

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Aji, Hélène. "Modernité et tradition: William Carlos Williams et Ezra Pound face à Whitman" ["Modernity and Tradition: William Carlos Williams and Ezra Pound Confronting Whitman"]. *Europe: revue littéraire mensuelle* no. 990 (2011), 61-71. [Argues that Williams's and Pound's confrontation with American and European tradition continued the American literary tradition of rejection and reinvention begun by Whitman; analyzes poetry and prose by Pound and Williams, demonstrating that "neither Pound nor Williams are 'imitators' or 'followers' of Whitman, but are undeniably and ineluctably his readers and his writers . . . who witness . . . the unified action which ties together tradition and invention, reading and writing"; in French.]
- Auxéméry, Jean-Paul. "Walt Whitman, démocrate et lettré." ["Walt Whitman, Democrat and Man of Letters"]. *Po&sie* no. 135 (2011), 6-11. [States that "The song is a thing" and elaborates upon this notion by examining Whitman's transformation of verse and its influence on "modernist" and "objectivist" poetics; claims that in *Democratic Vistas* the realization of a democratic ideal is still "to come" in the "New World" because the ideal is "an idea latent in things," for which the modern poet would be the voice; in French.]
- Baker, David. "Song of Sanity." *Virginia Quarterly Review* 88 (Spring 2012), 7-12. [Discusses Whitman as a "poet of death," arguing that "When Lilacs Last in the Dooryard Bloom'd" is his "greatest poem," one that "finds him desolate, solitary, at a complete loss for words, which is death for him"; goes on to examine sight, touch, and sanity in this and other Whitman poems, concluding that "Whitman learned that touch may bring erotic delight and power, but it also brings damage, loss, and pain."]
- Bellot, Marc. "Le passage vers l'Inde" ["Passage to India"]. *Europe: revue littéraire mensuelle* no. 990 (2011), 72-86. [Argues that Whitman was more influenced by the mythology and mysticism of India than by the German Idealism of Fichte, Schelling, and Hegel, or the Transcendentalism of Emerson and Thoreau, and that this is demonstrated by the poems in which the dialectical fusion of the "Me" and the "Not-me" is transcended by the Vedic identification of the self with the materiality of the world; also claims that Whitman's knowledge of Indian myth and mysticism is evinced by newspaper clippings from the 1840s, which he kept among his notes, as well as the availability of volumes on the subject in the New York City libraries frequented by the poet; in French.]
- Bohan, Ruth L. "Robert Henri, Walt Whitman, and the American Artist." *Walt Whitman Quarterly Review* 29 (Spring 2012), 131-151. [Examines Whitman's influence on the American artist Robert Henri (1865-1929), tracing the ways Henri's understanding of Whitman allowed him "to persuasively

restructure the pedagogical experiences of large numbers of American artists in the early decades of the twentieth century” (including Edward Hopper, John Sloan, Isabel Bishop, Florine Stettheimer, Stuart Davis, and Joseph Stella, who all “commenced their artistic careers under Henri’s tutelage”), as he framed “the goals of the twentieth-century American artist through the lens of Whitman’s verse,” shifting “the artistic discourse decisively away from the emphasis on correct drawing, controlled surface effects, and historical subject matter valued by the Academy.”]

Capener, Steven D. “The Korean Adam: Yi Hyoseok and Walt Whitman.” *Walt Whitman Quarterly Review* 29 (Spring 2012), 152-158. [Traces Whitman’s influence on Korean writer Yi Hyoseok (1907-1942) and summarizes Yi’s knowledge of Whitman and his work from his high school years on through his writing of his 1942 short story, “Pulib” [“Leaves of Grass”], in which the main characters read Whitman’s poetry and re-enact the redemptive message of “To a Common Prostitute”; concludes that “Yi echoes Whitman’s transcendental appeal to a common humanity.”]

