



Walt Whitman: A Current Bibliography, Spring 2013

Ed Folsom

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Anderson, Siobhan. "Ebb ocean of life, (the flow will return)." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 15-16. ["A poem in the spirit of Walt Whitman's *Sea-Drift*," beginning "By some miracle / for one day / God made our water warm."]
- Athenot, Eric. "From *Democratic Vistas*." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 59-64. [One section of Whitman's *Democratic Vistas*, translated into French; part of the translator's in-progress complete translation of the text.]
- Barreto, Mariana, and Katie Hartsock, eds. *I Might Not Tell Everybody But I Will Tell You*. Evanston, IL: Transatlantic Whitman Association, 2013. [Collection of original poems, prose, translation, and art pieces about Whitman, each listed separately in this bibliography; with a "curatorial note" by Hartsock (1-3), indicating how "this collection shows authors and artists talking back to and engaging the poet: aroused and arisen, to justify or just to be with him and his words, to become part of his ever-expanding total meaning."]
- Bouldrey, Brian. "Leaves of Glass." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 48-54. [Essay about Whitman as a "maker" in the "now," "always on the make" ("making poetry, making love, making away"); compares Whitman as a maker with the glass blower Leopold Blaschka, who made delicate glass replicas of 847 plant specimens for the Harvard Museum of Natural History.]
- Byrnes, Susanne, and Cynthia Shor, eds. *Starting from Paumanok . . .* 26 (Spring 2013). [Newsletter of the Walt Whitman Birthplace Association, Huntington Station, NY, with news of association events.]
- Carlsmith, Caroline. "Calamus." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 17. [Fold-out reproduction of ink drawing of calamus grass.]
- Carlsmith, Caroline. "One Hundred Possible Works Because I Am In Love with Walt Whitman." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 6-14. [Poem, beginning "I write Walt Whitman on a wall."]
- Carlsmith, Caroline. "Playing Nomic with Walt Whitman." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 35-47. [Poem about the author playing the game "Nomic" (a game based on continual rule changes) with Whitman.]

- Coviello, Peter. "Whitman's Children." *PMLA* 128 (January 2013), 73-86. [Offers a close reading of Whitman's letter to the parents of Civil War soldier Erastus Haskell just after his death in order to focus on "the multiplicity of roles the poet inhabits in [his] war writing (mother, father, nurse, lover, confidant, scribe)" and to read "his acts of surrogacy as efforts to restore carnality, in its world-making force, to family and, in particular, to parenthood," calling this "Whitman's project of queer generation," a project "to enlarge the vision of sex and sexual possibility he had initiated in the 'Calamus' poems," and one at least partially realized when two of the soldiers he nursed named their sons after the poet.]
- Eckel, Leslie Elizabeth. *Atlantic Citizens: Nineteenth-Century American Writers at Work in the World*. Edinburgh: Edinburgh University Press, 2013. [Chapter 6, "Standing Upon America: Whitman and the Profession of National Poetry" (153-188), offers "an extended study of [Whitman's] self-presentation as a national poet in his early editions and reviews of *Leaves of Grass*, his management of his appearances in print abroad, and his creation of a theory of literary nationhood in *Democratic Vistas* and other later prose writings" in order to examine "the techniques that Whitman employed to fuse his poetic persona with a concept of American nationality that would only make sense with Whitman himself at its core"; concludes by analyzing "those lessons that modernist writers learned from Whitman about how to construct professional artistic personae and how to aggressively define the 'modern.'"]
- Folsom, Ed. "A Circular Announcing Whitman's 70th Birthday Testimonial Dinner." *Walt Whitman Quarterly Review* 30 (Winter 2013), 166. [Reprints and describes a circular distributed in Camden, New Jersey, to advertise the testimonial dinner for Whitman's seventieth birthday.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 30 (Winter 2013), 161-165.
- Fritz, Tracy Lynn. "Feeling the Spirit: Spiritualism, Literary Aesthetics, and the Reformation of the Senses in Nineteenth-Century America." Ph.D. Dissertation, University of California, Berkeley, 2012. [Examines "the affective potential" of "nineteenth-century American Spiritualist literature"; Chapter 3, "Spiritualism and the American Vision Epic: Harris, Barlow, Emerson, Whitman, and the Education of the Eye," examines how these four writers "promote very different models of vision," with "Barlow's and Whitman's versions of sight . . . alienating in their objectivity, while Emerson's is subjective to the point of being completely solipsistic," in contrast to Thomas Lake Harris, whose 1854 *An Epic of the Starry Heaven* "teaches readers to see in a way that is colored by who they are—that is, influenced by their beliefs and desires—and, yet, deeply informed by the experiences of others," making what we see "the end result of a communal process"; *Proquest Dissertations and Theses (DAI-A 74/01, July 2013).*

Gibbons, Reginald. "Memorial Day, after Walt Whitman." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 18-22. [Poem, concluding "We look down, or away, / we notice the impassive / grass we're crushing under us."]

