WALT WHITMAN: A CURRENT BIBLIOGRAPHY

del Águila Gómez, José M. “La ‘ficción suprema del yo’: Influencia de Walt Whitman en Léon Felipe.” Espéculo no. 29 (March-June 2005), www.ucm.es/info/especulo/. [Examines Whitman’s influence on European poets, particularly in Spain, and offers a detailed study of Whitman’s influence on Léon Felipe, who translated Whitman and evoked the poet in his social criticism; in Spanish.]

Arrojo, Rosemary. “Translation, Transference, and the Attraction to Otherness: Borges, Menard, Whitman.” Diacritics 34 (Fall 2004), 31-55. [Examines “the paradigmatic relationship that may be established between Borges’s interest in Walt Whitman, the publication of his first poem, ‘Himno del mar,’ in 1919, and his versions of Leaves of Grass (Hojas de hierba), which were published about fifty years later”; reads Borges’s story “Pierre Menard, Author of the Quixote” as suggestive of the “productive encounter that took place between Borges and Whitman at the very outset of the first’s literary career, and which would have an impact during most of his life.”]


Bacigalupo, Massimo. “‘Mannahatta’ città insulare in Whitman e Melville.” In Giorgetta Revelli, ed., Da Ulisse a . . . la città e il mare: Dalla Liguria al mondo (Pisa: ETS, 2005), 331-351. [Examines Whitman’s “Crossing Brooklyn Ferry” and “Mannahatta” alongside the first chapter of Melville’s Moby Dick to investigate the two writers’ relationships to New York City and to the ocean; in Italian.]

Barney, Brett, Amanda Gailey, Ted Genoways, Charles Green, Heather Morton, Kenneth M. Price, and Yelizaveta Renfro. “Sixty-Eight Previously Uncollected Reviews of Walt Whitman.” Walt Whitman Quarterly Review 25 (Summer/Fall 2007), 1-76. [Lists sixty-eight previously uncollected reviews of Whitman’s work published during his lifetime, and reprints thirty-eight of these newly discovered documents; with an introduction (1-7) and notes (70-76).]

Barrett, Faith. “Addresses to a Divided Nation: Images of War in Emily Dickinson and Walt Whitman.” Arizona Quarterly 61 (Winter 2005), 67-99. [Explores how Whitman and Dickinson reveal the limits of the lyric self (and question John Stuart Mill’s distinction between oratory and poetry) in their efforts to address the nation through poems about the Civil War, arguing that “in order to understand Dickinson’s suspicion about address, we need also to consider Whitman’s enthusiasm for it”; goes on to “compare scenes of the address to the nation and scenes of wartime suffering as they are depicted by both Dickinson and Whitman,” focusing on “This is my letter to the World” in relation to “Apostroph,” and “They dropped like Flakes”
Belasco, Susan. “Leaves of Grass and the Poetry Marketplace of Antebellum America.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 180-198. [Explores “the marketplace for American poetry in the years before the publication of *Leaves of Grass,*” examining the successful poets of that time, the “relation between poetry published in periodicals and poetry published in separate volumes,” the role anthologists played “in the shaping of audience expectations, and in the promotion of one poet over another,” and the ways Whitman “perceive[d] his place in the poetry marketplace.”]


Blake, Leo D. “Saving a Whitman Treasure: *Last Supper* Engraving Restored.” *Conversations* (Fall/Winter 2007-2008), 1. [Reports on the restoration of an 1846 engraving of Leonardo da Vinci’s *The Last Supper,* owned by Whitman and now once again displayed at the Whitman House in Camden, New Jersey; with illustrations of the engraving before and after restoration.]

Boorse, Michael J., ed. *Conversations* (Fall/Winter 2007-2008). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events; this issue contains poems by the winner and three runners-up for the association’s annual high school poetry contest (including a poem called “Whitman!” by Luke Murry [7]), an update on the Whitman House Visitor Center Project, and an article and one review, both listed separately in this bibliography.]


Buell, Lawrence. “Walt Whitman as an Eminent Victorian.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 282-298. [Sets out to “redress the imbalance between the felt importance of the image of Whitman as a homegrown poet and the image of Whitman as a transatlantic poet” by focusing on “the Whitman-Tennyson relation and secondarily on the Whitman-Dickens relation”]

impact of the Society’s members on Whitman, including the physicians
Silas Weir Mitchell and William Osler, and examining the Society’s involve-
ment, just after Whitman’s death, in removing and eventually losing the
poet’s brain; a more detailed version of this chapter was published as “The
Strange Fate of Whitman’s Brain” in the Walt Whitman Quarterly Review
(Winter/Spring 2003).]

American Literature 79 (June 2007), 422-424.

Cavell, Richard, and Peter Dickinson. “Bucke, Whitman, and the Cross-
Border Homosocial.” American Review of Canadian Studies 26 (Autumn
1996), 425-449. [Examines the homosocial relationship between Whitman
and his Canadian disciple Richard Maurice Bucke, who “collaborated not
only on Whitman’s literary opus but also on that equally great artifact,
Whitman himself”; analyzes the “discursive practices” of the two writers
and the role their discourse played in “the cross-border relationship between
the United States and Canada,” arguing that the two writers participated in
“cultural transvestism,” whereby otherness is enacted through geographi-
cal displacement,” with both writers involved in a “paradoxical quest for
unity in and through difference,” and concluding by suggesting that “the
Bucke-Whitman collaboration can lead to a re-examination of the Canadian-
American cross-border phenomenon.”]