Connery, Thomas B. *Journalism and Realism: Rendering American Life*. Evanston, IL: Northwestern University Press, 2011. [Chapter 3, “Stirrings and Roots: Urban Sketches and America’s Flaneur” (39-70), examines Whitman’s journalism as an early example of how newspapers were instrumental in the development of “depicting and covering the real and actual,” and concludes that “Whitman’s journalism, whether a new ‘mode’ of reporting or not, is somewhat of a precursor, a hint of what might be once the push to write about the real and actual bloomed more fully,” since he produced “an early, rough, and unfinished version of early literary journalism”; compares Whitman’s “urban sketches” to those of his contemporary, George G. Foster (whose “New York in Slices” sketches appeared in the *New York Tribune*), arguing that Whitman and Foster “were two very similar yet different versions of an American flaneur, . . . urban strollers who became urban chroniclers,” and noting that Foster’s work was “a bit edgier and grittier than Whitman’s.”]

Conrad, Eric. “Scholars to Come.” *Jacket2* (May 2012), jacket2.org/reviews/scholars-come. [Review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*.]

Converse, Frederick Shepherd. *Song of the Sea; Festival of Pan; American Sketches: Symphonic Suite for Orchestra*. Watford, England: Dutton Epoch, 2011. [CD containing Converse’s *Song of the Sea* (1923), a tone poem inspired by Whitman’s “On the Beach at Night,” performed by the BBC Concert Orchestra, conducted by Keith Lockhart.]

Creeley, Robert. “Réflexions sur Whitman âgé.” *Europe: revue littéraire mensuelle* no. 990 (October 2011), 24-38. [French translation, by Jacques Darras, of Creeley’s “Reflections on Whitman in Age,” published in the *Virginia Quarterly Review* (2005).]

Dane, Joseph A. *Out of Sorts: On Typography and Print Culture*. Philadelphia: University of Pennsylvania Press, 2011. [The conclusion contains a section called “Note on a Note by Walt Whitman” (193-197), examining Whitman’s note in the “Deathbed Edition” of *Leaves of Grass*, in which he pronounces this final edition the definitive one and requests that all future editions should be “a copy and facsimile, indeed, of the text of these 438 pages”; ruminates on the implications of Whitman’s pronouncement, noting how his wishes have been subverted because “modern textual critics and Whitman scholars are concerned with the abstract text, not the material plates (the physical things that cause impressions in paper). . . . These plates are not, as they were to Whitman, definitive”; considers the paradox that to follow Whitman’s wishes “would reproduce not Whitman’s radical poem, but rather the most banal of Whitman’s contemporary conventions—the typeface instantly recognizable as late nineteenth-century, for many of us, more reminiscent of the revoltingly sentimental and moralistic texts associated with the tongue-clucking admonitions of our grandmothers.”]

Darras, Jacques. “Une métamorphose de l’image du corps” [“A Metamorphosis of the Image of the Body”]. *Europe: revue littéraire mensuelle* no. 990 (2011), 144-153. [Claims that Whitman’s “I Sing the Body Electric” provides a metaphor of the modern body, which he describes as a “hygienic body, athletic body, sensual and sexualized body but also collectivized body, cultivatable body, body submitted to productivist profitability. Let’s call this new image of the body ‘american’”; suggests in conclusion that Antonin Artaud’s “Pour en finir avec le Jugement de Dieu” can be seen, paradoxically, as complementing rather than contrasting the “american” body in Whitman’s poem, and may cure French poetry of the influence of Baudelaire’s sickened and decaying bodies; in French.]

Darras, Jacques. “Réévaluer l’entreprise démocratique avec Walt Whitman” [“Reevaluating the Democratic Enterprise with Walt Whitman”]. *La Quinzaine Littéraire* no. 1048 (2011), 14. [Reviews translations of Whitman’s work, essays about Whitman, and theories of democracy that were published in France in 2011, suggesting that Whitman’s influence is rapidly growing in France; focuses specifically on Jean-Paul Auxéméry’s translation of *Democratic Vistas* (*Perspectives démocratiques*) and the 2011 issue of *Po&sie*, featuring the preface to Auxéméry’s translation, a chapter on Whitman from Martha Nussbaum’s *Upheavals of Thought*, and an essay by Jean-Luc Nancy, “Entre-avec et démocratie” (“Being-with and Democracy”); in French.]

