

WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Ambroggio, Luis Alberto; Christopher Merrill; and Sholeh Wolpé. *ALOUD: "Song of Myself: Walt Whitman in Other Words."* Los Angeles, CA: Los Angeles Public Library, June 30, 2015. [ALoud Podcast recorded in Los Angeles Central Library's Mark Taper Auditorium, with Merrill reading passages of "Song of Myself" in English, Wolpé reading her translation in Persian, and Ambroggio reading his translation in Spanish, accompanied by Sahba Motallebi on setar.]
- Benjamin, Tui. "Walt Whitman's Birthday Honoured with Walk and Poetry." *Bolton* [England] *News* (May 31, 2015). [Reports on Whitman's connections to Bolton, England, and on the annual Bolton "Whitman Day" celebration, including a walk and a poetry reading.]
- Conrad, Eric. "'Anything honest to sell books': Walt Whitman and the Autograph Monster." *Walt Whitman Quarterly Review* 32 (Spring 2015), 187-214. [Explores Whitman's relationship to the growing culture of autograph-collecting in the late-nineteenth century and examines the ways that Whitman dealt with the many requests for his autograph; proposes that Whitman's use of his autograph in his published books represents, "for perhaps the first time, an author's autograph . . . utilized as an integrated component in the design and advertisement of a literary work;" goes on to analyze Whitman's use of his facsimile signature on the covers of his book as a personal "brand," where "his signature functioned as a marker 'both of originality and standardization.'"]
- Dimock, Wai Chee. "Walt Whitman and the Essence of Opera." *New Yorker* (June 4, 2015), newyorker.com. [Reviews Matthew Aucoin's opera, "Crossing," investigates its origins in Whitman's Civil War diaries, and explores its effects in relation to Whitman's Civil War writings.]
- Dunagan, Patrick James. Review of Ivy Wilson, ed., *Whitman Noir*, and Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians*. *Bookslut* (April 2015), bookslut.com.
- Elliott, Claire, Anne-Marie Ford, Helena Goodwyn, and Theresa Saxon. "American Literature to 1900." *Year's Work in English Studies* 93 (2014), 951-975. [Reviews (1964) John Michael Corrigan, *American Metempsychosis: Emerson, Whitman, and the New Poetry*.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 32 (Spring 2015), 237-247.

- Gantz, Jeffrey. "Rod Gilfry Makes Matt Aucoin's 'Crossing' Sing." *Boston Globe* (June 1, 2015). [Review of Matthew Aucoin's opera "Crossing," with Rod Gilfry in the lead role of Walt Whitman.]
- Goldsmith, Kenneth. "If Walt Whitman Vlogged." *New Yorker* (May 7, 2014). [About the Whitmanesque "Internet poet" Steve Roggenbuck and the "on-line writing community" Alt Lit; quotes Roggenbuck as saying, "Five and a half years ago, I read Walt Whitman and it changed my life. . . . You know that Walt Whitman would die for this, that Walt Whitman would be on a TweetDeck, kicking his legs up, and going ha-a-a-rd."]
- Horwitz, Michael. *My Boyfriend Walt Whitman: The Complete and Abridged Facebook Drama*. Portland, OR: Independent Publishing Resource Center, 2015. [Illustrated account, first published as Facebook posts, of the author's imagined love affair with "a queer poet named Walt Whitman."]
- Huets, Jean. *With Walt Whitman: Himself: In the Nineteenth Century, in America*. Richmond, VA: Circling Rivers, 2015. [A "multi-touch book" for iPad/Mac, with hundreds of images, accompanied by sidebars, popovers, and quotations from Whitman and his friends and family; includes a "close reading of the poem 'I Sing the Body Electric,'" with "interactive features."]
- Katz, Wendy J. "Previously Undocumented Art Criticism by Walt Whitman." *Walt Whitman Quarterly Review* 32 (Spring 2015), 215-229. [Reprints two previously overlooked journalistic pieces of art criticism by Whitman, one an 1851 "extended description of a painting by Jesse Talbot, *Encampment of the Caravan*, in the *Evening Post*" and the other an 1852 "critique of the National Academy of Design annual exhibition" in the *New York Sunday Dispatch*; also reprints a response to that critique published in the *Sunday Dispatch*; offers an extended analysis of the political and cultural contexts of these pieces.]
- Lemon, Bob. "Walt Whitman's Sampler." *Timothy McSweeney's Internet Tendency*, mcsweeneys.net/tendency. [Whitman parody, including "Song of My Shelf," with "Molasses Chew," "Chocolate Whip," "Messenger Boys," and "Cherry Cordial."]
- Lydon, Christopher. "Whitman at War." *Radio Open Source*. Boston: WBUR, June 2, 2015. [Radio program and podcast, discussing Matthew Aucoin's new opera, "Crossing," based on Whitman's Civil War diaries, and discussing Whitman's poetry, his life during the Civil War, and his place in the American canon: with guests Matthew Aucoin, Lisa New, Harold Bloom, and Lawrence Kramer.]
- Mong, Derek. "Walt Whitman's iPad." *Poetry Northwest* 9 (Summer/Fall 2014),

poetrynw.org. [Analyzes the Apple iPad television ad with Robin Williams reciting “O Me! O Life!,” speculates about whether “Whitman would have approved” of his implied endorsement of the product, and argues that the ad badly misrepresents the poem; goes on to muse about how Whitman would have reacted to the iPad.]

