Walt Whitman: A Current Bibliography, Summer 2008

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Blake, Leo. “A New Discovery.” Conversations (Spring/Summer 2008), 7. [Identifies the owner, Elizabeth C. Smithers, of a copy of Camden’s Compliment to Walt Whitman owned by the Walt Whitman House, Camden.]

Boorse, Michael J., ed. Conversations (Spring/Summer 2008). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with news of association members and events; this issue contains one article and a note, each listed separately in this bibliography, and a brief notice by David Stedman about the progress on the visitor center to be built adjacent to Whitman’s Mickle Street house.]


Collier, Gaydell. “In Love with Leaves of Grass.” Christian Science Monitor (April 25, 2008). [Short essay on how the author became “a lover of grass” through her own fascination with leaves of grass, through her reading of Whitman’s Leaves of Grass, and through her childhood visit to a prairie.]


Deming, Richard. “Second Sight: Walt Whitman’s Glasses.” Sienese Shredder no. 2 (January 2008). [Discusses Whitman’s reading glasses (made by Philadelphia opticians Cooke and Brothers) and considers why no portraits of the poet show him with his glasses on; suggests we might see the glasses “as an instrument of divination, a tool (or locus) summoning neither a muse or a spirit but the material reality of the poet who, like anyone else, struggled against the infirmities of age and the limitations of the body. . . . It is the very ordinariness of his glasses that make them important.”]

Emmons, Jr., Robert A. “Walt Whitman in the Pulpy Flesh: The Poet as Illustrated in the Comics of Jeremy Eaton.” Mickle Street Review 19/20 (2008), http://micklestreet.rutgers.edu. [Analyzes cartoonist Jeremy Eaton’s “three separate strips,” all appearing in the early 1990s, that focus on Whitman and discusses how Eaton “uses irony to detail the passion, tenderness, and beauty that mark Whitman’s life and work,” while shaping “a narrative that comments on the historical constructedness of comic books,” suggesting how “Whitman has much in common with the independent or underground comics creator”; concludes that Eaton’s Whitman comic strips “are complex commentaries on American society and the role of art and the artist in it over two centuries.”]


Fox, Eric. “Today’s Song of Ourselves Might Pain Whitman.” *Atlanta Journal-Constitution* (June 6, 2008). [Proposes that Whitman’s “propositions” present us with “practical wisdom . . . particularly at a time when the world appears tottering toward madness, mayhem, and mob rule.”]


Gailey, Amanda. “Walt Whitman and the King of Bohemia: The Poet in the Saturday Press.” *Walt Whitman Quarterly Review* 25 (Spring 2008), 143-166. [Examines the “poems, parodies, homages, reviews, and essays concerning Whitman that were either first published or reprinted in the Saturday Press,” totaling “no fewer than 46 items—excluding advertisements,” and proposes that these pieces “serve as a record of how the reading public responded to Whitman’s controversial poems as he transitioned visibly into the role of vocational poet” and reveal how Henry Clapp, the publisher of the Press, molded Whitman “into a factional poet of the North”; concludes by looking at the two Whitman items Clapp published in his second, postwar, run of the Saturday Press.]


Henkel, Scott. “Leaves of Grassroots Politics: Democracy, the Swarm, and the Literatures of the Americas.” Ph.D. Dissertation, Michigan State University, 2007. [Uses *Democratic Vistas* to initiate an examination of the implications of democratizing “all public and private life,” with a focus on Herbert Biberman’s film *Salt of the Earth*, B. Traven’s novels about the Mexican revolution, and “the literature of the contemporary Zapatista movement in Mexico”; *DAI*-A 69 (July 2008).]
Iffill, Matthew L. “The Muse Invited to Philadelphia: Walt Whitman and the Centennial Exposition.” *Conversations* (Spring/Summer 2008), 1-7. [Describes the 1876 Centennial Exposition in Philadelphia and examines Whitman’s love of such expositions, focusing on his visit to the Exposition in October 1876.]

Karbiener, Karen. “Intimations of Imitation: Wordsworth’s Presence in Whitman’s Early Writings.” In Joel Pace and Matthew Scott, eds., *Wordsworth in American Literary Culture* (Basingstoke: Palgrave Macmillan, 2005), 144-159. [Suggests “new ways in which *Leaves of Grass* can be read as a response to (and rebellion against) Wordsworth’s poetic legacy”; traces “Wordsworth’s stateside popularity” during the years preceding the first edition of *Leaves*; discusses reasons why Whitman is silent about Wordsworth in his published work; and examines Whitman’s 1846 *Brooklyn Daily Eagle* story, “The Child at the Tomb” as “obviously derived” from Wordsworth’s “We Are Seven.”]