Darras, Jacques. “La statue Whitman, cassée en deux” [“The Whitman Statue, Broken in Two”]. *Europe: revue littéraire mensuelle* no. 990 (October 2011), 8-15. [Questions why Whitman’s reception by French poets has been so limited and argues that the lack of attention can be traced to the debate that took place in the columns of *Mercur de France* in the early twentieth century, beginning with Apollinaire’s homophobic account of Whitman’s funeral in April 1913 and ending with Apollinaire’s response to Stuart Merrill’s defense of Whitman in the February 1914 issue; also claims that, after

- the first World War, Whitman was further “broken in two,” or appropriated for political purposes, by the social realists, while adopted elsewhere as a lyric poet; in French.]
- Darras, Jacques. “Walt Whitman et les poètes Français” [“Walt Whitman and French Poets”]. *Europe: revue littéraire mensuelle* no. 990 (October 2011), 6-7. [Briefly reflects on studies of Whitman’s reception in France and the limited response in the French poetry world to Darras’s own translation of the final edition of *Leaves of Grass*; acknowledges the publication of the first French translation of the 1855 *Leaves* by Eric Athenot and wonders if placing the emphasis on the “young Whitman” revives the romantic myth of “origin and purity,” thus showing a preference for “fixism” over “the notion of evolution”; in French.]
- Darras, Jacques. “Walt Whitman et nous” [“Walt Whitman and Us”]. *Europe: revue littéraire mensuelle* no. 990 (October 2011), 3-5. [Provides an introduction to this special Whitman issue of *Europe: revue littéraire mensuelle* and claims that Whitman wrote a “Declaration of Independence” for poetry and developed a poetic philosophy completely new in its time; in French.]
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 29 (Spring 2012), 174-184.
- Frabizio, Ryan. “The Ecstatic Whitman: The Body and Sufistic Influences in *Leaves of Grass*.” M.A. Thesis, Florida Atlantic University, 2012. [Examines “Whitman’s use of the body in his poetry as a location for spiritual experience, and how his use of the body bears strong connection to its use by medieval Persian Sufi poets”; *ProQuest Dissertations and Theses (MAI 51/01, February 2013)*.]
- Garrison, Jim. “Walt Whitman, John Dewey, and Primordial Artistic Communication.” *Transactions of the Charles S. Peirce Society* 47 (Summer 2011), 301-318. [Uses Whitman’s poetry “to illuminate a level of communication almost always entirely ignored by philosophers and political theorists,” and examines how Whitman’s poetry not only “artfully achieves unhindered communication at the height of consummatory aesthetic experience” but “also achieves expansive community through communion at a primordial nonlinguistic, animal level”; goes on to argue that John Dewey, an admirer of Whitman, picked up on these Whitmanian levels of communication, and argues that the “pre-linguistic felt qualities” that are the foundation of Dewey’s philosophy were important to “the comprehension of all meaning, including especially, the most exquisite consummatory aesthetic experiences,” and are ideas that underlie Dewey’s commitment to “communicative, pluralistic, and participatory democracy”; illustrates the Whitman/Dewey communicative relationship via an analysis of “Crossing Brooklyn Ferry” as Whitman’s creation of a shared “anoetic sentiency of the immediate quality of the evanescent event” with the reader.]
- Genoways, Ted. “Dead and Divine, and Brother of All.” *Virginia Quarterly Review* 88 (Spring 2012), 5-6. [Brief introduction to a “symposium” on “Whitman in Washington,” consisting of four essays, each listed separately in this bibliography; the introductory essay reviews how Whitman ended

