



Walt Whitman: A Current Bibliography, Fall 2015

Ed Folsom
University of Iowa

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY



Aberbach, David. *National Poetry, Empires and War*. New York: Routledge, 2015. [Chapter 9, “Walt Whitman, American Nationalism and the Revolutions of 1848-49” (203-225), explores what factors “caused Whitman to abandon the xenophobia of his age and, instead, define American national identity as inclusive of many foreign immigrants with their diverse cultures,” and argues that “Whitman’s bitterness” over the failure of the European revolutions of 1848-49 was a major contributing factor to his own revolutionary poetry, noting “striking parallels between the young Whitman and the young Karl Marx in the year of revolution, 1848,” and proposing that “the defeat of European revolutionary liberalism was a trigger of *Leaves of Grass* between 1848 and 1855 and affected Whitman’s perception of the Civil War in his later poems as he saw American internal discord as in international blow to democracy”; also analyzes how *Leaves*, though “composed in the revolutionary spirit of 1848-49,” “is at the same time the poetry of a man driven from American politics in despair at its corruption,” but ultimately “America, dynamic, growing, prospering and increasingly diverse, impressed the idealistic Whitman as a source of good, identical with the divinely blessed individual self”; concludes that “Whitman spoke for the uncertainties of American national identity after 1848,” and that he, “more than most national poets, came to embody the thorny paradoxes of nationalism and internationalism, public man and tormented artist, Self and Universe.”]

Aćamović, Bojana, ed. “Medjasi: Volt Vitman” [“Landmarks: Walt Whitman”]. *Polja, časopis za književnost i teoriju* [*Fields: A Journal of Literature and Theory*] 59, No. 493 (May-June 2015), 62-90. [This section on Whitman contains three pieces: Bojana Aćamović, “Buđenje američke poezije Vitmanovim varvarskim krikom” (“The Awakening of American Poetry by Whitman’s Barbaric Yawp”), 62-69; Walt Whitman, “*Vlati trave* 1855 - Predgovor” (Preface to 1855 *Leaves of Grass*, translated by Bojana Aćamović), 70-84; and Ed Folsom, “Knjige koje je pravio Vitman” (“The Books Whitman Made” and “The First Edition of *Leaves of Grass*,” from *Whitman Making Books / Books Making Whitman*, translated by Bojana Aćamović), 85-90; in Serbian.]

Anderson, Fiona. “‘A Trail of Drift and Debris’: Traces of Whitman in the

Correspondence Art of Ray Johnson.” *Journal of American Studies* 49 (February 2015), 55-75. [Examines “New York Correspondence School” artist Ray Johnson’s 1987 Long Island performance called “Smile,” which “both elevated and mocked Whitman’s equally personal approach to the art and practice of correspondence”; in his performance, Johnson (1927-1995) munched on peanut butter cups while reading Whitman’s “thoughts on ‘personal’ correspondence” (as recorded by Horace Traubel), “much of which, in Whitman’s case, consisted of what we might call romantic letters to young men,” allowing Johnson to “call attention to questions of hidden, or coded, homosexual desire in Whitman’s work [and] to its resonances with his own homosexuality”: “By invoking Whitman and his thoughts on correspondence, Johnson was keen to respond to descriptions of him as ‘Dada Daddy’ to a younger generation of correspondence artists,” and Johnson’s “reappraisal of Whitman . . . considered the ephemerality of his poetic method and opened up a queer line of communication and anti-teleological influence that would disrupt Johnson’s own artistic reception.”]

