

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Alfrey, Shawn. Review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. *Double Room* #9 (Winter 2013), www.double-roomjournal.com/issue_nine/Review_Miller.html.
- Barbian, Lenore, Paul S. Sledzik, and Jeffrey S. Reznick. "Remains of War: Walt Whitman, Civil War Soldiers, and the Legacy of Medical Collections." *Museum History Journal* 5 (January 2012), 7-28. [Describes the "collection of anatomical specimens from nearly 2,000 soldiers injured during the American Civil War" held in the National Museum of Health and Medicine in Washington, D.C., and discusses their "scientific and educational merit," noting that at least four of the soldiers whose specimens are in the collection were soldiers Whitman cared for and wrote about; examines "how Whitman's accounts can augment and illuminate four specific museum artifacts—namely the skeletal specimens from Oscar Cunningham, Frank Irwin, and Oscar Wilbur, and the urinary calculi removed from John Mahay."]
- Barnat, Dara. "Teaching Walt Whitman in Tel Aviv." *Los Angeles Review of Books* (December 2, 2012), lareviewofbooks.org. [Discusses the author's "urgent" reasons for teaching Whitman at Tel Aviv University "during a crisis in the Middle East," arguing that it "is in fact crucial" to study Whitman "under threat of psychological and physical violence," because "Whitman provides an infinite amount of empathy and compassion for others and ourselves," even in times of "profound pessimism and doubt": "Whitman is not on anyone's side, he is on everyone's side. He is on the side of humanity. He is on my side and he is on your side."]
- Barnat, Dara. "Walt Whitman and Jewish American Poetry." Ph.D. Dissertation, Tel Aviv University, 2011. [Examines the tradition of twentieth-century Jewish American poets who turn to Whitman at key moments to clarify their dual sense of identity as both Americans and Jews; chapters focus on Charles Reznikoff, Muriel Rukeyser, Karl Shapiro, Marge Piercy, Alicia Ostriker, Gerald Stern, and C.K. Williams.]
- Blake, Leo D. "When the Past Comes to Life in the Present." *Conversations* (Fall/Winter 2012-2013), 1-3. [Discusses "efforts to preserve" the Walt Whitman House in Camden, New Jersey; traces the owners and renters who lived in the house after Whitman's death and the ongoing "quest to locate and obtain the rest of Whitman's belongings"; reports on and reproduces an image of an oil painting of Whitman by Whitman's friend Colonel John R. Johnston, which had been given to Whitman in 1878 and was recently returned to the Whitman House by descendants of the first tenant of the house after it was vacated by Mary O. Davis, Whitman's housekeeper, in 1894.]
- Boorse, Michael J., ed. *Conversations* (Fall/Winter 2012-2013). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with news of association events and one article, listed separately in this bibliography.]

- Colimore, Edward. "Walt Whitman's Words Now Enliven NJ Transit's Lindenwold Station." *Philadelphia Inquirer* (January 10, 2013), philly.com. [Describes an installation by "glass artist J. Kenneth Leap" that includes Whitman's description of his 1878 train trip from Camden, New Jersey, to the Jersey Shore, during which he made a stop at the Lindenwold station, where the "poet's words—and the town-by-town route—are digitally printed within a series of laminated glass panels lining the station's waiting area."]
- Cook, Robert C. "Crumb's *Apparition* and Emerson's Compensation." *Music Theory Spectrum* 34 (Fall 2012), 1-25. [Examines the "Emersonian themes" in George Crumb's 1979 song cycle *Apparition*, the text of which is taken from "When Lilacs Last in the Dooryard Bloom'd."]
- Del Rey, Lana. *Paradise*. Santa Monica, CA: Interscope, 2012. [CD, containing the song "Body Electric," by Del Rey, responding to Whitman's "I Sing the Body Electric."]
- Fabb, Nigel. "Poetic Form as Meaning in Walt Whitman's *Leaves of Grass*." *Journal of Literary Semantics* 41 (2012), 105-119. [Argues that "poetic form can hold a text just by virtue of its being the content of an implicature, a thought about the text formulated by its reader, for which the text provides evidence" (such as the recognition that a certain part of a text is a "line" and another part is "parallelism"), and "this type of implicated form [is] 'attributed form,'" just as "specialized and psychologically covert computations" that produce "regular forms and regular relations between forms in a language" are the "inherent forms" of a text; goes on to argue that in *Leaves of Grass* "all the poetic forms—even the lineation itself—hold as implicatures which are evidenced by the text (kinds of attributed form), and do not hold inherently as a result of special psychological computations (not kinds of inherent form)"; concludes that "because poetic form is attributed rather than inherent in *Leaves of Grass*, this has consequences both for the ways in which the poetic forms relate to one another, and for the ways in which the poetic forms provide evidence for the text's other meanings."]
- Folsom, Ed. "A Previously Unrecorded Photograph of Whitman at His Mickle Street Home." *Walt Whitman Quarterly Review* 30 (Fall 2012), 99-100. [Reproduces and describes a newly discovered photograph of Whitman, probably taken by Frank P. Harned, circa 1887.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 30 (Fall 2012), 103-109.
- Folsom, Ed. "Walt Whitman, Emily Dickinson, and the Civil War: Inventing the Poetry of Mass Death." In Alex Vernon, ed., *Critical Insights: War* (Ipswich, MA: Salem Press, 2013), 72-86. [Examines how Whitman and Dickinson developed a poetics that could absorb and respond to the mass death of the Civil War years.]