Cochoy, Nathalie. “New York as a ‘Passing Stranger’ in The Beautiful and the
Damned.” F. Scott Fitzgerald Review 4 (2005), 65-83. [Explores the sources
of Fitzgerald’s melancholy about New York City, finding that Whitman’s
“scene of the meeting with a ‘passing stranger’ [in ‘To a Stranger’] might
serve as an emblem of the modern writer’s representation of New York”: “as
at the moment of the encounter that Walt Whitman . . . calls the ‘passing
stranger,’ when the disappearance of the unknown man or woman of the
crowd coincides with the emergence of writing, the expectation of damna-
tion mysteriously contributes to the experience of beauty.”]

Cohen, Matt. “‘To reach the workmen direct’: Horace Traubel and the Work
of the 1855 Leaves of Grass.” In Susan Belasco, Ed Folsom, and Kenneth M.
Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University
of Nebraska Press, 2007), 299-320. [Examines “a tension between the ways
in which [Horace Traubel and Walt Whitman] linked writing to politics,”
and “suggests how changes in book morphologies from the mid- to the late
nineteenth century made the argument over bibliographic form between
Whitman and Traubel a political one,” arguing that the two writers’ discus-
sions about the 1855 edition of Leaves are “flash points in a dispute over the
politics of the literary marketplace and the place of the writer in the world
of labor”; discusses Traubel’s Optimos, the “disagreement among arts and
crafts groups” over “whether to prioritize aesthetics or labor reform,” Whit-
man’s and Traubel’s conflicting views of William Morris and John Ruskin,
the “morphology of the 1855 Leaves,” and “the physical form of [Traubel’s]
With Walt Whitman in Camden.”]


Cohen, Michael C. “Cultures of Poetry in Late Nineteenth-Century America.” Ph.D. Dissertation, New York University, 2007. [Chapter Three “takes up a set of debates about Whitman in the 1870s and 1880s in which Whitman's poems served as the site for emergent theories about the shape, history, and meaning of ‘American poetry’”; *DAI*-A 68 (January 2008).]

Coulehan, Jack. “Dr. William Osler Remembers His Patient, Walt Whitman.” *Starting from Paumanok . . .* 22 (Fall 2007), 3. [Poem narrated by Osler, about visiting Whitman in Camden; with a prose commentary on the Osler-Whitman relationship.]


Dinnerstein, Harvey. “Evolution of an Image.” *American Artist* 67 (September 2003), 42-48. [Recounts the origins of Dinnerstein’s various paintings of the New York harbor and relates these paintings to his reading of Whitman’s “Crossing Brooklyn Ferry,” a poem that led to his painting (titled “Sundown. The Crossing”) of a ferry crossing to Ellis Island, inspired by both Whitman’s poem and “a black-and-white photograph of a ferry crossing to Ellis Island.”]

Dombrowski, Rosemarie J. “Divine Election, Marginal Representation: Poetic Appropriations of Confessional Discourse from Colonial America to the Nineteenth Century.” Ph.D. Dissertation, Arizona State University, 2007. [Considers Anne Bradstreet, Elizabeth Graeme Fergusson, Jane Coleman Turell, Sarah Wentworth Morgan, Walt Whitman, and T. S. Eliot, as poets who “predate the confessional school of American poetry” but whose work nonetheless “share[s] critical characteristics of texts associated with the movement”; examines “the historical impetuses and manifestations of confessional discourse”; *DAI*-A 68 (December 2007).]

guage and Literature) 18] (Tübingen, Germany: Gunter Narr, 2006), 35-52.
[Argues that “no poet matters more to the literary history of class in America
than Walt Whitman” and that Leaves of Grass “shows that labor as opposed
to property should be the dominant feature of the social order in which all
work, both manual or mental, should be recognized and rewarded equally,
while fraternal association and apprenticeship should serve as the structur-
ing principles of society”; examines Whitman’s Emerson-inspired “notion
of the incarnational,” where the poet “freely circulat[es] among members
of all classes, embodying various class identities, and disrupting and cross-
ing class boundaries,” becoming “a mixture of buoyant self-exposure and
anxious assertion, follow[ing] his obsession with social, sexual, and racial
exchanges, and assert[ing] a commitment to lower middle class respect-
ability and independence.”]

American Writers at Work in the World.” Ph.D. Dissertation, Yale Univer-
sity, 2007. [Develops “a theory of nineteenth-century American literary
history that accounts for the significant interconnections between authorship
and other professions, including education, journalism, and oratory,” placing
authors “within a larger framework of creative thought and political action”;
examines “the literary and professional pursuits” of Longfellow, Fuller,
Emerson, Douglass, and Whitman, emphasizing how “Whitman envisioned
a process of national healing through poetry and used his journalistic skills
to manage his transatlantic reception in order to secure his reputation as a
representative American poet”; DAI-A 68 (December 2007).]

Entel, Rebecca Beth. “The Politics of Comparability: Figuring Common and
Uncommon Ground of the Civil War.” Ph.D. Dissertation, University of
Wisconsin–Madison, 2007. [Examines how, “during the Civil War, both
black and white authors grapple with the potentials and limitations of meta-
phor to establish common ground between slaves and free whites, soldiers
and war nurses, northerners and southerners”; Chapter 4 deals with “Louisa
May Alcott, Walt Whitman, and Classification Inside the War Hospital”;
DAI-A 68 (February 2008).]

