



## Walt Whitman: A Current Bibliography, Spring 2007

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## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Athenot, Éric. "Introduction." *Celebrating Walt Whitman: Leaves of Grass, 1855-2005*. *Revue Française d'Études Américaines* no. 108 (May 2006), 3-6. [Introduces the essays in this special issue of *Revue Française d'Études Américaines*, *Celebrating Walt Whitman: Leaves of Grass, 1855-2005*, selected by Athenot from the conference of the same name held at the University of Paris in July, 2005; the essays are listed separately in this bibliography.]
- Athenot, Éric. "Walt Whitman: A 21st-Century Bibliography." *Revue Française d'Études Américaines* no. 108 (May 2006), 80-83. [Lists Whitman editions and works about Whitman published since 2000, taken from the online *WWQR* bibliography.]
- Baker, Kevin. *Paradise Alley*. New York: Perennial, 2002. [Novel about the 1863 New York draft riots; Whitman appears briefly as a character (55, 360).]
- Balkun, Mary McAleer. *The American Counterfeit: Authenticity and Identity in American Literature and Culture*. Tuscaloosa: University of Alabama Press, 2006. [Chapter 2, "Whitman's Natural History: *Specimen Days* and the Culture of Authenticity" (18-40), originally appeared in the *Walt Whitman Quarterly Review* (Summer/Fall 1999).]
- Bellis, Peter J. Review of M. Jimmie Killingsworth, *Walt Whitman and the Earth*. *American Literary Realism* 39 (Winter 2007), 182-183.
- Blake, Leo D. "November Boughs Returns to Mickle Street." *Conversations* (Fall/Winter 2006-2007), 1-3. [Describes a copy of *November Boughs* recently donated to the Walt Whitman House in Camden, New Jersey, originally presented by Whitman to Dr. Dennis Numbers Connor, who is mentioned in Whitman's *Daybooks and Notebooks* but has until now been unidentified; goes on to give details of Connor's life.]
- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2006-2007). [Newsletter of the Walt Whitman Association, Camden, New Jersey; this issue contains one article (listed separately in this bibliography) and news of association events, including the winners of the 2006 High School Poetry Contest.]
- Bowes, Karen E. "Whitman Sampler: Walt Whitman Impersonator Visits BCC English Students." *Independent* [Holmdel, NJ] (December 20, 2006). [About actor Darrel Blaine Ford's performance as Whitman at Brookdale Community College.]
- Brandeis, Gayle. *Self Storage*. New York: Ballantine, 2007. [Novel in which the main character, Flan, depends on *Leaves of Grass* for guiding her toward meaning in her life.]
- Brossard, Olivier. "Frank O'Hara's Poetry, a 'Whitman's Birthday Broadcast with Static,'" *Revue Française d'Études Américaines* no. 108 (May 2006), 63-79. [Examines Frank O'Hara's "debt to Walt Whitman," including "a poetics of seduction derived from Whitman"; suggests that "O'Hara's *Collected Poems* is