- Folsom, Ed, and Christopher Merrill. *The Whitman Web*. Iowa City: University of Iowa International Writing Program, 2012. <http://iwp.uiowa.edu/whitmanweb/>. [Website that presents, over the course of 52 weeks in 2012-2013, all 52 sections of Whitman's "Song of Myself" in English and in translations into Persian, Arab, French, German, Portuguese, Russian, Spanish, Ukrainian, and Chinese; with commentaries on each section by Ed Folsom and Christopher Merrill, and with recordings of all sections (in English) by Eric Forsythe and (in Persian) by Sholeh Wolpé.]
- Ford, Sean. "Authors, Speakers, Readers in a Trio of Sea-Pieces in Herman Melville's *John Marr and Other Sailors*." *Nineteenth-Century Literature* 67 (September 2012), 234-258. [Examines Melville's *John Marr and Other Sailors With Some Sea-Pieces* (1888) and traces "its resonances of past work" and the "dynamic affinities, whether by direct influence or otherwise," between Melville's poems and poems of other poets; part of the essay proposes that "one corollary" to Melville's "The Æolian Harp" is Whitman's "Whoever You Are Holding Me Now in Hand."]
- Grobe, Christopher. Review of Tyler Hoffman, *American Poetry in Performance: From Walt Whitman to Hip Hop*. *Modern Drama* 55 (Winter 2012), 579-581.
- Hindley, Meredith. "When Bram Met Walt." *Humanities* (November/December 2012), 24-27; 50-53. [Discusses Bram Stoker as a Whitman "fan," reviews Stoker's life and initial encounters with Whitman's work, his letters to Whitman, and his eventual meetings with Whitman in Camden, New Jersey; considers the possible influence of Whitman on Stoker's *Dracula*.]
- Hummer, T. R. "Whitman's Pantry." *Kenyon Review* 34 (Winter 2012), 105. [Poem, containing the lines, "There in his beloved Camden he rests in a blank box. / . . . Here is the skull-cup that held the brain his doctors lifted."]
- Hunnicutt, Benjamin Kline. *Free Time: The Forgotten American Dream*. Philadelphia: Temple University Press, 2013. [Chapter 3, "Walt Whitman: Higher Progress at Mid-Century" (48-69), is a revised and expanded version of "Walt Whitman's 'Higher Progress' and Shorter Work Hours," published in the *Walt Whitman Quarterly Review* 26 (Fall 2008).]
- Kane, Daniel. Review of Tyler Hoffman, *American Poetry in Performance: From Walt Whitman to Hip Hop*. *Review of English Studies* 63 (November 2012), 878-880.
- Kim, Heidi Kathleen. "Whitman's Identity at War: Contexts and Reception of John Adams' *The Wound Dresser*." *Walt Whitman Quarterly Review* 30 (Fall 2012), 78-92. [Examines performances of composer John Adams' song-setting of "The Wound-Dresser" from 1989 to the present, tracing the "contradictory interpretations about its relevance that reveal how the debates over Whitman's identity continue to seethe in the public sphere," as the piece gets reviewed and discussed in terms of the Civil War, of Adams' personal biography, of AIDS and homosexuality, and of the wars in Iraq and Afghanistan.]

