poeti che verrete!" *Walt Whitman Archive*, whitmanarchive.org, 2012. [First Italian translation of Whitman's "Chants Democratic 14" from the 1860 *Leaves of Grass*, the first version of the poem later titled "Poets to Come."]
- Cohen, Matt. "Cantos Democráticos' 14." *Walt Whitman Archive*, whitmanarchive.org, 2012. [First Spanish translation of Whitman's "Chants Democratic 14" from the 1860 *Leaves of Grass*, the first version of the poem later titled "Poets to Come."]
- Cohen, Matt, Nicole Gray, and Rey Rocha. "Poets to Come': An Introduction to the Spanish Translations." *Walt Whitman Archive*, whitmanarchive.org, 2012. [Examines eleven published Spanish translations of "Poets to Come" from 1953 to the present; offers background on the translators; and analyzes the cultural and poetic significance of the variations in the translations.]
- Conrad, Eric. "Two Previously Undocumented Reviews of *Leaves of Grass*." *Walt Whitman Quarterly Review* 30 (Summer 2012), 31-37. [Reprints and discusses a newly discovered review of the 1856 edition of *Leaves of Grass* (published in the *New York Daily News*, November 28, 1856) and of the 1860 edition of *Leaves* (published in the *Centre College Magazine* [Kentucky], September 1, 1860).]

Ellis, Cristin E. L. "Political Ecologies: The Contingency of Nature in American Romantic Thought." Ph.D. Dissertation, Johns Hopkins University, 2012. [Argues that, "far from renouncing science for a universal intuitionism, Thoreau, Douglass, and Whitman draw upon mid-century biological discourses to produce accounts of intuition which *relinquish* its disembodied and universalizing function, exploring instead the possibility that intuitive perception yields insights as divergent as the bodies and brains from which they spring"; Chapter 4, "Is This Then a Touch?: Whitman's Poetics of Externality" (109-150), examines Whitman's "haptic poetics," focusing on "his insistence that poetic inspiration does not involve exceptional perception of an ulterior order but rather ordinary perception of the manifest world" and "his insistence that poetry be understood as a form of physiological contact," a poetry of "consequences" instead of "content," with a "material impact" and thus "profoundly ecological," "keenly attuned to our material entanglement" and deeply aware of "ecological complexity"; *Proquest Dissertations and Theses (DAI-A 73/12, June 2013).*]

Folsom, Ed. Review of Barbara Henry, *Walt Whitman's Faces: A Typographic Reading*. *Walt Whitman Quarterly Review* 30 (Summer 2012), 38-39.

Folsom, Ed. "Translating 'Poets to Come': An Introduction." *Walt Whitman Archive*, whitmanarchive.org, 2012. [Describes a seminar held at the University of Iowa Obermann Center for Advanced Studies in the spring of 2011 dedicated to examining multiple translations of various Whitman poems in multiple languages in order to determine how the variations in the translations could teach us to be better readers of the original poem; discusses the discoveries made by participants when examining over thirty translations of Whitman's "Poets to Come"; offers a reading of "Poets to Come" based on the seminar's findings, and offers excerpts from previous criticism on the poem.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 30 (Summer 2012), 40-51.

Franke, Astrid. *Pursue the Illusion: Problems of Public Poetry in America*. Heidelberg, Germany: Winter, 2010. [Chapter 2, "The Poet as Role Model: Henry Longfellow and Walt Whitman" (89-148), examines how these "two men jointly present a new idea of the public poet," resting "their claims for public attention . . . less on their comments about public issues than on their exemplary personae, created through their poems and the carefully chosen portraits that appeared in their books"; argues that "the way both poets treated slavery early in their careers" demonstrates "the shift from persuasive reasoning to an appeal to a moral ideal, accompanied by emphatic identification with that ideal," thus "widen[ing] the possibilities of public poetry" by going beyond "rational argument" to "include Romantic ideas of self-expression, if the self so expressed embodied an exemplary attitude, an ethos to be emulated by the reader"; suggests that, though both poets "pretend that there is no tension between self-expression and public performance," "their poetry repeatedly reveals the difficulty of reconciling public acceptance and aesthetic achievement"; includes extended readings of parts of "Song of Myself" and "When Lilacs Last in the Dooryard Bloom'd."]