Erkkila, Betsy. “Whitman, Marx, and the American 1848.” In Susan Belasco,
Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial
Essays (Lincoln: University of Nebraska Press, 2007), 35-61. [Examines “the
transatlantic conversation between Whitman and Marx as a means of chal-
lenging the disciplinary, national, and field boundaries and the demonizing
rhetorics of the Cold War that have kept Whitman and Marx, the poet and
the philosopher, America and Europe, democracy and communism, apart,”
arguing that such a conversation “politicizes and theorizes Whitman’s
democratic poetry by situating it within larger debates about labor, slavery,
capital, and class” and “locates Whitman’s revolutionary poetics in relation
to a more global democratic struggle for human liberation and popular
cultural expression”; focuses on “the young Whitman and the young Marx
in the years leading up to the revolutions of 1848, the Communist Manifesto
(1848), and the publication of the first edition of Leaves of Grass.”]
Farland, Maria. “Decomposing City: Walt Whitman’s New York and the Science of Life and Death.” *ELH* 74 (Winter 2007), 799-827. [Examines “This Compost” and other Whitman poems “in the context of New York’s environmental health crisis of the 1850s and 1860s,” arguing that Whitman expresses “profound discomfort with the City’s escalating waste, decay, and decomposing matter”; suggests that Whitman’s early newspaper articles “endorse urban sanitary science,” but that his later poems “reject human manipulations of the environment” and view “the internal dynamics of the earth itself” as the best healing agent.]

Folsom, Ed. “Database as Genre: The Epic Transformation of Archives.” *PMLA* 122 (October 2007), 1571-1579. [Examines *The Walt Whitman Archive* (www.whitmanarchive.org) as an example of the new genre of “database” and discusses the implications of this new genre for scholarship and teaching; suggests that Whitman’s own “testing [of] the boundaries of genre” makes his work particularly adaptable to database, since, “for him, the world was a kind of preelectronic database,” and “he treated each line [of his poems] like a separate data entry, a unit available to him for endless reordering”; goes on to probe the way that the creation of the *Whitman Archive* is an ongoing “battle between database and narrative.” This essay is followed by five responses—by Peter Stallybrass (“Against Thinking,” 1580-1587); Jerome McGann (“Database, Interface, and Archival Fever,” 1588-1592); Meredith L. McGill (“Remediating Whitman,” 1592-1596); Jonathan Freedman (“Whitman, Database, Information Culture,” 1596-1602); and N. Katherine Hayles (“Narrative and Database: Natural Symbionts,” 1603-1608)—and a reply to the responses by Folsom (1608-1612).]


Folsom, Ed. “What We’re Still Learning about the 1855 *Leaves of Grass* 150 Years Later.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 1-32. [Based on Folsom’s keynote address to the *Leaves of Grass* Sesquicentennial Conference; examines how scholars and editors have dealt with the 1855 edition from Whitman’s time to the present, and offers updates on what we know about various aspects of the first edition, including the publisher (Andrew Rome and not the “Rome Brothers”), the circumstances of printing, the choices of paper size, the typographical problems, Whitman’s revisions, and the assembling of the volume.]

Freedman, Jonathan. “Whitman, Database, Information Culture.” *PMLA* 122 (October 2007), 1596-1602. [Response to Ed Folsom’s “Database as Genre” in the same issue of *PMLA*; examines Whitman’s “informational city” as “a place where the profusion of data renders the conditions of acquiring knowledge—here defined in purely operational terms, as the shaping of data into patterned or ordered structures of significance—problematic.”]

Genoways, Ted. “‘One goodshaped and wellhung man’: Accentuated Sexuality and the Uncertain Authorship of the Frontispiece to the 1855 Edition of *Leaves of Grass*.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 88-123. [Offers a close examination of the frontispiece engraving of Whitman in the 1855 *Leaves* and explores its variations (including the enhancement of Whitman’s crotch), the mystery of what happened to the engraving, and the question of who the engraver actually was (casting doubt on Samuel Hollyer and suggesting John C. McRae).]

Genoways, Theodore Howard. “Whitman’s Lost War: America’s Poet during the Forgotten Years of 1860-1862.” Ph.D. Dissertation, University of Iowa, 2007. [Uses “unpublished letters and never-before-seen manuscripts in combination with rarely-used newspapers and magazines of the period” to argue that the standard biographical characterization of Whitman—that he was indifferent to the Civil War during its first year and a half—is incorrect; sets out “to recuperate Whitman’s active participation in the fervor of the early Civil War period”; *DAI*-68 (March 2008).]

Gilmore, Paul. “The Telegraph in Black and White.” *ELH* 69 no. 3 (2002), 805-833. [Examines “how the telegraph, the body, and race came together in a variety of cultural forms—Henry David Thoreau’s *Walden*, magazine descriptions of the telegraph, racial science, abolitionist rhetoric on progress and technology, and Walt Whitman’s poetry”—and argues that “telegraphic discourse of the antebellum period repeatedly returned to a racialized understanding of civilization, as most extensively illustrated in American racial science, to describe technology’s role in the march of progress”; draws upon “Whitman’s poetry to suggest how the telegraphic reorganization of the racial mind/body dualism could underwrite a racial politics that imagined a more equitable union of embodied peoples.”]

level to explain the self as always defined through the other”; DAI-A 68 (December 2007].