- up in Washington, D.C., for the last half of the Civil War and for many years following, and offers a reading of “A Sight in Camp in the Daybreak Grey and Dim.”]
- Genoways, Ted. “I Am Here like an Old Hulk Driven Up on the Sand.” *Virginia Quarterly Review* 88 (Spring 2012), 27-29. [Reprints and discusses photographs of Whitman taken in 1887 by George Cox, two of them photos of the poet with editor Jeannette Gilder’s young niece and nephew (Nigel and Catherine Chomeley-Jones), and reprints and discusses a newly discovered letter from Whitman to Gilder commenting on the photos and containing lines that anticipate Whitman’s poem “The Dismantled Ship.”]
- Gregerson, Linda. “The Self in the Poem.” *Virginia Quarterly Review* 88 (Spring 2012), 17-21. [Comments on how “the central rhetorical vehicle of Whitman’s art” (“the self so large, so exemplary, so all-encompassing that it empties itself of all specific content and becomes tautology”) faces “a dramatic turning point” during the Civil War, when his “grandiosity and over-inflation” encounter “a terrific dose of reality,” and his poems are “suddenly shocked into sobriety, plain denotation, and, utterly new to Whitman, understatement”; goes on to point out how deceptive the assumption is that Whitman’s “life and work” were “intertwined,” since the poet of “visionary democracy and emancipation” could also make casually racist comments; rather, he “construed his voice as a public voice, a voice that was capacious enough to ‘contain multitudes’” as he “contrived to speak with unprecedented intimacy in unprecedentedly public terms,” “daring his reader into reciprocity.”]
- Grossman, Jay. “In Memoriam: Robert K. Martin.” *Walt Whitman Quarterly Review* 29 (Spring 2012), 185-186. [Memorial tribute to Whitman scholar Robert K. Martin.]
- Guerra, Douglas Anthony. “On the Move: Games and Gaming Figures in Nineteenth-Century U.S. Literature.” Ph.D. Dissertation, Loyola University Chicago, 2011. [Analyzes “the way that gameplay, considered broadly, both facilitated and informed representations of agency in the nineteenth century”; one chapter examines “the overlapping discourses of avatar found in Milton Bradley’s 1860 *The Checkered Game of Life* and Walt Whitman’s ‘Song of Myself’”; *Proquest Dissertations and Theses* (DAI-A 73/05, November 2012).]
- Henry, Barbara. *Walt Whitman’s Faces: A Typographic Reading*. Jersey City: Harsimus Press, 2012. [A reprinting of Whitman’s poem eventually titled “Faces” (printed here in the original 1855 version, though using the 1860 title, “A Leaf of Faces”), hand-set in a variety of different typefaces of different sizes; accompanied by five linoleum cuts of Whitman (based on photographic and engraved portraits from various points in Whitman’s life); with an introductory essay, “Reading the Promise of Faces” (5-9), by Karen Karbiener, and an introductory essay by Henry, “A Printer’s Landscape” (11-17); printed on a Vandercook Proof Press in a limited edition of eighty copies, fifty hand-bound in paper and thirty “special copies” in quarter-leather and printed paper-over-boards, with additional prints.]