Harris, Kirsten. "The 'Labour Prophet': Representations of Walt Whitman in the British Nineteenth-Century Socialist Press." *Walt Whitman Quarterly Review* 30 (Winter 2013), 115-137. [Examines how Whitman was "represented, interpreted, and used in socialist publications in the late nineteenth century" in Britain, focusing on three periodicals (*Seed-Time*, *The Labour Prophet*, and *The Labour Leader*), and tracing how "Whitman's ideas about comradeship and democratic unity could be seen to support the vision of a socialist fellowship."]

Hartsock, Katie. "The Stranger that Hover'd Near (after Whitman's visits to Civil War hospitals, as recounted in *Specimen Days*)." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 23-26. [Sequence of eight poems: "Patent Office Hospital, February 1863" (23-24), "Armory Square Hospital, Ward I, Thursday January 21 1863" (25-26), "Michael Stansbury" (27-28), "J.L., Campbell Hospital Ward Six, Saturday January 30 1863" (29), "Stewart Glover" (30), "John Mahay, Ward E, Armory Square" (31-32), "Red Brick Mansion Converted to Hospital; Falmouth, VA, Sunday December 21 1862" (33), "Armory Square, Winter 1863" (34).]

Hummer, T. R. "The Intimacy of Walt Whitman's 'America.'" *Slate* (March 29, 2013), www.slate.com. [Comments on how "each of the many readers who love Walt Whitman creates his or her own version of him," how it is "not the voice, not the song, but the book [that] connects us directly and intimately to Whitman," and how "Whitman's project was nothing less than the reinvention of the human voice, and the human consciousness behind that voice, through writing—through the process of writing and writing's product, transmogrified"; concludes by considering the "recording purporting to be of Whitman himself," where, for thirty-nine seconds, "the tension between orality and text is resolved."]

Huttner, Lee Benjamin. "Be not afraid of my Body: six lightboxes, after Whitman." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 55-58. [Describes the creation of six light boxes based on Whitman's work and reproduces photos of two of the boxes, demonstrating "the palimpsestic relationship of body to body, text to text, the superimposition of time and place" by using photographs and "facsimiles of Whitman's notebooks kept during his time spent nursing wounded soldiers in the Civil War."]

Katsaros, Laure. *New York-Paris: Whitman, Baudelaire, and the Hybrid City*. Ann Arbor: University of Michigan Press, 2012. [Explores the images of the mid-nineteenth-century city in the poetry of Whitman and Baudelaire, and argues that both poets projected an image of the other's city onto his own: "For Whitman, Paris was what New York could and should become, while for Baudelaire, New York was an image of that which he feared Paris was becoming. . . . Whitman's dream was that New York could become the Paris of the New World, while Baudelaire's nightmare was that Paris would become the New York of the Old World." Concludes that "what Paris or New York looked like, for Baudelaire and Whitman, was not important" because "what really mattered to them was how the modern city transformed the experience of time," leading both poets to a dilemma "in which the past has lost its value, but the future has not yet arrived."]

Landon, Brooks. "Slipstream Then, Slipstream Now?: The Curious Connections between William Douglas O'Connor's 'The Brazen Android' and Michael Cunningham's *Specimen Days*." *Science Fiction Studies* 38 (March 2011), 67-91. [Examines the tradition of the "brass or bronze talking heads" from Roger Bacon to Michael Cunningham, with a focus on William Douglas O'Connor's story "The Brazen Android," with its allusions to and evocations of Whitman; explores "a few tentative connections between Walt Whitman and science fiction," as these "talking head" stories anticipate various twentieth- and twenty-first century science fiction motifs.]

Marrs, Cody. "Wayward Poets: Whitman, Melville, Douglass, and the Politics of Time." Ph.D. Dissertation, University of California, Berkeley, 2010. [Argues that Whitman, Melville, and Douglass, when they turn to poetry, have "a shared formal project," each manipulating "poetic structures in order to reimagine the shape and propensities of historical time"; the first two chapters "consider the ways in which temporality acquires political meaning and formal significance in Whitman's poetry" and compare the "many editions" of *Leaves of Grass*, arguing that "Whitman's book is structured through a slow but definitive move away from the early verse's now-time in favor of a teleological not-yet," a transition "from a poetics of immediacy to a poetics of anticipation" that is "connected to Whitman's reading of Hegel; to changes within liberal ideology; and to the postbellum struggles of American workers"; *Proquest Dissertations and Theses (DAI-A 74/01, July 2013)*.]