Hayes, Dorian. “‘A Poet Given to Compulsive Self-Revision’: Reflections on Walt Whitman, Hypertext, and the 1855 Edition of Leaves of Grass.” Electronic British Library Journal (2006), www.bl.uk/eblj. [Examines and evaluates the Walt Whitman Archive (whitmanarchive.org), suggesting that the Archive “throws into question precisely what a ‘finished’ text—even one as supposedly canonical as Leaves of Grass—might look like,” complicating “the value and place of a printed artifact such as the printed first edition of Whitman’s Leaves of Grass”; proposes that “the enormous flexibility and intuitive ‘user-interface’ of [the Archive] render the breadth and scope of the poet’s work more accessible than ever before.”]

Herget, Winfried. “‘All words are created equal’: Über amerikanische Verseuche, sich von den ‘höfischen Musen’ freizuschreiben.” Literaturwissenschaftliches Jahrbuch im Auftrage der Gorres-Gesellschaft 46 (2005), 149-167. [Examines how Tocqueville, Emerson, and Whitman developed the notion of an American “democratic style” of writing; Section 2 (155-162) traces the development of Whitman’s hybrid poetics of inclusivity and transgression; in German.]

Hermann, Steven. “Whitman, Dickinson and Melville—American Poet-Shamans: Forerunners of Poetry Therapy.” Journal of Poetry Therapy 16 no. 1 (2003), 19-27. [Views Whitman, Dickinson, and Melville as examples of the “poet-shaman,” “who traces language to its archaic root in the animal psyche; forms a primal relationship to the shamanic archetype; performs his or her works in an ecstatic state of consciousness; and enters states of
visionary and poetic madness”: “Embodying the mask of an erotic lover of 
women and of men—part mockingbird, part woman, and man—Whitman 
asked readers and contemporary audiences to open themselves up to im-
 pulses in the unconscious, such as the homoerotic imagination, as a vital 
part of the androgynous Self.”

Herrmann, Steven B. “Emergence of the Bipolar Cultural Complex in Walt 
[Examines the “bipolar cultural complex” in Whitman and the ways he used 
an “aesthetic method” to transcend the oppositional “political splits of his 
times” (like “slavery is wrong” but “white supremacy is justified”); goes on 
to suggest that Whitman’s “Self symbols” (like “Black Lucifer” and Deus 
Quadriune) “facilitated his personal and cultural transformation.”]

Ifill, Matthew L. “My Readers May Hear from Me Again: Walt Whitman’s 
Franklin Evans.” Conversations (Fall/Winter 2007-2008), 2-5. [Review of 
Walt Whitman, Franklin Evans, or the Inebriate: A Tale of the Times, ed. 
Christopher Castigila and Glenn Hendler.]

Jamison, Leslie. “‘A thousand willing forms’: The Evolution of Whitman’s 
Wounded Bodies.” Studies in American Fiction 35 (Spring 2007), 21-42. 
[Examines how, “with their heavy-handed tragedies and hackneyed senti-
ments, Whitman’s early stories show an authorial consciousness coming to 
terms with the specter and the possibilities of violence: violent plot twists, 
violet intimacies, violent change,” and how that “violence becomes an 
important catalyst for the embodied empathy that charged Whitman’s 
poetry with such sympathetic force”; draws connections between the early 
fiction—including “Death in the School Room (A Fact),” “The Fireman’s 
Dream,” “Shirval: A Tale of Jerusalem,” “The Half-Breed,” “One Wicked 
Impulse,” and “The Child and the Profligate”—and the later “Drum-Taps” 
poems, where the “speakers find themselves consumed by others’ wounds, 
their very boundaries dissolved by the suffering they encounter.”]

Kern, Louis J. “‘The United States Themselves [Are] Essentially the Greatest 
Poem’: Fraternity, Personalism, and a New World Metaphysics in Demo-
 cratic Vistas.” In Robert Rehder and Patrick Vincent, eds., American Poetry: 
Whitman to the Present [special issue of SPELL (Swiss Papers in Language and 
Literature) 18] (Tübingen, Germany: Gunter Narr, 2006), 21-34. [Offers 
a reading of Democratic Vistas grounded in Whitman’s poems, his prefaces 
to the various editions of Leaves of Grass, his two published preliminary 
theses (“Democracy” and “Personalism”), and his one unpublished pre-
liminary essay (“Orbic Literature”), and argues that Carlyle was not a key 
factor in either the essay’s “basic arguments nor its broader philosophical 
concerns.”]

Kessler, Milton. Free Concert: New and Selected Poems. Silver Spring, MD: 
Etruscan, 2002. [Several poems mention or allude to Whitman, includ-
ing “In Winter, the Door Makes a White Rainbow” (22-23: “‘Oh I feel so 
good,’ dying Whitman said / Mickle Street house under his head / in his 
makeshift water bed”) and “Plan Book” (37: “think of paralyzed Walt / a 
hundred years ago today”).]
Killingsworth, M. Jimmie. “The Visionary and the Visual in Whitman’s Poetics.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 269-281. [Argues for “a particular richness” in Whitman’s later “non-visionary visual poems,” poems in which Whitman is “content to have recorded the thing when before he might have offered a sermon or moral,” poems where he lets “the image stand without comment” and where he becomes a “modern writer who muses over eye-appealing but often puzzling pictures.”]

Kinnell, Galway. “‘Strong is your hold’: My Encounters with Whitman.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 417-425. [Recounts the author’s first encounters with Whitman’s work and discusses what he likes and dislikes about *Leaves of Grass*, musing on the influence Whitman has had on the author’s own poetry.]


Kummings, Donald D. “Song of the Open Road.” In Philip K. Jason, ed., *Masterplots II: Poetry Series, Revised Edition*. Pasadena, CA: Salem Press, 2002), 7: 3498-3501. [Offers an extended reading of “Song of the Open Road” as a poem that “speaks symbolically of American mobility, restlessness, and love of freedom and open spaces” and that “reminds many of its readers just how central the road has been to the American imagination.”]