Barnat, Dara. “‘Women and poets see the truth arrive’: Muriel Rukeyser and Walt Whitman.” *Studies in American Jewish Literature* 34 (2015), 94-116. [Argues that “the vision that Rukeyser drew from Whitman was largely a liberal corrective to the conservative elements she perceived in her family’s community of German Reform Jewry,” and that she adopted “aspects of Whitman’s work to create a more democratic, socially informed, and inclusive America in general and Jewish America in particular,” drawing from Whitman key notions about “the Bible, the prophetic voice, the intimate relationship between poet and reader, poetry’s ethical role in society, the act of bearing witness, the contradiction of good and evil, ‘courage and possibility,’ and the body,” all demonstrating “how a Jewish minority writer, in order to negotiate [her] position in America, turns to a non-Jewish American majority writer”: “That Rukeyser employs Whitman, *the* representative American poet, to counter the influence of America on Jews, is an interesting paradox. A related paradox is that she employs Whitman, a non-Jew, to reinforce and redefine her Jewish identity, and therefore to become, in some sense, more Jewish.”]

Barra, Allen. Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*. *American History* 49 (February 2015), 73.

Bernadini, Caterina. “The Longest Day: Dino Campana and Walt Whitman Across Italy and South America.” *Walt Whitman Quarterly Review* 33

(Summer 2015), 4-20. [Examines Whitman's influence on the Italian poet Dino Campana (1885-1932), and explores in particular "the implications of Campana's decision to take *Leaves of Grass* with him in 1907, when he left Genoa on a ship for Argentina in what would become his transformative journey to South America," leading to many "Whitmanian echoes" in Campana's South American writing, especially in his work of lyrical prose, "Pampas."]

Conte, David. *A Whitman Triptych*. Fenton, MO: ECS Publishing, 2015. [Choral work based on three Whitman poems, premiered in San Francisco by Cappella SF in February 2015.]

Croghan, Lore. "This Way to Mannahatta." *Brooklyn Daily Eagle* (September 4, 2015). [Prints a photograph of and discusses an altered sign in a subway station in Brooklyn Heights, where the sign for trains to "Manhattan & Queens" has been changed to "Mannahatta & Queens."]

Cull, Ryan. "'We fathom you not—we love you': Walt Whitman's Social Ontology and Radical Democracy." *Criticism* 56 (Fall 2014), 761-780. [Offers an extensive reading of "Crossing Brooklyn Ferry" with a focus on Whitman's concept of "Eligibility," a concept that becomes "central not just to 'Crossing Brooklyn Ferry,' his most intrinsic metapoem, but to his understanding of his work as a whole"; develops the idea that "Crossing Brooklyn Ferry" "rests on a social ontology, an understanding of being in terms of being-with others, that serves as the ground of Whitman's most radically democratic poetics and politics," wherein he "finds himself simply one of 'the rest,' the only name Whitman gives to a community that accepts one another without needing to define another's identity," leading the poet finally to conclude with "a first person plural speaker [that] indicates 'the rest' gaining a collective voice and awaking to political consciousness and action."]

DeLoach, Marcus. "A Guide to Ralph Vaughan Williams' Two Vocal Duets: A History and Musical Analysis of His First Settings of Walt Whitman." D.M.A. Dissertation, Rice University, 2014. [Chapter 2, "A Transatlantic Duet," explores the "appeal" of Whitman's poetry to Vaughan Williams and considers Whitman and Vaughan Williams as a "collaborative pair" with multiple affinities; later chapters explore the techniques the composer used as he "adapted and manipulated" Whitman's texts ("The Last Invocation" and "The Love-Song of the Birds" from "Out of the Cradle Endlessly Rocking"); *DAI-A* 77/02 (August 2016).]