- Gailey, Amanda, and Jane Donahue Eberwein. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 2010* (Durham: Duke University Press, 2012), 75-96. [The first section, on Whitman (76-86), by Gailey, reviews the scholarship on Whitman published in 2010.]
- Grant, James. "Such Was The War." 2003. [55-minute musical piece for orchestra, baritone solo, and chorus, based on Whitman's Civil War works (including "Beat! Beat! Drums!"); commissioned by the Choral Arts Society of Washington, D.C.; premiered May 16, 2003, in Kennedy Center for the Performing Arts, Washington, D.C.; performed again in Washington at the National Portrait Gallery in a revised version on March 15, 2009.]
- Grünzweig, Walter, and Vanessa Steinroetter. "Kommende Dichter." *Walt Whitman Archive*, whitmanarchive.org, 2012. [First German translation of Whitman's "Chants Democratic 14" from the 1860 *Leaves of Grass*, the first version of the poem later titled "Poets to Come."]
- Grünzweig, Walter, and Vanessa Steinroetter. "'Leaving it to you to prove and define': 'Poets to Come' and Whitman's German Translators." *Walt Whitman Archive*, whitmanarchive.org, 2012. [Examines all the published German translations of "Poets to Come" from 1889 to the present; offers background on the translators; and analyzes the cultural and poetic significance of the variations in the translations.]
- Haverkamp, Jim, director. *When Walt Whitman Was a Little Girl*. 2011. [12-minute film, based on a prose poem by M. C. Biegner ("When Walt Whitman Was a Little Girl"), narrated by Don Henderson Baker, featuring Natalie Braun as Whitman as a little girl.]
- Herzogenrath, Bernd. *An American Body-Politic: A Deleuzian Approach*. Hanover, NH: Dartmouth College Press, 2010. [Chapter 5, "'I am the poet of little things': Walt Whitman and Minor Poetics/Politics," uses "Deleuze/Guattari's concept of a *minor literature*" along with "Tocqueville's notion of the nexus of American literature and democracy" in order to "connect Whitman's literary style to a 'political style,' to see how Whitman derives a concept of a 'new democracy' from his experiments with language," and examines how Deleuze's link of Anglo-American literature to "Humean empiricism" helps us understand "the paratactic politics of both Hume and Whitman," who both wrote in a time of "union and fragmentation"; examines how Deleuze's essay on Whitman in *Essays Critical and Clinical*, with its focus on "Whitman's use of fragments" allows us to see how, "for Whitman—and in Whitman's America—the fragment is at the same time both a question of literary style and of the Body/Politic," leading Whitman to engage in a "minor politics" that is "not a politics of identity and striation but of difference and constant variation; not a static politics [state politics] but a politics as dynamic and complex as life itself," apparent not only in Whitman's ideas but in his "poetic line," which has "a close affinity with what Deleuze/Guattari call the 'nomadic line,' a 'streaming, spiraling, zig-zagging, snaking, feverish line of variation"; reads "Song of Myself" in Deleuzian terms, arguing that "the 'I' of Whitman's poetry is far from a controlling agency, a voice speaking *for* a multitude, . . . not an 'imperial self' that represents, but an 'empirical self'

that is produced by perceptions, the Humean self that is ‘nothing but a heap of different perceptions, united together by certain relations,’” a manifestation of Deleuze/Guattari’s “perfect ‘schizo dream’: ‘I am on the edge of a crowd, at the periphery; but I belong to it, I am attached to it by one of my extremities, a hand or foot. . . . To be fully part of the crowd and at the same time completely outside it, removed from it: to be on the edge’”; concludes by contrasting Whitman and Lincoln—“Simply put, whereas Whitman starts from the Many, Lincoln starts from the One.”]

Jones, Paul Christian. *Against the Gallows: Antebellum American Writers and the Movement to Abolish Capital Punishment*. Iowa City: University of Iowa Press, 2011. [Chapter 4, “Walt Whitman’s Anti-Gallows Writing: The Appeal to Christian Sympathy” (95-133), originally appeared in an earlier version as “‘That I could look . . . on my own crucifixion and bloody crowning’: Walt Whitman’s Anti-Gallows Writing and the Appeal to Christian Sympathy” in the *Walt Whitman Quarterly Review* 27 (Summer/Fall 2009).]

Kajiwaru, Teruko. “From Sensuous to Logocentric: The Shift in Whitman’s Poetic Discourse between the Antebellum and Postbellum Periods.” *Journal of American Literature Society of Japan* 6 (2008), 1-19. [Offers a post-structuralist analysis of Whitman’s changing poetics from pre-Civil War to post-Civil War.]

Kajiwaru, Teruko. “Jojishi, Jojoushi, Modaniti: Janru karamiru Hoittoman no Shoki no shigaku” [“Epic, Lyric, Modernity: Whitman’s Early Poetics in Terms of Genre”]. *Studies in English Literature* 88 (2012), 49-66. [Reconsiders Whitman’s early poetics in terms of the influence of modernity on literary genres, examining the relationship between “Whitmanian epic and lyric and the modern ‘lyricization’ and ‘novelization’”; offers close readings of “The Sleepers” and “Crossing Brooklyn Ferry” as Whitman’s “development of a modern, lyric exploration of self-identity into a new epic theme”; uses Bakhtin and Lukács to explore Whitman’s “fusion of epic and lyric in terms of modernity and genre,” focusing on his struggle “against the collapse of community spirit and the existential isolation of the individual in modernity”; in Japanese.]