Lehrer, Jonah. *Proust Was a Neuroscientist*. Boston: Houghton Mifflin, 2007. [Chapter 1, “Walt Whitman: The Substance of Feeling” (1-24), examines “Whitmanesque physiology,” his “revolutionary idea” of the “fusion of body and soul,” and the way this idea was portrayed by Emerson and S. Weir Mitchell, who, during the Civil War, examined the notion of the “phantom limb” among amputees.]

Leypoldt, Guenter. “Democracy’s ‘Lawless music’: The Whitmanian Moment in the U.S. Construction of Representative Literariness.” *New Literary History* 38 (Spring 2007), 333-352. [Questions why Whitman scholars have insisted on the poet’s “invention” of a revolutionary style” as the source of his “authentic Americanness,” and argues that the “democratic-style theory of *Leaves of Grass*” remains attractive for scholars because it enables them “to make claims about representative literariness that provide us with narratives of scholarly self-legitimation.”]

ralities” in Joel Barlow’s *Columbiad*, Whitman’s *Leaves of Grass*, and Ezra Pound’s *Pisan Cantos*, arguing that “these poems channel an anxiety about history fundamental to an American cultural project that understands the nation as historically situated, but that also strives to guarantee America a time beyond history, safe from the contingency of open-ended time . . . as in Whitman’s attempt to interpolate the reader of the future, and bind that reader back in time while projecting the poet into the future”; *DAI-A* 68 (October 2007).


Loving, Jerome. “‘A Southerner as soon as a Northerner’: Writing Walt Whitman’s Biography.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. *Leaves of Grass: The Sesquicentennial Essays* (Lincoln: University of Nebraska Press, 2007), 363-377. [Discusses writing *Walt Whitman: The Song of Himself* (1999), noting that Loving and Whitman, the biographer and his subject, shared one major trait: they considered themselves of both the North and the South; discusses Whitman’s nuanced stand on slavery, as well as Whitman’s and Lincoln’s shared “racial biases, biases that reflected the white consensus.”]

Lück, Hartmut. “Paul Hindemith und Walt Whitman.” *Hindemith-Jahrbuch* 34 (2005), 9-32. [Traces Paul Hindemith’s musical responses to and adaptations of Whitman over the course of his career, from his 1919 “Drei Hymnen von Walt Whitman” to his 1946 “When Lilacs Last in the Dooryard Bloom’d: A Requiem ‘For Those We love,’” demonstrating how thoroughly Hindemith’s encounter with Whitman’s work took place in a German context before the composer came to the United States; in German.]

Mankh (Walter E. Harris III) and George Wallace, eds. *Primal Sanities!: A Tribute to Walt Whitman, An Anthology of Poems and Essays*. Selden, NY: Allbook, 2007. [Anthology of poems and essays about Whitman or inspired by Whitman, all written by “Long Island poets,” with a foreword, “Love Letters” (13-14), by Mankh (William E. Harris III). Poems (some reprinted) include D. H. Melhem, “Preface for Walt Whitman” (19); Vince Clemente, “Walt and the Quaker Woman” (20) and “Paumanok: Early Morning” (35); Geraldine Green, “Walt” (21); Pedro Mir, “‘From ‘Countersong to Walt Whitman’” (original Spanish [22, 24] and translation by Jonathan Cohen, [23, 25]); Gary Corseri, “Whitman Recidivist” (26-27); Edgar Carlson, “or a stone to keep your world small” (28); George Wallace, “Go Like Walt Whitman” (29) and “Song for Walt Whitman” (84-85); Mindy Kronenberg, “In All Things” (30); Christina M. Rau, “Circuit” (31); Pamela Venkateswaran, “The Material Poet” (32); Ernie Wormwood, “Earth Drunk” (33); Sasha Ettinger, “press my foot to the earth” (34); Jeanette Kimszewski, “Visiting with Walt” (36-37); Andrea Rowen, “A Walk in the River” (38-39) and “New Hymns for the Promised Land” (82-83); Mankh, “On a Rainy Day, If Whitman Went to the Mall” (40) and “fish-shape Pau-
manok” (60); David B. Axelrod, “Searching for Absolutes” (41); Norbert Krapf, “Looking for Walt Whitman at C.W. Post” (42-43) and “Walt Whitman’s Daughters” (62-63); Gladys Henderson, “Whitman’s Photograph Speaks” (44); Robert Savino, “The Voice in Wind and Waves” (45); Ruth Sabath Rosenthal, “Into the Light: Safe Haven 1944” (46-47); Ray Freed, “Poets Gone” (48-49); Martin Willitts, Jr., “Walt Whitman Among the Reaching Hands” (50) and “Walt and the Wheelbarrow of Poetry” (72-73); Maxwell Corydon Wheat, Jr., “O how shall I warble myself for the dead one I loved?” (51-52); Darrell Blaine Ford, [untitled: “Walt, you are my gestalt”] (53); Evelyn Kandel, “Unfinished Story” (54-55); Annabelle Moseley, “A Love Song for Walt Whitman’s Mother” (56-57) and “The Colors of Long Island” (99); Tammy Nuzzo-Morgan, “Walking My Open Road” (58-59); Alan Semerdjian, “The Walt Whitman Birthplace” (61); Charlene Babb Knadle, “Father of Us All” (64); Ann Kenna, “Beyond the palisade” (65); Mark Donnelly, “Writing Helps” (66-67); Muriel Harris Weinstein, “Ode to a Dandelion” (68-69); Barbara Southard, “Stranded at the Walt Whitman Mall” (70); Anthony Policano, “Autumn (just about a mile from the Mall)” (71); Richard Savadsky, “Flying Island” (74); J R Turek, “End of Day” (75); Genevieve Shore, “Walt Whitman: Of Life immense in passion, pulse, and power. . .” (76-77); Rita Katz, “Watching the Stars Go By” (78); Douglas Swezey, “Walt Whitman Was a River (#489)” (79-81). Essays include Walt Whitman, “Paumanok, and My Life On It As Child and Young Man” [from Specimen Days] (89); Mankh, “Starting From Sewanacky” (90-91) and “Telegram from Walt Whitman: The Long and Immense Road STOP Sing! STOP Be Free” (100-105); Jean Franco, “Foreword to the Countersong” (92-93); Tammy Nuzzo-Morgan, “Joint Tenants in Reality” (94-96); Annabelle Moseley, “A Forward Glance Towards Roads Un-traveled” (97-98); Geraldine Green, “Holding Each Other’s Hands” (106-108); Maxwell Corydon Wheat, Jr., “Walt Whitman’s Natural Resources” (109-112) and “Virginia Tech and Our Need for a Poetic Language of Mourning” (124-129); Bill Zavatsky, “Poets to Come: Teaching Whitman in High School” (113-122; revised version of an essay originally published in Ron Padgett, ed., The Teachers and Writers Guide to Walt Whitman [1991]); Ali Lebow, “Shopping for Inspiration” (123).]