- Hunn, Amy Stuart. “‘That music always round me’: 21st Century Choral Settings of the Poetry of Walt Whitman.” D.M.A. Dissertation, University of Southern California, 2012. [Examines the “complex relationship between music and text” by concentrating on “Walt Whitman settings published by four American composers—Robert Maggio, Nico Muhly, Steven Sametz, and John Muehleisen—between 2004 and 2008”; *ProQuest Dissertations and Theses* (DAI-A 73/11, May 2013).]
- Hutchison, Coleman. Review of John E. Seery, ed., *A Political Companion to Walt Whitman*. *Journal of American Studies* 46 (2012), E27.
- Ikeda, Daisaku. “Dialogue for the Future: Traveling the Path of Victory Together With You.” *World Tribune* (June 1, 2012), 4-5. [Interview with Buddhist writer and peace activist Daisaku Ikeda, in which he discusses his early encounters with Whitman’s *Leaves of Grass* and his particular fondness for “Song of the Open Road.” Originally appeared, in Japanese, in *Mirai Journal* (May 1, 2012), 2-3, as “Mirai Taiwa: Kimi to Ayumu Shouri no Michi”; English translation of the article appeared in other newspapers as well.]
- Judice, Nuno. “Dans la constellation de Pessoa” [“In the Pessoa Constellation”]. *Europe: revue littéraire mensuelle* no. 990 (2011), 98-103. [Briefly discusses the way two of Fernando Pessoa’s “heteronyms,” Alvaro de Campos and Alberto Caeiro, resemble and differ from Pessoa’s conception of Whitman; claims that Pessoa distanced himself from Whitman’s influence over him by giving him three faces: Campos, the engineer-poet; Caeiro, the philosopher-poet; and Whitman himself, who is assigned to the “pure poetic space, where feeling dominates over practicality and reflection”; in French.]
- Kameen, Paul. *Re-Reading Poets: The Life of the Author*. Pittsburgh: University of Pittsburgh Press, 2011. [Describes the author’s own experience of “reading, and re-reading, poets” over a long period of time, tracing the changes in perception gained by reading Whitman at different points in a lifetime, noting that “Whitman was in his mid-thirties” when he published *Leaves of Grass*, in which he “provided a heroic model for the male mid-life crisis,” offering in his poetry “a map of this crisis: identity problems, megalomania, paroxysms of sex, some Eastern philosophy, a preoccupation with death, the whole nine yards”—“I understand him better and better as I get older”; readings of Whitman’s poems, especially “Song of Myself,” occur at various points throughout the book.]
- Leonard, Stuart. *Taking Brooklyn Bridge*. Brooklyn: Zuccotti Park Press, 2012. [Poem addressed to Whitman about the changes in America and about the Occupy Wall Street movement and a march across Brooklyn Bridge; begins, “I apologize Walt Whitman.”]
- Luria, Sarah. *Capital Speculations: Writing and Building Washington, D.C.* (Lebanon, NH: University of New Hampshire Press, 2006). [Chapter 2, “The Poetry of Internal Improvements: Abraham Lincoln and Walt Whitman in Civil War Washington” (38-70), examines how Lincoln and Whitman were “in different ways both poets of internal improvements,” as

“Whitman’s poetry celebrated the nation through circulation of all kinds,” and “Lincoln and Whitman served as boosters for the Union as they sought to strengthen citizens’ affective bonds to the nation by giving it poetic force,” specifically through their promotion of “physical infrastructure” in Washington, DC; goes on to investigate the way “their visions and the capital interact” during a time when “it would seem that Washington would only undercut Whitman and Lincoln’s positive, hopeful view of the Union,” and focuses on how “Whitman’s accounts of the Civil War hospitals . . . bring fantastic national domestic infrastructures to life,” as he “circulates through the corridors lined with men from all parts of the Union,” creating “an ideal network of relations forever moving between the national and the local, one that is no longer hemmed in by actual geographical constraints.”]

Marshall, Alan. *American Experimental Poetry and Democratic Thought*. New York: Oxford University Press, 2009. [Chapter 1, “The Flag of His Disposition: Whitman’s Posture” (14-54), sets out to “be more precise about what we mean by Whitman’s vision, by bringing into the discussion his angle of vision, which is to say his posture, how he sees himself standing as and when he sees . . . and fleshing out all that identifies or means,” since “no critic has yet seen Whitman as Whitman sees,” and, “when we do get a properly complex picture of how Whitman’s poetry sees, it works something like a miracle of recognition, which is in turn the only possible basis for the appreciation . . . of the diverse, democratic, differentiated other”; turns, in the course of this investigation, to Tocqueville (his “critique of the seeming epistemological narcissism of American democracy”), Freud (reading “at least one aspect of Whitman’s apparent homosexuality through Freud’s . . . theory of sexual inversion”), and Donald Winnicott (who “develops Freud’s rather mechanical understanding of the mother-child relationship”), all leading to the reading of several of Whitman’s poems that demonstrate that “seeing is premised on touching, and above that on holding.”]