O'Brien, Geoffrey G. "The Rhyme of the Left Margin." *Walt Whitman Quarterly Review* 30 (Fall 2012), 93-98. [Offers a detailed reading of "Crossing Brooklyn Ferry," focusing on Whitman's use of anaphora, exploring "left-margin activation" in a time when most "right-margin forms feel unavailable—overfreighted with bad histories or standing as nostalgic, falsifying pattern-consolations for the abyssal complexity of everyday life"; "instead of metaphor's ferrying-across we have in 'Crossing Brooklyn Ferry' anaphora's constant vertical stream of carrying-back."]

Riley, Peter J. L. Review of Betsy Erkkila, ed., *Walt Whitman's Songs of Male Intimacy and Love: "Live Oak, with Moss" and "Calamus."* *Walt Whitman Quarterly Review* 30 (Fall 2012), 101-102.

Robertson, Michael. Review of Ed Folsom and Kenneth M. Price, eds., *The Walt Whitman Archive*, www.whitmanarchive.org. *Journal of American History* 99 (December 2012), 1019-1020.

Schöberlein, Stefan. "'The Ever-Changing Nature of the Sea': Whitman's Absorption of Maximilian Schele De Vere." *Walt Whitman Quarterly Review* 30 (Fall 2012), 57-77. [Examines Whitman's reading of and borrowing from the works of Maximilian Schele De Vere (1820-1888), especially his *Stray Leaves from the Book of Nature* (1855), and demonstrates that key ideas in "This Compost" and key words and phrases in "The World Below the Brine" were lifted from Schele De Vere; goes on to propose that Whitman also borrowed multiple elements of the design and typography of the 1860 *Leaves of Grass* from *Stray Leaves*; and concludes by tracing the lasting impact of Schele De Vere on the "Sea-Drift" cluster of poems.]

Smith, Lawrence G. *Cesare Pavese and America: Life, Love, and Literature*. Amherst: University of Massachusetts Press, 2008. [Chapter 6, "Viva Walt Whitman" (135-168), is an extended English version of Smith's essay, "Pavese e Whitman: Il passaggio all maturità," in Mario B. Mignone, ed., *Leucò va in America: Cesare Pavese nel centenario della nascita* (Stony Brook, NY: Forum Italicum, 2009); offers translated sections of Pavese's 1930 dissertation on Whitman and examines the cultural context in which it was written.]

Smith, Lawrence G. "Pavese e Whitman: Il passaggio all maturità" ["Pavese and Whitman: Passage to Maturity"]. In Mario B. Mignone, ed., *Leucò va in America: Cesare Pavese nel centenario della nascita* (Stony Brook, NY: Forum Italicum, 2009), 209-222. [Compares Cesare Pavese's 1930 dissertation on Whitman with his 1933 essay, "Interpretation of Walt Whitman, Poet," subtitled (by Italo Calvino) "Poetry of Making Poetry," and argues that in the essay Pavese displays a much more mature critical expertise, since the dissertation was marred by a pedantic tone and by hostility towards other critics, even though the fundamental idea—"Whitman did not discover a new kind of poetry but wrote good poetry about his effort to create a new poetry"—is the same in both pieces; explains that, for Pavese, Whitman sings "the joy of discovering thoughts"; in Italian.]

Stiehm, Jamie. "Whitman in Washington." *New York Times* (December 28, 2012). [Column summarizing Whitman's "life in the federal city" during the Civil War and up through the assassination of Lincoln.]

Wiggerman, Scott. "I Bequeath Myself." *Off the Rocks* 16 (2012), 32. [Poem dedicated to Whitman performer Bruce Noll, about watching Noll perform as Whitman; begins, "I was touched by Walt Whitman today."]

Wilk, Tom. "When Walt Whitman Did AC." *Atlantic City Weekly* (November 28, 2012). [Summarizes and discusses Whitman's 1879 train trip to Atlantic City, New Jersey.]

Unsigned. "Manuscript Study: Walt Whitman." *American Poet* 36 (2009), 80. [Reprints a manuscript of Whitman's rough drafts of "Come, said My Soul" housed in the Albert A. Berg Collection of the New York Public Library, and comments on how these drafts show "the poem's evolution" as "it begins as an address to a him, shifts to addressing the soul, and then becomes a command to the self to create a poem that one can return to enjoy even after death," as "the first draft begins with 'Go,' while the final version begins with 'Come.'"]

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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).