McGill, Meredith. “Remediating Whitman.” *PMLA* 122 (October 2007), 1592-1596. [Response to Ed Folsom’s “Database as Genre” in the same issue of *PMLA*; describes using The Walt Whitman Archive (www.whitman-archive.org) and analyzes what the Archive does and does not do in terms of creating a full database of Whitman’s work.]

Miller, Matt. “Composing the First *Leaves of Grass*: How Whitman Used His Early Notebooks.” *Book History* 10 (2007), 103-130. [Uses Whitman’s notebooks and manuscript drafts to present the poet’s creative maturation as a collage-like engagement with his readings and related improvisations; stresses his generic fluidity and demotic approach to language.]

Miller, Matthew Ward. “Collage of Myself: The Making of *Leaves of Grass*.” Ph.D. Dissertation, University of Iowa, 2007. [Analyzes Whitman’s early notebooks “to demonstrate that until about 1854, Whitman . . . was un-
aware that his literary ambitions would assume the form of poetry at all,” and demonstrates how the poet “discovered a remarkable new creative process that allowed him to transform a diverse array of text, including diary-like personal observations, reading notes, clippings from newspapers and scholarly articles, and language stolen or paraphrased from books, into breakthrough poems such as ‘Song of Myself’ and ‘The Sleepers’”; argues that “Whitman embraced an art of fragments that encouraged him to ‘cut and paste’ his lines into ever-evolving forms based on what Whitman called ‘spinal ideas’ of order and function,” and suggests that this technique is a precursor of the collage-technique of modernists like Picasso, T. S. Eliot, and Marcel Duchamp; DAI-A 68 (March 2008).]


Myerson, Joel. “Song of Myself; or, Confessions of a Whitman Collector.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University of Nebraska Press, 2007), 402-413. [Describes the “exhilaration” and the complexity of being a “bibliographer-collector” of Whitman, and examines the many “bibliographical oddities” in Whitman’s work.]

Outka, Paul. “(De)composing Whitman.” ISLE 12 (Winter 2005), 41-60. [Examines Whitman from an ecocritical perspective, arguing that “Whitman’s nature is inherently transitional. . . . [He] moves gracefully through a range of possible ‘natures’ while fundamentally acknowledging the incompleteness of each definition,” as seen in his answer to the child’s question—“What is the grass?”—in “Song of Myself”; concludes with an examination of “This Compost” as offering “a profoundly disturbing and prescient understanding of the consequences of a disruption in the (de)compositional cycle.”]

Pannapacker, William. “Leaves of Grass (1855) and the Cities of Whitman’s Memory.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University of Nebraska Press, 2007), 199-223. [Offers a detailed examination of the rapid changes in the New York City and Brooklyn Whitman grew up in, and suggests Whitman’s poetry can be read “as a response to the experience of ‘habitat fragmentation,’ the breaking down of the perception of connectedness between places,” leading him to write a poetry that “can capture the way in which a city is an idea preserved over time, even in the midst of contending groups, more than a cluster of changing and fragmented physical places,” revealing “the hidden connections of city life, the ways in which strangers over many generations are linked together by common experiences”; also explores Whitman’s anxieties about “negligent cemetery removal” and suggests that these anxieties explain his decision to build a large granite mausoleum “to ensure that the dispersed Whitman family would remain in a location of his choosing until the resurrection.”]

Peterson, David. “Beyond the Body: Walt Whitman’s Lavender Language and ‘Out of the Cradle Endlessly Rocking.’” World Englishes 17 (July 1998), 239-248. [Focuses on the “Sea-Drift” cluster—specifically “Out of the Cradle Endlessly Rocking” and “As I Ebb’d with the Ocean of Life”—to argue that Whitman’s later revisions of Leaves do not represent a retreat from the poet’s “rejoicing in a transgressive sexuality,” but rather reveal him “delving deeper into the issues of sexual identity, exploring the origins of his own queer soul and how, at a time when labeling the sexual self was intensely problematic, he might come to understand it”; proposes that “the instability of the self that is given a central position” in these poems—“the awareness of the incongruence between the poet’s sexuality and the heteronormative model”—allows the poet to “explore the nature of same-sex desire and sexual identity,” since the “discontinuous self” arises “from his own radical sexual difference.”]