- a memorization of Whitman's poetry," even though he "considerably modifies Whitman's conception of the self while trying to continue it at the same time"; and offers Whitman-inflected readings of several O'Hara poems, including "In Memory of My Feelings."]
- Brown, Geoff. Review of Edward Harper's Second Symphony. *The Times* [London] (November 29, 2006). [Harper's symphony, performed by the Scottish Chamber Orchestra, includes in the third movement a setting of Whitman's poem "Miracles."]
- Buinicki, Martin. Review of Walt Whitman, *Memoranda During the War*, ed. Peter Coviello. *Ambrose Bierce Project Journal* 2 (Fall 2006), <http://www.ambrosebierce.org/journal2buinicki.html>.
- Caplan, David. "'That Grotesque and Laughable Word': Rethinking Patriotism in Time of War." *Virginia Quarterly Review* (Spring 2007), 139-151. [Meditates on the shifting meanings of "patriotism," contrasting Mark Twain's earlier public and very patriotic statements with his private and often posthumously published questioning of conventional notions of patriotism; examines Whitman's Lincoln lecture (which Twain attended) and proposes that "for Whitman, historical fact does [not] primarily govern our understanding of history," but rather "figures turn into the stories we tell about them."]
- Douthat, Ross. "They Made America." *Atlantic Monthly* 298 (December 2006), 59-78. [Offers the results of a poll of ten eminent historians about who the most influential figures in American history were: Whitman comes in at number 22, behind Mark Twain (16), Ronald Reagan (17), Andrew Jackson (18), Thomas Paine (19), Andrew Carnegie (20), and Harry Truman (21), and ahead of the Wright Brothers (23), Alexander Graham Bell (24), John Adams (25), and Walt Disney (26).]
- Epstein, Daniel Mark. "Abraham Lincoln and Walt Whitman: War's Kindred Spirits." *Civil War Times* 45 (February 2006), 22-28. [Reprinted excerpt from Epstein's *Lincoln and Whitman* (2004).]
- Erkkilä, Betsy. "'To Paris with my Love': Whitman Among the French Revisited," *Revue Française d'Études Américaines* no. 108 (May 2006), 7-22. [Building on the author's earlier work in *Walt Whitman Among the French*, sets out to "extend my analysis of the dynamics of the transatlantic exchange between Whitman and the French, and France and America, by focusing on the shaping presence of the democratic revolution in France—the French Revolution, the Revolutions of 1848, and the Revolution of 1870-71—in Whitman's poetic and political imaginary and the political imaginary of America in the years leading up to and following the Civil War"; tracks Whitman's responses to these French revolutions in "Resurgemus," "Répondez!," "France, The 18th Year of These States," "Songs of Insurrection," and other works, and examines Whitman's use of French words ("ma femme," "en-masse") in relation to his political views of France.]
- Ferguson-Wagstaffe, Sarah. "Points of Contact: Blake and Whitman." *Romantic Circle Praxis Series* (November 2006), [http://www.rc.umd.edu/praxis/sullenfires/sfw/sfw\\_essay.html](http://www.rc.umd.edu/praxis/sullenfires/sfw/sfw_essay.html). [Examines "Blake's engraving, 'Death's Door,' which

- serves as a model for Whitman's tomb," and analyzes "Whitman's response to Blake in his letters and notes, their shared status as prophetic poets, and their poetics of revision."]
- Foley, Jack. "Pfaff's Phffft." *Light* nos. 52-53 (Spring/Summer 2006), 44. [Poem about Whitman at Pfaff's beer cellar ("we had a thousand laffs / at Pfaff's").]
- Folsom, Ed. "The Census of the 1855 *Leaves of Grass*: A Preliminary Report." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 71-84. [Offers the results to date for the census of copies of the first edition of *Leaves of Grass*, reporting that 158 copies have so far been located; goes on to suggest how the census results change our understanding of the first edition, and offers a "printer's examination" of the 1855 *Leaves*, emphasizing the enormous number of variations in the copies.]
- Folsom, Ed. Review of Charles M. Oliver, *Walt Whitman: A Literary Reference to His Life and Work*. *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 160-161.
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 162-173.
- Folsom, Ed, and Jerome Loving. "The Walt Whitman Controversy: A Lost Document." *Virginia Quarterly Review* (Spring 2007), 122-138. [Describes, contextualizes, reprints, and annotates a previously unpublished letter to the editor of the Boston *Evening Post* by Mark Twain about what he calls "The Whitman Controversy," the 1881 ruling by the Boston District Attorney that Whitman's *Leaves of Grass* was obscene and could not be distributed through the mails; Twain contrasts Whitman's "pale and delicate" sexual passages to more coarse and explicit passages in classic and readily available books by Shakespeare, Rabelais, Boccaccio, Margaret of Navarre, and others.]
- Genoways, Ted. "The Disorder of *Drum-Taps*." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 98-116. [Examines the printing history of *Drum-Taps*, comparing "the March 1865 [advertising] placard to the final table of contents," establishing "the high cost of paper in the late Civil War and Whitman's financial concerns," identifying "the different type designs in *Drum-Taps*," showing "how each change reveals a new stage in the production process," and reexamining "the surviving documentary evidence of the printing process to create a more complete chronology of the process of revision and publication"; concludes that the book was largely arranged to economize space and save paper and that *Drum-Taps* becomes a "poignant reflection of the war, embodying in its very arrangements the wounds and scars of April 1865."]
- Goldman, Mary Kunz. "Gay Men's Chorus Celebrates in Grand Style." *Buffalo News* (January 20, 2007). [Review of a performance by the Buffalo Gay Men's Chorus of Roland Martin's "Adamic Songs," set to poetry by Whitman, and Martin J. Wimmer's choral setting of Whitman's "To a Stranger."]
- Green, Charles. "David McKay: Whitman's Final Publisher." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 125-139. [Examines the re-