- Dennis, Carl. "To Whitman." *American Poetry Review* 44 (November/December 2015), 9. [Poem, beginning "In your prose you wonder if America will ever become / The country of free-spirited, great-hearted individuals / You believe it could be, but in your poems / You seem to assume that the day long hoped-for / Is here at last for anyone willing to take / To the road open before him with an open mind."]
- Dubois, Alice. "Walt Whitman, 'Je lance mon abolement barbare par-dessus les toits du monde'" ["Walt Whitman: 'I sound my barbaric yawp over the roofs of the world'"]. *The Dissident* (August 28, 2015), the-dissident.eu. [Interview with Whitman scholar and translator Éric Athenot, discussing the challenges of translating Whitman and the relevance of Whitman's work for today's readers; in French.]
- Edmundson, Mark. "A Guide to Living a Decent Life Today, Courtesy of Walt Whitman." *Los Angeles Times* (October 25, 2015). [Op-Ed piece by "a Walt Whitman-inspired democrat," arguing for Whitman's "simple message": "If people are truly going to get along, we need to ask something better of them than verbal hygiene, basic manners and subservience to the political super-ego. They have to give themselves to openness and friendliness: liberation, a good time, and maybe even some joy."]
- Espada, Martín. "How We Could Have Lived or Died This Way." *North American Review* 300 (Summer 2015), 26. [Poem about how "dark-skinned bodies" are still "falling in the street as their ancestors / fell before the whip"; begins with lines from Whitman ("Not songs of loyalty alone are these, / But songs of insurrection also, / For I am the sworn poet of every dauntless rebel the world over").]
- Espada, Martín. "Barbaric Yawp Big Noise Blues." *North American Review* 300 (Summer 2015), 24. [Poem about the speaker reading *Leaves of Grass* to an old professor who played saxophone in the "Reprobate Blues Band," ending, "The Professor swings on his saxophone / in the parking lot, oblivious to the security guards who rush to tackle him, / horn honking like a great arrowhead of geese in the sky: *Yawp. Yawp. Yawp.*"]
- Fava, Francesco. "Yo, Myself, and I: Pronombres personales e identidad bilingüe en un 'poema largo' Chicano" ["Yo, Myself, and I: Personal Pronouns and Bilingual Identity in a Chicano 'long poem'"]. In Gaetano Prampolini and Annamaria Pinazzi, eds., *The Shade of the Saguaro/Las somber del saguaro: Essays on the Literary Cultures of the American Southwest/Ensayos so-*

bre las culturas literarias del suroeste norteamericano (Firenze, Italy: Firenze University Press, 2013), 241-247. [Compares Rudolfo Gonzales's "Yo soy Joaquín" with Whitman's "Song of Myself" and Pablo Neruda's "Alturas de Macchu Picchu," examining the inclusive "I" in the poems, the "I/you" relationship, and the triple identity of Chicano culture (Anglo-American, Hispano-American, and Native); in Spanish.]

Fisher Fishkin, Shelley. *Writing America: Literary Landmarks from Walden Pond to Wounded Knee* (New Brunswick, NJ: Rutgers University Press, 2015). [Describes and discusses the significance of 150 National Register historic sites important to understanding American writers; Chapter 1, "Celebrating the Many in One" (17-42), focuses on the Walt Whitman Birthplace in Huntington Station, New York.]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 33 (Summer 2015), 77-80.

Fomeshi, Behnam Mirzababazadeh. "Walt Whitman's and Nima Yushij's Literary Innovations: A Study in Comparative Poetics." Ph.D. Dissertation, Shiraz University, Shiraz, Iran, 2015. [Examines the historical, cultural, and literary associations of Whitman and his "Persian counterpart," Nima Yushij (1895-1960), who, like Whitman, "believed that artists represent [the] socio-political context of their society"; argues that "nineteenth-century America and Constitutional Iran and the poetry and politics of Whitman and Nima have some points of similarity and difference": while there was a "comparable discourse in nineteenth-century America and Iranian Constitutional Revolution" that "led to the emergence of comparable kinds of poetry . . . democratic in content and form," there were significant differences between Whitman's free verse and Nima's more traditionally metrical and heavily symbolic "New Poetry," as well as different cultural "histories of nationalism."]