Kajiwaru, Teruko. “Is ‘Calamus’ a Gay Discourse?: Reading ‘Calamus’ (1860) in the ‘Ensemble, Spirit, and Atmosphere’ of *Leaves of Grass*.” *Studies in English Literature* 47 (2006), 181-201. [Argues against the “the scholarly tendency” to define the “Calamus” poems as “homosexual” and sees Whitman’s objective instead “to expand and universalize the nature of love in ‘Calamus,’” creating “an undifferentiated erotic tie toward strangers,” a tie that is “expanded to the poet-reader relationship.”]

Matthews, Joshua Steven. “The American Alighieri: Receptions of Dante in the United States, 1818-1867.” Ph.D. Dissertation, University of Iowa, 2012. [Examines Dante’s emerging reputation in the U.S. in the nineteenth century; Chapter 4, “Walt Whitman’s *Inferno*: Dante in *Leaves of Grass*,” analyzes Whitman’s knowledge of Dante, his use of Dante in his Civil War poems and prose writing, and echoes of Dante in other Whitman poems; *Proquest Dissertations and Theses (DAI-A 73/11, May 2013)*.]

McKay, Marilyn J. "Walt Whitman in Canada: The Sexual Trinity of Horace Traubel and Frank and Mildred Bain." *Walt Whitman Quarterly Review* 30 (Summer 2012), 1-30. [Examines Horace Traubel's relationship to Canadian Whitmanites Frank and Mildred Bain, demonstrating that unpublished material in the Bain Family Archive shows how "an ordinary, middle-class, married couple, living in the ultra-conservative environment of early twentieth-century English Canada, came to support many of the causes with which Traubel and other social and political activists associated Whitman," thus providing "a greater understanding of Whitman's international audience at this time"; proposing that "the Bains were the most active of the early twentieth-century Canadian Whitmanites"; and arguing that "Traubel had a sexual relationship with both Frank and Mildred Bain," that "Traubel fathered Mildred's two children," and that "the Bains conducted this liaison under the aegis of what they believed to be Whitman's thinking on the connection between the sexual and the spiritual."]

Olsen-Smith, Steven. "The Inscription of Walt Whitman's 'Live Oak, with Moss' Sequence: A Restorative Edition." *Scholarly Editing: The Annual of the Association for Documentary Editing* 33 (2012), <http://www.scholarlyediting.org/2012/editions/intro.liveoakwithmoss.html>. [Offers a new edition of Whitman's twelve-poem sequence "Live Oak, with Moss," based on a textual analysis that restores the poet's original version of the poems; argues that Fredson Bowers' influential 1953 edition of the sequence is flawed, since his "editorial focus on the final versions of the sundered manuscripts was not well suited for 'Live Oak, with Moss,' and it resulted in his incorporation of changes that Whitman made to the poems after breaking the sequence apart"; goes on to detail "the transmission of the sequence in the manuscript" and demonstrates that the "restorative edition more accurately conveys the themes and intentions that inform 'Live Oak, with Moss,' and more clearly illustrates its significance in the development of Whitman's thought"; concludes with "an edition of 'Live Oak, with Moss' that restores the sequence to its original, integrated state."]

Passin, Laura Elizabeth. "The Lyric in the Age of Theory: The Politics and Poetics of Confession in Contemporary American Poetry." Ph.D. Dissertation, Northwestern University, 2012. [Chapter 3, "'The pieces sat up & wrote': The Songs and Selves of Gwendolyn Brooks and John Berryman," examines how Brooks and Berryman use "techniques of confessionalism" to "revise the lyric 'I' contemporary American poets inherit from Walt Whitman's 'Song of Myself'"; one section, "Many Long Dumb Voices: Whitman as (Anti-)Model" (119-123), proposes that Whitman's "body and soul act as a vessel, allowing him to use similar pronouns, registers, and styles for every person he wishes to speak for," and that, "by engaging conventions of minstrel performance, mock epic, and lyric poetry, Brooks and Berryman reformulate the expansive first-person mode that 'removes the veil' from distorted or hidden voices."]