- relationship between Whitman and his Philadelphia publisher, David McKay, and explores the motivation for McKay's surprising decision to publish an "unauthorized" collection of Whitman's poems eight years after the poet's death.]
- Gutman, Huck. "Walt Whitman's *Song of Myself*." In Jay Parini, ed., *The Oxford Encyclopedia of American Literature* (New York: Oxford University Press, 2004), 4:382-390. [Offers a reading of *Song of Myself* as "the most important and most revolutionary poem written by an American," driven by two "deep-seated beliefs"—one in democracy, one in the body—and written by "a poet who speaks for his people and not just to them."]
- Jacobson, Aileen. "Ye Olde Do-Gooding Pop Star." *Newsday* (November 12, 2006), G3. [Reviews David Haven Blake, *Walt Whitman and the Culture of American Celebrity*, about "Walt Whitman as a pioneering modern celebrity," and reviews Jack Coulehan and Angela Belli, eds., *Primary Care: More Poems by Physicians*, noting that "Whitman's devotion 'to nursing and nurturing,' about which he wrote many poems, was real."]
- Jennings, Luke. "Dirty Deeds in Eden." *The Observer* (March 11, 2007). [Review of Alastair Marriott's new dance piece, "Children of Adam," based on Whitman's poetry and performed by the Royal Ballet at Queen Elizabeth Hall in London, with a musical score by Christopher Rouse.]
- Johnson, Steven Kirkham. "Re-enacting the Civil War: Genre and American Memory." Ph.D. Dissertation, University of Washington, 2007. [Examines "various ways of memorializing the American Civil War in the fifty years that follow it"; Chapter One "conducts a rhetorical genre analysis of three post-Civil War memoirs by Whitman, Higginson, and De Forest"; *DAI-A* 67 (January 2007).]
- Kirby, David. "On the Borderline." *New York Times Book Review* (November 26, 2006), 20. [Review of Galway Kinnell's *Strong Is Your Hold* (2006), comparing Kinnell's poetry to Whitman's and explaining how Whitman's "The Last Invocation" is the source for the title of Kinnell's volume.]
- Liu Shusen. Review of Ed Folsom and Kenneth M. Price, *Re-Scripting Walt Whitman*. *China Book Review*, no. 1 (2007), 119-120. [In Chinese.]
- Lopinot, Justin, and Jack Crosby. "Book Examines Walt Whitman's Enduring Impact on Visual Arts." *UM St. Louis* (Fall 2006), 11. [Review of Ruth L. Bohan, *Looking into Walt Whitman*.]
- Loving, Jerome. "Osgood's Folly: The Sixth Edition of *Leaves of Grass*." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 117-124. [Examines the relationship between Whitman and his 1881 Boston publisher, James Ripley Osgood, emphasizing their early acquaintance at Pfaff's beer hall in New York and re-examining the 1882 controversy over the "banning" of *Leaves of Grass* in Boston.]
- Loving, Jerome. Review of Daniel Mark Epstein, *Lincoln and Whitman*. *Resources for American Literary Study* 30 (2006), 350-351.