Morcillo, Françoise. “Léon Felipe près de Whitman” [“Léon Felipe Next to Whitman”]. *Europe: revue littéraire mensuelle* no. 990 (October 2011), 119-123. [Examines the influence of Whitman on Spanish poet Léon Felipe in his translation *Canto a mi mismo de Walt Whitman* (1941) and especially in *Ganarás la luz* (1943); states that Felipe’s “incursions into Whitman’s work have traced a particular form of renovation” and “this gesture of appropriation of [Whitman’s] text constitutes a double alliance: of respect and of the interpretive liberty that leads the Spanish poet to innovation”; in French.]

Mousli, Beatrice. “Une conversation brusquement interrompue: Claudel, Gide, Whitman” [“A Conversation Abruptly Interrupted: Claudel, Gide, Whitman”]. *Europe: revue littéraire mensuelle* no. 990 (October 2011), 16-23. [Examines the publication history of the 1918 *Nouvelle Revue Française* edition of *Oeuvres Choisies*, a collection of French translations of Whitman’s poetry that responded to the first, more conservative French translation of the “Deathbed” edition by Léon Bazalgette (1909), and focuses on the fractured relationship between André Gide and Paul Claudel, one of the translators who refused to contribute because of Gide’s thinly veiled expressions of homoerotic desire in *Caves du Vatican* (1914); in French.]

- Newton, Rodney. "A Walt Whitman Symphony." 2012. [Symphony in four movements inspired by Whitman's poetry; premiered in May 2012 by the Pomona Concert Band in Pomona, California.]
- Nussbaum, Martha C. "Le désir démocratique: Walt Whitman." *Po&sie* 195 (2011), 12-37. [Translation into French by Martin Rueff and Tiphaine Samoyault of Nussbaum's "Democratic Desire: Walt Whitman," Chapter 15 of her *Upheavals of Thought* (2001).]
- Para, Jean-Baptiste. "La whitmanie russe" ["The Russian Whitman"]. *Europe: revue littéraire mensuelle* no. 990 (2011), 87-97. [Examines the history of Whitman's presence in Russia, from the first attempts at translation in the late nineteenth century to the unveiling of the statue of Whitman at the State University of Moscow in 2009; provides the first French translation of the 1881 letter in which Whitman grants John Fitzgerald Lee permission to translate his poems into Russian; emphasizes the role of Kornei Tchoukovski (Chukovsky) in bringing Whitman to Russia, focusing on his 1918 collection of Russian translations of Whitman and on entries about Whitman in Tchoukovski's journals; in French.]
- Pattison, Allison Marie. "Before Dawn." Ph.D. Dissertation, University of Louisiana at Lafayette, 2011. [Original poetry, with a critical introduction called "Love, Desire, and Body in Walt Whitman's 'Calamus' and 'Children of Adam,'" which offers a "social-psychoanalysis of a number of poems" from the two clusters; *ProQuest Dissertations and Theses (DAI-A 73/05*, November 2012).]
- Perloff, Marjorie. "Whitman au XXI^e siècle" ["Whitman in the 21st Century"]. *Europe: revue littéraire mensuelle* no. 990 (2011), 52-60. [Acknowledges that, for the Modernists and the Beats, "Whitman was the Great American Poet" but posits that "the past few decades . . . have witnessed a slow but subtle change: . . . for the poets of the 21st Century, he has become largely irrelevant" as the "celebratory note" has become "increasingly fainter," and "the decisive turn against Whitman came, perhaps most fully, with the advent of Language Poetry in the mid-1980s," as "the obliquity of Emily Dickinson now replaced the seeming overstatement of Whitman," though "there are signs that this situation is once again changing," and "the emerging Whitman . . . will not be the poet who 'celebrates' himself, but the elegiac Whitman"—"a Whitman from whom the new sound poetry and procedural lyric have much to learn"; translated into French by Jacques Darras.]
- Plumly, Stanley. "Whitman's Compost." *Virginia Quarterly Review* 88 (Spring 2012), 13-16. [Portrays the Washington, D.C., that Whitman came to during the Civil War (its "massive muck and mess of hospitals and encampments"), comments on the *Drum-Taps* poems that they are "beautifully observed, accurately rendered, passionately felt," and suggests that "health juxtaposed in a slant rhyme with death has been a subtext in Whitman [since] early on in his writing," particularly in "This Compost."]
- Price, Kenneth M. "Whitman, Walt, Clerk." *Prologue* 43 (Winter 2011), 24-32. [Examines Whitman's life as a clerk in the U.S. attorney general's office, based on nearly 3,000 documents discovered by Price in the National