Pollak, Vivian R. “‘Bringing help for the sick’: Whitman and Prophetic Biography.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University of Nebraska Press, 2007), 244-265. [Explores “Whitman’s healer persona in the 1855 Leaves of Grass” and examines “the different phases of his biomedical career,” especially as a “sexual healer” whose claims of “robust health” are “enriched by his association of conventional gender roles with social disease.”]

Price, Kenneth M. “The Lost Negress of ‘Song of Myself’ and the Jolly Young Wenches of Civil War Washington.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University of Nebraska Press, 2007), 224-243. [Notes that “Whitman rarely used the word negress” in his writings, and goes on to examine an unused manuscript draft of lines for “Song of Myself” that asks “Does the negress bear no children?,” comparing this to “a draft of a journalistic piece composed during the Civil War about a ‘stout-armed negress’”; raises numerous questions about Whitman’s racial attitudes.]

Reece, Eric Anderson. “Walt Whitman and the Ten Commandments.” Dissent (Summer 2000), 97-100. [In the wake of the controversy over posting the Ten Commandments in public buildings, proposes “another set of injunctions to be hung publicly as an alternative to the Ten Commandments,” Whitman’s poem “Laws for Creation,” a “credo . . . at once inclusively and uniquely American, while at the same time containing what may be the earliest religious impulse”; goes on to examine Whitman’s poem as developing the “notion of God as a creative force dwelling within each of us,” a notion “much more inspiring than the idea of God as a judge.”]

of Nebraska Press, 2007), 378-401. [Discusses how the author “introduced my version of cultural biography” (“one that does not focus solely on gender or race or class but one that embraces them all and that makes room for aesthetic appreciations of literary originality”) in Walt Whitman’s America (1995) “to reveal how America’s most representative poet gathered literary materials from every aspect of social and cultural life”; argues that “Whitman was original because he opened himself up to the multifarious voices of culture, politics, and society in a time of extraordinary ferment.”]

Rosowski, Susan J. “Willa Cather and the Comic Sense of Self.” In Marilee Lindemann, ed., The Cambridge Companion to Willa Cather (New York: Cambridge University Press, 2005), 116-130. [Traces Cather’s “comic sense of self” to Whitman and Henri Bergson, in whose work she found “the road” to “comedy and the self-negligence of personality” that led her to “sympathetic identification” and “the freeing of personality from the personal self.”]


Schulenberg, Ulf. “Strangle the singers who will not sing you loud and strong”: Emerson, Whitman, and the Idea of a Literary Culture.” AAA [Arbeiten aus anglistik und amerikanistik] 31 no. 1 (2006), 39-63. [Examines Richard Rorty’s notion of “a liberal poeticized culture,” which, “in its fully realized form, would be antifoundationalist, antinessentialist, nominalist, fallible, and historicist through and through,” one that “recognize[s] the importance of contingency and the power of radical redescription”; goes on “to elucidate the complexity of Whitman’s suggestions regarding the function of the American poet”—particularly in the 1855 Preface, the 1856 letter to Emerson Democratic Vistas, and “A Backward Glance O’er Travel’d
Roads”—as he “tries to convince his readers that literature, in its newness and by means of its innovative gesture, is capable of contributing to the idea of democracy, and that literature forms the moral conscience and shapes the moral identity of Americans,” ideas that create “a crucial parallel between Whitman and Rorty,” who both work with “how the complex notions of redescription, self-creation, and self-reliance are linked in the process of creating a post-metaphysical literary culture.”

Scott, David. “Diplomats and Poets: ‘Power and Perceptions’ in American Encounters with Japan, 1860.” *Journal of World History* 17 (2006), 297-339. [Examines the social and historical contexts of Whitman’s “A Broadway Pageant,” a poem that profiles the visit of Japanese envoys to the United States in 1860, a time when “Japan was very much an unknown Other for America”; concludes that “Whitman’s ‘A Broadway Pageant,’ in its witting and unwitting testimony . . . stands as vivid record to the new Pacific dynamics opening up, between Japan and the United States, a cross-Pacific relationship that went on to dominate and still dominates Pacific economic, military, and political ties.”]


Shivers, Lynne, Joan Tracy, and Debra White, eds. *Jottings in the Woods: Walt Whitman’s Nature Prose and Study of Old Pine Farm*. Indianapolis: Dog Ear Publishing, 2007. [Reprints a selection of Whitman’s prose writing about Timber Creek (near the Stafford farm in New Jersey, where the poet often visited while he lived in Camden), and discusses the Old Pine Farm Natural Lands Trust in Deptford, New Jersey, set up to protect the woodlands, meadow, and wetlands along Big Timber Creek.]

Shor, Cynthia, ed. *Starting from Paumanok . . .* 22 (Fall 2007). [Newsletter of the Walt Whitman Birthplace Association, with news of association events and members, and one poem, listed separately in this bibliography.]