Nabae, Hitomi. *The Spirit of No Place: Reportage, Translation and Re-told Stories in Lafcadio Hearn*. Kobe, Japan: Kobe City University of Foreign Studies, Monograph Series in Foreign Studies no. 54, 2014. [Chapter 4, “Trans-Pacific Songs,” contains a section called “My Song and Our Song: Demystifying Whitmanesque America” (120-142), that examines ways that Whitman “mythologizes the Orient” and ways that Lafcadio Hearn “struggled to transcend the pervasive Whitmanesque values of his time” and looked to “Japan as a counterexample to American individualism”; finds that “Hearn’s critique of American individualism as a self-complacent egoism” derived from “his analyses of Whitman,” including his discomfort “with Whitman’s verse due to its lack of form,” with Whitman’s “explicit sexual expressions,” and “with Whitman’s open admiration of himself as well as his belief in American democracy,” attitudes that “encouraged democratic capitalism, selfish pursuit of materialistic gain, and self-complacency” and undermined “the spiritual, or invisible realms that [Hearn] saw as the sources of creative imagination,” qualities that he found much more apparent in Japan: Hearn believed “one has to make efforts to erase one’s individuality in order to achieve an ethically sound society,” and thus he “was simply unable to sing the song of democratic America together with Whitman.”]

Oliver, Robert Michael. “Song of Myself: The Whitman Project.” Washington, D.C., 2015. [Part one of a two-part performance piece called *Poe Whitman*, with the first night dedicated to Robert Michael Oliver’s performance of “Song of Myself,” accompanied by photography by Francisco Rosario and voiceover narration by Elizabeth Brue, with music by Douglas Fraser; directed by Oliver and Holly Twyford; premiere at the D.C. “Capital Fringe” summer festival, Hyman M. Perlo Studio, July 2015, as part of the Performing Knowledge Project.]

Paolino, Tammy. “Would You Like Some Walt Whitman with Your Pizza?” *Courier-Post* [Camden, NJ] (May 19, 2015). [Reports on planned celebratory events in the Camden area in honor of Whitman’s birthday.]

Price, Kenneth M. “Retrospect and Prospect: Walt Whitman and the Study of Periodicals.” *American Periodicals* 25 (2015), 35-38. [Considers the changes

in periodical studies brought on by the digital revolution and describes how the online *Walt Whitman Archive* (whitmanarchive.org) has developed its presentation of Whitman's "periodical texts in a digital environment."]

Rotella, Carlo. "Everything at Once." *New York Times Magazine* (May 31, 2015), 40-45. [Offers a profile of composer Matthew Aucoin and his new opera, "Crossing," based on Whitman's Civil War diaries.]

Sikoryak, R. *Whitman: Song of Myself*. New York: Bird Cage Bottom Books, 2013. ["A classic mini-comic" comic-book version of Whitman's "Song of Myself" presented as a "graphic poem" with imagery and layout "mostly inspired by the Marvel Comics monster stories created in the 1950s and 1960s."]

Simmons-Duffin, Selena. "Riding in Streetcars with Boys." *Washington City Paper* (June 5, 2015). [Offers a brief overview of Whitman's decision to stay in Washington, D.C., in 1863, and discusses his relationship with Peter Doyle.]

Sivakumar, Srividya. "Singing and Celebrating the Body and Soul." *The Hindu* [Chennai, India] (May 29, 2015). [Comments on Whitman's "celebratory poetry" with its "unsettling" themes, which "push the boundaries of whatever we hold sacred and dear."]

Sood, Arun. "A Modern Poet on the Scotch Bard': Walt Whitman's 1875 Essay on Robert Burns." *Walt Whitman Quarterly Review* 32 (Spring 2015), 230-236. [Analyzes the overlooked earliest version (1875) of Whitman's much-revised essay on Robert Burns to show that "Whitman is far more visceral in his criticisms of Burns's poetry in the earliest draft . . ., moderating his analysis with each edit, resulting in a final essay that, perhaps, represents a glossed version of his truer sentiments," sentiments that "extend far beyond mere blind adoration."]

Stearns, Patrick David. "Review: Crossing Whitman with Estonia." *Philadelphia Inquirer* (June 23, 2015). [Review of the premiere of Estonian composer Toivo Tulev's choral composition entitled "A Child Said, What Is the Grass," performed by The Crossing choir, conducted by Donald Nally, at The Presbyterian Church of Chestnut Hill, Philadelphia, on June 21, 2015.]

Whitman, Walt. *On the Beach at Night Alone*. London: Penguin, 2015. [Penguin Classics Number 10; selection of nineteen sea-related Whitman poems.]