Murray, Martin. "Walt Whitman Laughs: An Uncollected Piece of Prose Journalism." *Walt Whitman Quarterly Review* 30 (Winter 2013), 138-149. [Identifies, reprints, and analyzes a previously uncollected piece of Whitman's journalism—about Thomas Nast's cartoons supporting Ulysses Grant in the 1872 presidential election—from the *Washington Evening Star* (October 17, 1872) and confirms Whitman's authorship by showing its similarities to a Whitman manuscript in Yale's Beinecke Library.]

- Nield, Christopher. "The Antidote: A Reading of 'A Farm Picture' by Walt Whitman." *Epoch Times* (April 4, 2013), www.epochtimes.com. [Offers a reading of "A Farm Picture" as a glimpse of "a pastoral setting that could be anywhere from Pennsylvania to California, yet which also evokes wondrous places from the Bible or classical myths," where "each line . . . offers us a different aspect of life: civilization, nature, and the cosmos."]
- Passin, Laura. "Father's Day with Whitman's Ghost." In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 4-5. [Poem, beginning "Oh, the beautiful uncut hair / of graves is mowed today / by men who call / their daughters 'princess.'"]
- 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. [Examines an "artistically significant strain of contemporary American poetry . . . which problematizes the lyric 'I'"; Chapter 3 analyzes works by Gwendolyn Brooks and John Berryman "to examine the way techniques of confessionalism can revise the lyric 'I' contemporary American poets inherit from Walt Whitman's 'Song of Myself'"; *Proquest Dissertations and Theses; DAI-A 74/01* (July 2013).]
- Richardson, Neil. "Walt Whitman's Vision for a New Person and a New Democracy." *Journal of Integral Theory and Practice* 7 (December 2012), 68-80. [Examines how, "from an integral perspective, Whitman's ideas are a precursor to contemporary theory emphasizing democracy's tension between the public and private and the internal and external evolution of an evolved democratic system," and views "Whitman's practice as a precursor to the AQAL model" ("All Quadrants All Levels" in Ken Wilbers' Integral Theory), while arguing that "Whitman appears to have arrived at many of his conclusions by practicing meditation and it is from this visionary state he accessed his poetic voice and integral self"; analyzes Whitman's "Chanting the Square Deific" in terms of "Integral Theory's four-quadrant model."]
- Roskos, Evan. *Dr. Bird's Advice for Sad Poets*. Boston: Houghton Mifflin, 2013. [Novel for young adults, with a teenaged protagonist named James, who suffers from anxiety and depression and finds a touchstone in Whitman's work.]
- Ruane, Michael E. "Walt Whitman's Haversack to Go on Display at Library of Congress." *Washington Post* (May 11, 2013). [Offers photographs of the haversack Whitman used when he visited Civil War hospitals and describes the items he carried in it to bring to soldiers; summarizes Whitman's life in Washington, DC, during the war.]
- Shor, Cynthia, ed. *Starting from Paumanok* . . . 26 (Fall 2011). [Newsletter of the Walt Whitman Birthplace Association, West Hills, NY, with news of association events.]

Streitmatter, Rodger. *Outlaw Marriages: The Hidden Histories of Fifteen Extraordinary Same-Sex Couples*. Boston: Beacon, 2013. [Chapter 1, “Walt Whitman & Peter Doyle, 1865-1892,” summarizes Whitman’s and Doyle’s lives and examines their relationship over twenty-five years, arguing that they “created an outlaw marriage,” sleeping together regularly in a Washington hotel and in the poet’s rooming house and enjoying an intimate and loving relationship, while later maintaining “a long-distance relationship.”]

Webster, Rachel Jamison. “Sun and Dust” and “from ‘The Middle Distance.’” In Mariana Barreto and Katie Hartsock, eds., *I Might Not Tell Everybody But I Will Tell You* (Evanston, IL: Transatlantic Whitman Association, 2013), 65-76. [Poems, both with epigraphs from Whitman, the first beginning “Love-root crotch and vine, / he was rapt with the body / others would not touch,” and the second beginning “A child, conceiving of himself, / before he’s been conceived, asks, / *What is the middle distance?*”]

Wilkenfeld, Jacob. “Celebration and Confrontation: Yusef Komunyakaa in Conversation about Walt Whitman.” *Walt Whitman Quarterly Review* 30 (Winter 2013), 150-161. [Interview with Yusef Komunyakaa about his early encounters with Whitman’s work, his attitudes toward Whitman’s poetry, and his use of Whitman in his own work.]

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