Simonson, Peter. “A Rhetoric for Polytheistic Democracy: Walt Whitman’s ‘Poem of Many in One.’” *Philosophy and Rhetoric* 36 no. 4 (2003), 353-375. [Uses Whitman’s “Poem of Many in One” (later “By Blue Ontario’s Shore”) as the basis for a “rhetorically oriented normative communication theory useful for the current socio-intellectual moment,” a theory deriving from Whitman’s “polytheistic democracy, a form of life marked by three overlapping ideals: pluralistic tolerance for multiple gods and moral orientations; commitment to recognizing, preserving, and artfully representing socio-cultural variety; and receptivity to contact with a diverse range of particular others.”]

of California, Riverside, 2007. [“Interrogates the foregrounding of both bodily and textual materiality that pervades the writings of Walt Whitman, James Joyce, and Mina Loy,” arguing that Whitman establishes “modernism’s ‘dirty strand,’ the subversive mingling of abjection and experimental writing” that is “a response to the widespread questioning of the status of art and language in an age of mass production, as well as an intentionally provocative move to tap into and exploit Victorian anxieties regarding linguistic and bodily purity”; DAI-A 68 (March 2008).]

Smith, Ernest. “‘Restless explorations’: Whitman’s Evolving Spiritual Vision.” Papers on Language and Literature 43 (Summer 2007), 227-263. [Argues that “any acknowledgment of the power of Whitman’s spiritual message needs to account for the way in which that message evolves through the expanded editions of Leaves, and how the poetry ultimately emphasizes the soul’s embrace of the unknown over the known,” and proposes that, “for Whitman, the very process of questioning, searching, and existing in uncertainty is the vital element of spiritual health, as opposed to certainty of the soul’s destination.”]

Stratman, Jacob Hadley. “The American Jeremiad in Civil War Literature.” Ph.D. Dissertation, Marquette University, 2007. [Explores “the religious rhetoric and Biblical allusions in literature surrounding the American Civil War,” including Whitman’s Memoranda During the War, where Whitman employs “religious language, Biblical allusions, and the framework of the jeremiad to persuade the country to remember the sacrifices made during the war and to remember God’s call to the founders of the nation to remain united and whole”; DAI-A 68 (November 2007).]

Thomas, M. Wynn. “United States and States United: Whitman’s National Vision in 1855.” In Susan Belasco, Ed Folsom, and Kenneth M. Price, eds. Leaves of Grass: The Sesquicentennial Essays (Lincoln: University of Nebraska Press, 2007), 62-83. [Examines the relationship between Whitman and “the grand apologist for the Southern cause,” John C. Calhoun, “a towering antebellum politician whose ‘alternative’ rhetoric of unionism was arguably as powerfully influential, even on Whitman himself, as that of his polar opposite, Lincoln.”]


Vogel, Andrew. “Narrating the Geography of Automobility: American Road Story, 1893-1921.” Ph.D. Dissertation, Ohio State University, 2007. [Chapter Two “demonstrates the spectrum of nineteenth-century conceptions of geography reflected in Walt Whitman’s romantic worldview and outlines the points on which Whitman became a touchstone for the national geographic concepts of later American road writers”; DAI-A 68 (November 2007).]
Walker, Anne Frances. “American Urban Poetics: Linestrafficking images-like streets.” Ph.D. Dissertation, University of California, Berkeley, 2007. [Examines “American culture through the poetry of its cities”; Part Two deals with Whitman’s “urban poetry,” arguing that “Whitman’s work on cities involve [sic] the urban characteristics of witnessing, of singular experience within a very dense social network, of sexual intimacy offering meaning, of increased individual freedoms due to the constant presence of witnesses, multiple overlapping experiences and subjectivities, co-authorship of social experience”; DAIA 68 (February 2008).]

Warren, Rosanna. “A Kosmos.” New Yorker (November 5, 2007), 44. [Poem about “a private message / from Whitman, who saw things whole, the small dried body of a mouse.”]

Whitley, Edward. “‘The First White Aboriginal’: Walt Whitman and John Rollin Ridge.” ESQ 52 (2006), 105-139. [Compares Whitman and the Anglo-Cherokee writer John Rollin Ridge, arguing that, “despite [the] vast difference in the ways Whitman and Ridge employed the white aboriginal figure, the affinities between their projects for American poetry illustrate the possibilities—as well as the pitfalls—entailed in nineteenth-century attempts to imagine a hybridized national identity”; goes on to contrast Whitman’s “Song of the Redwood-Tree” to Ridge’s “Hail to the Plow!,” proposing that, “in Whitman’s poem, the original inhabitants of California have to be destroyed before the state can become ‘the true America’; in Ridge’s poem, a hybridization of white and Native elements lays the foundation for California’s emergence as a global society.”]

Whitley, Edward. “‘A Long Missing Part of Itself’: Bringing Lucille Clifton’s Generations into American Literature.” MELUS 26 (Summer 2001), 47-64. [Notes that Lucille Clifton in her memoir Generations (1976) “prefaces each chapter . . . with a quote from Walt Whitman’s ‘Song of Myself’” and argues that “Clifton’s response to Whitman’s ‘Song of Myself’ speaks with a double voice as she embraces the Whitmanian spirit of inclusion and celebration, but replaces the autonomous individuality informing so much of ‘Song of Myself’ with a collective, generational sense of self based around an expanding African American family,” and that Clifton, in responding to Whitman’s poem as the epitome of “the male tradition of autobiography focused on the autonomous self,” seeks “to find the potential in Whitman for inclusion, specifically, a place for her family’s story.”]


Unsigned. “I Sing the Body Digital.” *American Scholar* 76 (Summer 2007), 15. [Describes recent developments in the *Walt Whitman Archive* (www.whitmanarchive.org), including plans to include translations of *Leaves of Grass*.]