Gailey, Amanda. *Proofs of Genius: Collected Editions from the American Revolution to the Digital Age*. Ann Arbor: University of Michigan Press, 2015. [Chapter 3, "Whitman's Shrines" (55-82), examines how "Whitman's own efforts to control his literary legacy offer a case study in how the late nineteenth-century collected edition mirrored other death customs as a way of marking a dead poet's cultural prominence," and suggests how, in Whitman's case, "the corpse and the corpus were intertwined, each offering the author and his public a way to formalize the end of his life and career, to consecrate a specific site for public mourning, and to confirm the nature of his legacy as

the life and works were together ushered into the larger culture”; goes on to delineate in detail “how Whitman projected two outcomes for the treatment of his body after death: one in which he was simply returned to the earth to become grass, and one which his body, elevated from the earth, would be enshrined in the artifice of a tomb,” and analyzes how “these alternatives” became “intimately bound to different textual afterlives for Whitman—the organic, unorthodox *Leaves of Grass* and the conventional textual monument of the *Complete Writings*.” Chapter 5, “The Death of the Author Has Been Greatly Exaggerated” (107-140), offers a history of the editing of (and the theories of editing) Whitman from the 1960s (with *The Collected Writings of Walt Whitman*) through the development of the online *Walt Whitman Archive*, “perhaps the most successful digital edition of the works of an American author—if not of any author.”]

Gailey, Amanda. Review of Stephanie Blalock, “Go to Pfaff’s”: *The History of a Restaurant and Lager Beer Saloon*. *Walt Whitman Quarterly Review* 33 (Summer 2015), 61-63.

Gjeilo, Ola. “Song of the Universal.” Chicago, IL: Walton Music, 2014. [Musical setting of parts of Whitman’s poem, for sopranos and altos, accompanied by piano and string orchestra.]

Greenstein, Judd. *My City*. 2015. [40-minute musical setting of Whitman’s “Mannahatta” and “Crossing Brooklyn Ferry,” premiered October 16, 2015, in New York City at Brookfield Place, with the American Composers Orchestra and an octet from The Crossing Choir, with vocal soloist DM Stith; conducted by George Manahan.]

Guendel, Karen. “The Organic Metaphor of the Digesting Mind from English Romanticism to American Modernism: A Cognitive Approach.” Ph.D. Dissertation, Boston University, 2015. [Employs “two approaches to metaphor from cognitive science” to explore “the digesting mind”; Chapter 4 analyzes the ways “Whitman’s *Leaves of Grass* Americanizes the digesting mind with an Emersonian aesthetic that locates power in the poet’s present transformation of the literary past into future mental nourishment”; *DAI-A* 77/03 (September 2016), *Proquest Dissertations*.]

Hanlon, Christopher. “Whitman’s Atlantic Noise.” *Nineteenth-Century Literature* 70 (September 2015), 194-220. [Analyzes the “aural qualities” of Whitman’s “A Word Out of the Sea” from the 1860 *Leaves of Grass*, “linking the poem to a wider antebellum interest in the electronic noise of telegraphy” and

arguing that the poem's "auditory effects bring Whitman into discussion with many others during the 1850s and 1860s who were interested in the sonic qualities of telegraphic noise quite apart from the words those noises encoded."]

Islam, Frank, and Ed Crego. "Summer Reading: Meet Harper, Meet Theodor, Meet Walt, Meet America." *Huff Post Books* (August 17, 2015), huffingtonpost.com. [Includes review of Walt Whitman, *Drum-Taps*, ed. Aaron Kramer.]

Johannessen, Lene. "Russia's Californio Romance: The Other Shores of Whitman's Pacific." In Laura Bieger, Ramon Saldivar, and Johannes Voelz, eds., *The Imaginary and Its Worlds: American Studies after the Transnational Turn* (Hanover, NH: Dartmouth College Press, 2013), 107-126. [Examines the transnational "palimpsestic" nature of early nineteenth-century California and its quick disappearance into an American state and into the American imagination; reads Whitman's "Song of the Redwood Tree" ("A California Song") to demonstrate how complete the erasure of that transnational layering was.]