- Archives, all of them copied in Whitman's hand from 1865 to 1873, allowing us to track the issues Whitman was dealing with during those Reconstruction years; reports that all these scribal documents are being made available on the *Walt Whitman Archive* (www.whitmanarchive.org).]
- Reinozo, Jose H. "The sum of all known value and respect I add up in you': The Prostitute and the Wage Laborer in Walt Whitman's First Edition of *Leaves of Grass*." M. A. Thesis, California State University, Los Angeles, 2012. [Examines how Whitman "effectively draws a relation of equivalence between wage labor and prostitution" in the 1855 *Leaves of Grass*; *ProQuest Dissertations and Theses* (MAI 50/05, October 2012).]
- Riaudel, Michel. "Walt Whitman et Brésil." ["Walt Whitman and Brazil."] *Europe: revue littéraire mensuelle* no. 990 (2011), 104-111. [Briefly examines Whitman's influence on twentieth-century Brazilian poetry; begins with the Modernism of the 1920s; continues through the "beat"-influenced "exalted body" poetry of the 1960s and Ana Cristina Cesar's "metapoetic" translations of the 1970s; concludes with Brazilian translations that have appeared in the past decade, including the first translation of the 1855 edition (2005); in French.]
- Rogan, Liz. "Whitman's Legacy: The Art of Reflection in the Development of Empathy in Student Nurses." *Journal of Nursing Education* 51 (April 2012), 240. [Uses Whitman's *Memoranda During the War* as part of a "learning activity . . . to foster nursing students' development of not only empathy for clients, clients' family members, and colleagues (i.e., other students), but also their own self-awareness."]
- Rumeau, Delphine. "Walt Whitman et Pablo Neruda, 'camerados' d'Amérique." *Europe: revue littéraire mensuelle* no. 990 (October 2011), 125-143. [Translation into French, by Jacques Darras, of Rumeau's "Walt Whitman and Pablo Neruda, American Camerados," published in *Revue Française D'Etudes Americaines* (May 2006).]
- Rumens, Carol. "Poem of the Week: 'Vigil Strange I Kept in the Field One Night' by Walt Whitman." *The Guardian* (August 6, 2012). [Offers a close reading of "Vigil Strange I Kept" as reflecting "the intense maturation process [Whitman] underwent during the American civil war" and demonstrating "how technically radical Whitman is, or seems to be."]
- Schmidt, Joshua. "Grass Roots American Melancholy." 2012. [20-minute musical work scored for chorus, five vocal soloists, and a string quartet, based on Whitman's "To a Certain Cantatrice," "Sometimes with One I Love," and "To the East and to the West"; premiered May 31, 2012, at the DiMenna Space, New York City, by Essential Voices USA, Judith Clurman, conductor.]
- Selzer, Linda Furgerson. "Walt Whitman, Clarence Major, and Changing Thresholds of American Wonder." *Walt Whitman Quarterly Review* 29 (Spring 2012), 159-170. [Offers an extensive comparison of Whitman's "Song of the Redwood-Tree" and Clarence Major's 1995 poem, "September Mendocino," viewing them in their historical and social contexts,