Knapp, Ronald. *Of Life Immense: The Prophetic Vision of Walt Whitman*. Denver, CO: Outskirts Press, 2008. [Proposes that Whitman “may well be the most deeply religious person in the history of American literature” and views him as “a poet/prophet,” attempting “to describe, in systematic form, some of the major themes of the prophetic vision of Walt Whitman . . . from a religious perspective.”]

Lorang, Elizabeth. “Editing Whitman’s Poetry in Periodicals.” *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Describes the process of creating for the *Walt Whitman Archive* (www.whitmanarchive.org) “a digital documentary edition of Whitman’s poems that appeared for the first time in newspapers, magazines, and journals,” and discusses the significance of making Whitman’s “approximately 160 poems in nearly 50 different publications” available for the first time in encoded transcriptions and digital facsimiles.]

Lorang, Elizabeth. “’Two More Throws against Oblivion’: Walt Whitman and the *New York Herald* in 1888.” *Walt Whitman Quarterly Review* 25 (Spring 2008), 167-191. [Examines Whitman’s complex publishing relationship with the *New York Herald* from December 1887 through August 1888, when the poet published “a total of thirty-six pieces” there, more than he published in any other periodical, and proposes that this relationship reveals Whitman’s understanding of “certain formal qualities” expected of newspaper poetry as he “worked within this poetic tradition, crafting short poems that could be understood by a mass readership and that participated in the public discourse of the community in which they were published.”]

man Archive (www.whitmanarchive.org) as the “perfect medium . . . for not clarifying the clutter of Whitman’s life in words.”]


Murray, Martin. “Responding Kisses: New Evidence about the Origins of ‘Vigil Strange I Kept on the Field One Night.’” Walt Whitman Quarterly Review 25 (Spring 2008), 192-197. [Uses the recently discovered “military service records” of Bill and Arthur Giggie, including Arthur’s letter to Bill’s mother, Elizabeth Giggie, describing Bill’s death, to “shed some additional light” on the Civil War episode that stands behind Whitman’s poem “Vigil Strange I Kept on the Field One Night”; suggests that the evidence indicates that Bill and Arthur Giggie may have been a homosexual couple serving together in the Union army, and that Whitman’s poem may in fact record the end of this “love story.”]


Robertson, Michael, and David Haven Blake. “‘O the Orator’s Joys!’: Staging a Reading of ‘Song of Myself.’” Mickle Street Review 19/20 (2008), http://micklestreet.rutgers.edu. [Discusses Whitman and oral performance, and describes the organization of “annual readings of ‘Song of Myself’ at The College of New Jersey,” offering advice on how to most effectively stage such a reading.]


Sill, Geoffrey. “A Newly Discovered Image of Walt Whitman Restored by the Walt Whitman Association and the *Mickle Street Review*.” *Walt Whitman Quarterly Review* 25 (Spring 2008), 201. [Reprints a newly restored image of Whitman apparently related to the series of photographs taken of the poet by Frederick Gutekunst of Philadelphia in 1889.]

Stacy, Jason. “Showing Their Condition: Walt Whitman and Ethical Aesthetics in ‘The Sun Down Papers.’” *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Examines how a “young Walt Whitman, an unemployed journeyman printer in the rural Long Island countryside, turned to print as a way to . . . seek a portable identity that would maintain its integrity in the midst of the new consumer economy,” and proposes that he did so by constructing his first “literary persona”—a schoolteacher; argues that Whitman “utilized the role of schoolteacher in his writing as a means to legitimize his attitude toward the citizens of rural Long Island” since “a schoolteacher’s outsider/insider status made him a useful observer of the people’s habits and shortcomings”; goes on to offer a close analysis of the “Sun-Down Papers—From the Desk of a Schoolmaster” (1840-1841) as “Whitman’s conscious construction of the Schoolmaster persona” and as his first attempt to articulate a didactic “reform theory” that included “an extended exhortation against affectation and consumerism.”]

Stacy, Jason. *Walt Whitman’s Multitudes: Labor Reform and Persona in Whitman’s Journalism and the First Leaves of Grass, 1840-1855*. New York: Peter Lang, 2008. [Examines Whitman’s three earliest personae—Schoolmaster, Editor, and Bard—as guides to his evolving struggle to define labor, aesthetics, and social hierarchy in a democratic society, a struggle in which he was always seeking to reaffirm “his central thesis”—that “America was perfect; one needed only recognize its perfection,” at which point “confusion (fashion, sectarianism, or slavery) fell away”—and thus to “educate the Republic as to its own true nature.”]