- Loving, Jerome. "Walt Whitman." In Jay Parini, ed., *The Oxford Encyclopedia of American Literature* (New York: Oxford University Press, 2004), 4:369-381. [Biographical overview of Whitman.]
- Marsden, Steve. Review of Gary Schmidgall, ed., *Conserving Whitman's Fame: Selections from Horace Traubel's "Conservator," 1890-1919*. *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 157-159.
- Miller, Matt. "The Cover of the First Edition of *Leaves of Grass*." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 85-97. [Offers a close examination of the floriated font on the cover of the 1855 *Leaves of Grass*, compares that font to the font used on the title page, and discusses the significance of the way Whitman shaped the letters of his title; goes on to examine a Whitman poetry manuscript that unveils some otherwise disguised homosexual references in the poem eventually entitled "The Sleepers."]
- Moores, D. J. *Mystical Discourse in Wordsworth and Whitman*. Leuven, Belgium: Peeters, 2006. [Analyzes the "transatlantic bridge" between Wordsworth and Whitman, finding similarities in the poets' use of "cosmic" rhetoric that fostered in both writers an ideological resistance to Enlightenment modes of thinking, making their work socially, religiously, and poetically subversive.]
- Peña, Susan L. "American Composers Celebrated." *Reading Eagle* [Reading, Pennsylvania] (November 13, 2006). [Reports on an "American Vistas" concert by the Reading Choral Society, with the premiere of an a cappella setting of Whitman's "When Lilacs Last in the Dooryard Bloom'd," by composer Matthew Trojanowski.]
- Petronio, Stephen. *Bloom*. 2006. [Dance based on Whitman's "Unseen Buds" and "One's Self I Sing" and Emily Dickinson's "Hope is the Thing with Feathers," with music by Rufus Wainwright; performed in San Francisco at the Yerba Buena Center for the Arts February 9-11, 2006; in New York at the Joyce Theater in April 2006; in London at South Bank in October 2006, and in other venues; reviewed in *Guardian* (October 29, 2006) by Luke Jennings, in the *Sunday Times* (October 29, 2006) by David Dougill, in *The Independent* (October 29, 2006) by Jenny Gilbert.]
- Purdy, Strother B. "Whitman and the (National) Epic: A Sanskrit Parallel." *Revue Française d'Études Américaines* no. 108 (May 2006), 23-32. [Views *Leaves of Grass* as a national epic and argues that his "genius led him into an epic parallel . . . to the great Sanskrit epic, . . . the *Mahabharata*"; goes on to examine seven "*Mahabharata*-like aspects of *Leaves of Grass*."]
- Rumeau, Delphine. "Walt Whitman and Pablo Neruda, American Camerados." *Revue Française d'Études Américaines* no. 108 (May 2006), 47-62. [Explores Neruda's "very productive relationship" with Whitman, including Neruda's Whitmanian "embrace of the world, of the whole world," and his Whitmanian "appetite for space"; examines Neruda's Whitmanian poems, including "Ode to Walt Whitman" and parts of *Canto General*, concluding that there are "two faces Whitman shows in Neruda's work"—one the "custodian of space," the "cosmic, mythic" poet; and the other "the authoritative bard who is summoned to disparage 20th-century America."]



Salska, Agnieszka. "Leaves of Grass and Polish Modernist Poets." *Revue Française d'Études Américaines* no. 108 (May 2006), 33-46. [Traces "Whitman's presence in Polish poetry" through his appeal to "the 'Skamander' poets" like Julian Tuwim and Kazimierz Wierzyński, through Polish translations of his work by writers like Stanisław Vincenz and Stefan Stasiak, through his influence on Polish futurists like Jalu Kurek and Adam Wazyk, and finally through Czesław Miłosz's efforts both in translating Whitman and in making "Whitman's poetry an important horizon in his own work."]

Schmidgall, Gary. "'Damn 'em, God bless 'em!': Whitman and Traubel on the Makers of Books." *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 140-156. [Examines Whitman's many comments on bookmaking in his conversations with Horace Traubel during the final four years of his life, including the poet's views on various publishers, printers, and binders as well as his views on typesetting, page design, proofreading, inking, title pages, and other material aspects of the bookmaking art; concludes with some examples of Traubel's views on bookmaking.]