and examining ways they “trace the trajectory of changing thresholds of American wonder”; gathers information about how discussions and displays of redwoods in the nineteenth century featured “both the redwood’s awe-inspiring attributes *and* the technological feats required for its so-called ‘harvesting,’” thus tying Whitman’s poem to a larger nineteenth-century cultural discourse, . . . which tied the discovery of the redwoods to industrial progress from the moment the giant trees first entered the national imaginary”; Major’s poetic response offers an “implicit critique of the celebratory expansionism of Whitman’s day that contributed to the loss of great redwood forests,” while also “questioning his own poetic project at the approach of the millennium”; Major’s poem “develops an ironizing effect by contrasting the millennial future anticipated in Whitman’s poem with today’s everyday tourist culture,” contrasting “Whitman’s geography of manifest destiny and bardic aspirations with a site of commercial semiosis and the banalization of memory.”]

Siles, Jaime. “Whitman dans le Monde Hispanophone : une forme particulière de chant” [“Whitman in the Hispanophone World: A Particular Form of Song”]. *Europe: revue littéraire mensuelle* no. 990 (2011), 112-114. [Provides a brief overview of Whitman’s influence among Hispanophone poets, beginning with the first essay on Whitman in the Spanish language by José Martí (1887); states that Neruda merged Whitman with Hugo for his epic verses and that Lorca adapted Whitman’s “I” for moral purposes; concludes with observations about Whitman’s reception among modernists in general; in French.]

Stacy, Jason. Review of Martin T. Buinicki, *Walt Whitman’s Reconstruction: Poetry and Publishing between Memory and History*. *Walt Whitman Quarterly Review* 29 (Spring 2012), 171-173.

Tanga, Bibi, and the Selenites. *40 Degrees of Sunshine*. Washington, DC: Nat Geo Music, 2012. [CD, containing “Poet of the Soul,” by Bibi Tanga, an Afrobeat/funk song with lyrics from “Song of Myself.”]

Townsend, Ann. “Whitman in Baghdad.” *Virginia Quarterly Review* 88 (Spring 2012), 22-25. [Ruminates about how “the distinction between love poetry and war poetry is narrow indeed,” examines how “the difference between Whitman’s earlier and later poems is the difference between imagining the heroic body and witnessing the wounded, convalescent body,” and compares Whitman’s interaction with wounded bodies during the Civil War to Townsend’s own soldier-brother’s experiences guarding prisoners at the Camp Whitehorse prison in Iraq.]

Trecker, Janice Law. “The Ecstatic Epistemology of *Song of Myself*.” *Midwest Quarterly* 53 (Fall 2011), 11-25. [Discusses *Song of Myself* as Whitman’s “solution to the problem of a democratic American epic,” in which he portrays existence as “dynamic and cyclical, as opposed to the then-conventional monotheistic view of life as a one-time progression ruled by providence”; concludes that “Whitman’s was an epistemology grounded in ecstasy, and the intense emotions and certainties engendered by his experience forced

- him to break with conventional forms and conventional spirituality and gave him the confidence to create a radically new epic: non-narrative, ‘musical,’ and democratic.”]
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(2011), 39-43. [Recounts reading the 1855 *Leaves of Grass* while on a trip to visit her family on the west coast and then on a post-9/11 walk through lower Manhattan; meditates on the similarities and differences between Whitman, Frank O'Hara, Wright's father, and Wright herself; proposes that Whitman's non-hierarchical appreciation for all words and beings causes a "tension" that lies "less in contrast than in urgent, pressing plenitude"; translated into French by Jacques Darras.]

Unsigned. *Archive 360*. 2012. <http://archivejournal.net/three-sixty/>. [Five experts in archives and the digital humanities (Mark A. Greene, Evan McGonagill, Kenneth M. Price, Claire Warwick, and Edward Whitley) "critique and analyze *The Walt Whitman Archive*" (whitmanarchive.org).]

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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).