Tessitore, John. “‘Plainness is Purity’: Leaves of Grass, Free Religion, and Boston’s Morals Campaign.” *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Examines “role of Free Religion, as opposed to Free Love, played in the events that followed the banning of *Leaves of Grass* in 1882,” analyzing the ways that free religionists like Thomas Wentworth Higginson, O. B. Frothingham, Sidney Morse, and Cyrus A. Bartol influenced the controversy over whether or not Whitman’s work was indecent, as they worked to “incorporate *Leaves of Grass* into a preexisting moral discourse.”]


Vasseur, Álvaro Armando. “Preface to the Sixth Edition of *Walt Whitman: Poemas*.” Introduction and translation by Matt Cohen and Rachel Price. *PMLA* 123 (March 2008), 438–451. [English translation of Vasseur’s preface to the sixth edition of his 1912 Spanish translation of Whitman’s poetry, the first Spanish translation of a substantial body of Whitman’s work; in the introduction, Cohen and Price indicate that “Vasseur situates Whitman and his translation in the history of American cosmopolitan literary channels” and offers “a detailed account of both the context for his translation and the methods he used to compose it,” while resisting “George Santayana’s account of Whitman’s poetry” and struggling “with the influence of Darwinism and Freudianism as new intellectual frameworks for understanding Whitman’s complex blend of spirituality and materialism.”]

Weinstein, Josh Aaron. “Humility and the Face of Nature: Towards an Ecological Ethics of Humility in the Works of Henry Thoreau, Susan Cooper, Walt Whitman, and Marianne Moore.” Ph.D. Dissertation, State University of New York at Buffalo, 2007. [Studies the development of “an ecological ethics” in four writers; the fourth chapter, “Whitman, the Ecopeud and Ecological Humility,” argues that “Whitman’s understanding of sexuality and sexual desire [involves] the same ideas of complex interrelation and harmonic organization as that which is entailed in the ecological,” and proposes that Whitman “at times literalizes metaphor to bind his poems yet closer to the rhythms and cycles of the earth,” resulting in his poetry’s “manifestation of ecological humility . . . whereby human beings are interlinked with a greater sense of nature through our sexuality and our participation in cyclic flows of energies and materials”; *DAI*-A 59 (August 2008).]

Whitley, Edward. “Elizabeth Porter Gould, Author of *Leaves of Grass*: Gender, Editing, and the Nineteenth-Century Literary Marketplace.” *ELH* 75 (Summer 2008), 471-496. [Examines Elizabeth Porter Gould’s Gems from Walt Whitman (1889) and argues that the book is not an expurgated version of Whitman’s work but a creative response to it, growing out of Gould’s involvement in “a book-club and parlor-study culture that allowed women to think of themselves as authors of other people’s texts”: “Gould’s
decision to edit [Whitman’s] poetry according to personal taste became a realization of his hope that readers of *Leaves of Grass* would be so flush with feelings of individual empowerment that they would assume the authority of poets.”

Whitley, Edward. “walt_whitman@pfaffs.bar: Bohemia on the World Wide Web.” *Mickle Street Review* 19/20 (2008), http://micklestreet.rutgers.edu. [Describes “The Vault at Pfaff’s, an Internet-based digital archive about the New York City bohemians that Walt Whitman fraternized with at Charles Pfaff’s beer cellar during the late 1850s and early 1860s”; indicates that the site offers a complete run of Henry Clapp’s *Saturday Press*, many of the works by Pfaffian authors, and profiles of “approximately 150 people who were connected in some way or other to Pfaff’s”; examines how The Vault “is poised to provide insight about a period of Whitman’s life that still, even after years of dedicated scholarship, is largely shrouded in mystery.”]


Whitman, Walt. *Folhas de Relva: A Primeira Edição (1855)* [*Leaves of Grass: The First Edition (1855)*]. Translated with an afterword by Rodrigo Garcia Lopes. São Paulo, Brasil: Illuminuras, 2005. [Portuguese translation of the complete 1855 edition of *Leaves of Grass*, presented in a bilingual format; with notes on the poems (210-211); a substantial afterword, “‘Uma experiência de linguagem’: Whitman e a primeira edição de *Folhas de Relva* (1855)” (213-313), covering Whitman’s biography, the cultural contexts of the first edition of *Leaves*, the notebook gestation of the book, and its publication and reception histories; and a bibliography (316-318), all by Rodrigo Garcia Lopes; in Portuguese.]


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