Johnson, Sherry. Review of Ivy Wilson, ed., *Whitman Noir*. *MELUS* 40 (Summer 2015), 228-231.

Karbiener, Karen. "Reconstructing Whitman's Desk at the Brooklyn *Daily Times*." *Walt Whitman Quarterly Review* 33 (Summer 2015), 21-50. [Revisits the controversy over Whitman's role at the Brooklyn *Daily Times* from 1857 to 1859, offering new evidence for Whitman's editorship of the newspaper and arguing that his tenure at the *Daily Times* may have begun as early as April 1856; looks at the appearance in the paper of Whitman's friends and acquaintances; examines editorials written during this period to determine whether or not Whitman was the author and concludes that "most probably, the *Brooklyn Daily Times* had more than one writer penning its editorials."]

Klein, Rachel. "Song of Herself: A Poem." *The Toast* (September 14, 2015), the-toast.net. [Poem that parodies and responds to "Song of Myself," beginning "Is it cool if I CELEBRATE myself, and sing myself, / Like, just for a minute?" and ending "Missing me one place feel free to search another, / Just know that I walk fast and / I'm not stopping to wait for you."]

Ladkin, Sam. "The 'Onanism of Poetry': Walt Whitman, Rob Halpern, and the Deconstruction of Masturbation." *Angelaki: Journal of the Theoretical Humanities* 20 (2015), 131-156. [Argues that "the apostrophic intimacies

of lyric and the longings held therein are masturbatory” (indeed, “modern man is guiltily onanistic”), and reads Rob Halpern’s 2012 *Music for Porn* as “a deconstructive reading of Walt Whitman’s Civil War poetry”: “The dissemination of verse and the dissemination of the loved one are replayed by Whitman in forms of apostrophic address that embraces rather than abhors its own masturbatory enunciations: Whitman’s ‘wholesome relief, repose, content’ is a description of the loafing of ‘Beautiful dripping fragments’ of bathers, but also the post-ejaculatory calm after the scene which he has just imagined, ‘pluck’d at random from myself,’ and which is scattered on the ground like the discarded pages of a manuscript, or discarded like a soiled sock: ‘I toss it carelessly to fall where it may.’ . . . Lyric and masturbation participate in a dream of licensed exploitation, an imaginative use of other people and their bodies. Furthermore, such exploitation typically imagines those people to want to be used.”]

LaRocca, David, ed. *Estimating Emerson: An Anthology of Criticism from Carlyle to Cavell*. New York: Bloomsbury, 2013. [Includes (176-185) four Whitman essays on Emerson: “The Superiority of Emerson’s Writing,” “Emerson’s Books, (the Shadows of Them),” “How I Still Get Around and Take Notes (No. 5),” and “By Emerson’s Grave.”]

Lovett, Katrina, and Cynthia Shor, eds. *Starting from Paumanok . . .* 28 (Fall 2015). [Newsletter of the Walt Whitman Birthplace Association, with news of birthplace and association events, including the announcement that Robert Pinsky will be the 2016 Poet in Residence at the birthplace.]

Mac, Taylor. *The Dying Sentimentalist*. 2014. [Drama about Steven Foster, in a coma, dying, and Whitman, a “bedside mannerist,” coming to wake him up; premiered at Arena Stage in Washington, DC, in the fall of 2014.]

Manheim, Daniel. Review of Christine Gerhardt, *A Place for Humility: Whitman, Dickinson, and the Natural World*. *New England Quarterly* 88 (June 2015), 345-348.