Schmidt, Bernard. *American Literary Personalism: Emergence and Decline*. Lewiston, ME: Edward Mellen, 2004. [Chapter 1, "Whitman and American Personalistic Philosophy" (1-13), centers on Whitman and his relationship to the philosophy of "Personalism"; originally appeared in the *Walt Whitman Quarterly Review* 7 (Spring 1990).]

Schwarzmann, Georg Michael. "Postcolonial Perspectives on the Americas: José Martí Reads Ralph Waldo Emerson and Walt Whitman." Ph.D. Dissertation, University of South Carolina, 2006. [Analyzes "the impact of Ralph Waldo Emerson and Walt Whitman on José Martí and the latter's search for a political and cultural design for postcolonial Latin America," comparing, among other things, "Martí's, Emerson's, and Whitman's views on socialism, the role of Native Americans, immigration, and U.S. imperialism"; *DAI-A* 67 (January 2007).]

Trachtenberg, Alan. *Lincoln's Smile and Other Enigmas*. New York: Hill and Wang, 2007. [Chapter 6, "Whitman's Lesson of the City" (125-139), originally appeared in Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds: American Cultural Studies* (1996).]

Waitinas, Catherine M. "Performing Union: Walt Whitman, Participatory Democracy, and Antebellum Performance Culture." Ph.D. Dissertation, University of Illinois at Urbana-Champaign, 2006. [Examines the 1855, 1856, and 1860 editions of *Leaves of Grass* "within the context of [Whitman's] indebtedness to antebellum performance culture," suggesting how "Whitman employs performative strategies borrowed from theatre and mesmerism in order to achieve a radically intimate union with his readers," and seeking to illuminate "the mechanics of Whitman's poetic performance, the primacy of the audience in his poetry, and the shape and substance of his democratic project"; *DAI-A* 67 (January 2007).]

Weinauer, Ellen. Review of M. Wynn Thomas, *Transatlantic Connections: Whitman U.S., Whitman U.K.* *American Literature* 79 (March 2007), 184-186.

- Whitman, Walt. *Demokratische Ausblicke* [*Democratic Vistas*]. Trans. Martin Nissen. Freiburg: Derk Janssen, 2005. [German translation of *Democratic Vistas*, with a foreword (7-9) and editorial note (95), in German, by Nissen.]
- Whitman, Walt. *Vlati Trave: Integralno Izdanje* [*Leaves of Grass: Complete Edition*]. Trans. Mario Susko. Zagreb, Croatia: Meandar, 2002. [Croatian translation of the 1892 “Deathbed” Edition of *Leaves of Grass*, complete with “Letimican Pogled na Prevaljeni Put” [“A Backward Glance O’er Travel’d Roads,” 709-727]; with a biographical and critical overview of Whitman (“KWhitmanu,” 729-772) by Susko, in Croatian.]
- Winan, Christian. “Influential Poets.” *Atlantic Monthly* 298 (December 2006), 75. [*Poetry* magazine’s editor selects the five most influential American poets—Whitman is first, followed by T. S. Eliot, William Carlos Williams, Wallace Stevens, and Sylvia Plath.]
- Unsigned. Brief review of Donald D. Kummings, ed., *A Companion to Walt Whitman*. *American Literature* 79 (March 2007), 236.
- Unsigned. “Introduction: Whitman as a Bookmaker.” *Walt Whitman Quarterly Review* 24 (Fall 2006/Winter 2007), 69-70. [Introduces a special double-issue of *WWQR* on *Whitman as a Bookmaker*, with essays growing out of the “Whitman Making Books / Books Making Whitman” symposium held at the University of Iowa in November 2005.]
- Unsigned. *Starting from Paumanok . . .* 22 (Spring 2007). [Newsletter of Walt Whitman Birthplace Association, with news of association events.]
- Unsigned. “Walt Whitman Archive Wins C.F.W. Coker Award.” *Scarlet* [University of Nebraska, Lincoln] 16 (September 14, 2006), 2. [Reports on an award from the Society of American Archivists to the *Whitman Archive* ([www.whitmanarchive.org](http://www.whitmanarchive.org)) for its “breakthrough integrated finding guide to Whitman’s poetry manuscripts.”]

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