Remigi, Gabriella. "Walt Whitman: Alle origini della poetica paveseiana" ["Walt Whitman: At the Roots of Pavese's Poetics"]. In Mario B. Mignone, ed., *Leucò va in America: Cesare Pavese nel centenario della nascita* (Stony Brook,

- NY: Forum Italicum, 2009), 223-243. [Examines Cesare Pavese's 1930 dissertation on Whitman and argues that this early work already contained the ideas Pavese would later develop about Whitman's poetry; analyzes how *Leaves of Grass* represented, for Pavese and for many other Italian intellectuals of the time, the novelty of American art, its freedom, enthusiasm, and vitality; points out that before writing his dissertation, Pavese had translated six stanzas of "Passage to India"; and recognizes that Pavese deeply appreciated Whitman's anti-literariness and originality, as well as the importance of the mythical elements in his writing, especially Whitman's persona's absorption of the external world, which would become vital for Pavese's own writing, since Whitman and Pavese share "that urgency and actuality of absolutization, even if momentary, of the daily ephemeral things"; in Italian.]
- Root, Robert. *Postscripts: Retrospections on Time and Place*. Lincoln: University of Nebraska Press, 2012. [Part One, "To Think of Time (The Habitation, Nova Scotia)" (11-24), uses Whitman's "To Think of Time" as a frame for the author's meditation on time, centered in his memories of visiting the Habitation at Port Royal National Historic Site in Nova Scotia.]
- Skwara, Marta. "Poeci, którzy nadchodzicie." *Walt Whitman Archive*, whitmanarchive.org, 2012. [First Polish translation of Whitman's "Chants Democratic 14" from the 1860 *Leaves of Grass*, the first version of the poem later titled "Poets to Come."]
- Skwara, Marta. "Polish Translations of 'Poets to Come.'" *Walt Whitman Archive*, whitmanarchive.org, 2012. [Examines all the published Polish translations of "Poets to Come" from 1922 to the present; offers background on the translators; and analyzes the cultural and poetic significance of the variations in the translations.]
- Skwara, Marta. "*Polski Whitman*": *O Funkcjonowaniu Poety Obcego w Kulturze Narodowej* [*"The Polish Whitman": On the Functioning of the Poet in a National Culture*]. Kraków, Poland: Universitas, 2010. [Examines "the reception of Walt Whitman in Poland from 1872 up to the present day," analyzing "the many ways Whitman was read, translated, and constructed in the Polish culture, using methods typical to reception and communication studies, as well as translation and comparative studies, melded with various types of intertextual and cross-cultural approaches"; various chapters deal with how Whitman's biography has been portrayed in Poland, how and why the mid-1950s saw the greatest "flourishing of interest" in Whitman as he was read in terms of "'socialist realism' in accordance with the political indoctrination of the era," how Whitman's image in Poland evolved from his first Polish translators and enthusiasts on through modernist poets' responses, how reading multiple Polish translations of "the same Whitman poem by different translators" allows us to see changing "cultural and comparative contexts," how Whitman has functioned as a "presence in Polish prose and poetry," how Whitman has entered Polish culture via cinema and television, and how Whitman's reception compares to that of "a later poet who wrote in the Whitman tradition, Frank O'Hara"; in Polish, with an English summary (455-458).]

Taylor, Tess. "Unstoppable: A Newsroom Poem." *All Things Considered*. Washington, DC: NPR, 2012 (npr.org). [A poem about the news on August 20, 2012, juxtaposing the day's events with Whitman's Civil War hospital visits 150 years earlier: "and 150 years ago in a few months Walt Whitman / found this city filled with dying soldiers, and walked among them / keeping notebooks for 'impromptu jottings.'"]

Weiss, Francine. "Visual Verses: Edward Weston's Photographs for Walt Whitman's *Leaves of Grass*, 1941-1942." Ph.D. Dissertation, Boston University, 2012. [Examines "the photographs created by Edward Weston during his travels through the United States in 1941 and intended for a luxury reprint of Walt Whitman's *Leaves of Grass* published by the Limited Editions Club in 1942," and contrasts "the hundreds of photographs Weston made now residing in archives and collections with the forty-nine images ultimately selected and arranged by the Club's director, George Macy," while arguing that "Weston's larger, more complex and diverse version of America more closely resembled Whitman's text than his publisher's limited selection," and that the full range of photographs reveals Weston as "a photographer with deep interests in American people, landscape, and culture"; *ProQuest Dissertations and Theses* (DAI-A 73/11, May 2013).]

Whitman, Walt. *Live Oak, with Moss: A Restorative Edition*. Walpole, NH: Rutherford Witthus, 2012. [Prints a "newly restored edition" of Whitman's "Live Oak, with Moss," based on Steven Olsen-Smith's textual analysis; images of Whitman's annotated manuscript pages parallel the printed text; foreword by poet Richard Tayson; afterword on "the interpretive significance of the restorations" by Steven Olsen-Smith; photographs by Roger Crossgrove; designed, assembled, and printed by Rutherford Witthus; limited edition of five lettered copies and twenty numbered copies.]

"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 (ir.uiowa.edu/wwqr/) and at the *Walt Whitman Archive* (whitmanarchive.org).