Meiman, Meg. “Digitizing the Nineteenth Century: Scholarly Editing, Interface Design, and Affordances for Public Engagement.” Ph.D. Dissertation, University of Delaware, 2015. [Chapter 2, “Documentation for the Public: *The Walt Whitman Archive*,” examines the generic question of just what the online *Whitman Archive* is (intermediation, digital scholarly edition, thematic research collection), and analyzes “the ways this particular digital collection intermediates concepts of ‘author’ and ‘editor,’ as well as certain

conventions of a scholarly edition through its collaborative editorial practices and guidelines, its layout and design, and its detailed documentation about its conditions of use for the general public,” concluding that the *Archive* “establishes a standard of ‘best practices’ for current and future digital thematic collections to follow, in terms of its relative openness and extensive documentation about its treatment of Whitman’s work.”]

- Montgomery, Travis. Review of Adam Bradford, *Communities of Death: Whitman, Poe, and the Culture of Mourning*. *Edgar Allan Poe Review* 16 (Fall 2015), 221-223.
- Parks, Cecily. Review of Christine Gerhardt, *A Place for Humility: Whitman, Dickinson, and the Natural World*. *Emily Dickinson Journal* 24 (2015), 109-112.
- Pajović, Stefan P. “Ivo Andrić’s Response to Walt Whitman.” *Walt Whitman Quarterly Review* 33 (Summer 2015), 51-60. [Discusses and offers a translation from the original Serbo-Croatian of a 1919 essay on Whitman by Yugoslav writer and Nobelist Ivo Andrić (1892-1975).]
- Phelan, Joseph. Review of Gary Schmidgall, *Containing Multitudes: Walt Whitman and the British Literary Tradition*. *TLS: Times Literary Supplement* (June 19, 2015), 25.
- Pöhlmann, Sascha. “Future-Founding Poetry after 9/11.” In Christian Kloeckner, Simone Knewitz, and Sabine Sielke, eds., *Beyond 9/11: Transdisciplinary Perspectives on Twenty-First Century U.S. American Culture* (Frankfurt am Main, Germany: Peter Lang, 2013), 359-382. [Examines Whitman’s prophetic poetics—his “future-founding” poetry—as a model for post-9/11 poets as represented in three anthologies of poetry devoted to 9/11 and its aftermath.]
- Price, Kenneth M. “Walt Whitman and Civil War Washington.” In Susan C. Lawrence, ed., *Civil War Washington: History, Place, and Digital Scholarship* (Lincoln: University of Nebraska Press, 2015), 187-206. [Examines Whitman’s years in Washington, D.C.—his life, work, associations—and the indelible impact the city had on him and his work: revised version of “Walt Whitman and Civil War Washington,” published in *Leviathan* (2014).]
- Robbins, Timothy. Review of John Marsh, *In Walt We Trust*. *Walt Whitman Quarterly Review* 33 (Summer 2015), 63-67.
- Slade, John. *I Sing Walt Whitman*. Ojai, CA: Eros Creative and Sound, 2014. [CD, containing all or parts of eleven Whitman poems set to music and

sung by Slade.]

- Stevenson, Guy. Review of Stephen Miller, *Walking New York: Reflections of American Writers from Walt Whitman to Teju Cole*. *TLS: Times Literary Supplement* (June 19, 2015), 25.
- Tuggle, Lindsay. Review of Garrett Peck, *Walt Whitman in Washington, D.C.* *Walt Whitman Quarterly Review* 33 (Summer 2015), 68-71.
- Wardrop, Daneen. Review of Adam C. Bradford, *Communities of Death: Whitman, Poe, and the American Culture of Mourning*. *Walt Whitman Quarterly Review* 33 (Summer 2015), 71-76.
- Whitman, Walt. *Song of the Open Road: Verse Five, 1892*. New Orleans, LA: Fitzgerald Letterpress, [2015]. [Lines from “Song of the Open Road” printed in a limited edition in hand-set type, with linoleum cuts illustrating the poem.]
- Unsigned. “New Walt Whitman Poem Found.” *American History* (April 1, 2015), 12. [Reports on Wendy Katz’s discovery of a poem by Whitman about William Cullen Bryant, published in the *New Era* in 1842.]

The University of Iowa

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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).