

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Beckman, Siduri; Soledad Alfaro-Allah, David Jones, Wes Matthews, Mia Concepcion, and Cydney Brown. *Storm: From Whitman's Election Day to Ours*. Philadelphia: Vote That Jawn, 2020, [votethatjawn.com/post/storm-from-whitman-s-election-day-to-ours](http://votethatjawn.com/post/storm-from-whitman-s-election-day-to-ours). [Poems written in response to Whitman's "Election Day, 1884": Siduri Beckman, "A Dinner with Walt" (1-7); Soledad Alfaro-Allah, "Gargoyles, Angels, and Headstones" (8-10), David Jones, "Definitions of Elect" (11-12); Wes Matthews, "Election Day, 2020" (13-14); Mia Concepcion, "Vote for You" (15-17); Cydney Brown, "Choosing Day" (18-20).]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 38 (Summer 2020), 64-70.
- Geter, Damien. "Cantata for a More Hopeful Tomorrow." DG Music, Sans Fear Publishing, 2020. [Five-movement work for choir and cello based on J.S. Bach's cantata BWV 12 (*Weinen, Klagen, Sorgen, Zagen*); the final movement is a setting of Whitman's "Continuities"; commissioned by The Washington Chorus and featured in a film (*Cantata for a More Hopeful Tomorrow*) directed by Bob Berg.]
- Glasgow, Matty Layne. Review of Mark Doty, *What Is the Grass*. *Quarterly West* no. 100 (2020), [quarterlywest.com](http://quarterlywest.com).
- Green, Jesse. "Now Be Witness Again" [Online title: "Walt Whitman, Poet of a Contradictory America"]. *T: The New York Times Style Magazine* (September 20, 2020), 70-79. [Wide-ranging article thinking back on Whitman in the Civil War and comparing that crisis to the pandemic crisis of 2020; views Whitman as one of America's "heroic forebears . . . a touchstone for hippiedom, women's lib, self-actualization, environmentalism, bootstrap pride and Brooklyn beard culture," but notes that "it is only as an icon of queerness that Whitman's legacy is sometimes denied, as if gay people, rooting through the crypts of time, had dug up the wrong body"; focuses on Whitman's love relationships with young men, before and during the Civil War; suggests that "perhaps he wasn't boasting but complaining . . . when he said he contained multitudes; sometimes he seems like a medium through whom too many different spirits are trying to speak," but the fact "that he cannot be pinned down is part of what keeps him vivid 201 years after his birth, like a restless ghost with more work to do on earth": "We know him."]
- Herrmann, Bernard. "Whitman." Franklin, TN: Naxos, 2020. [CD: reconstruction of a 1944 radio drama (written by Norman Corwin) that featured a live performance of Herrmann's musical score for texts from *Leaves of Grass*; reconstruction performed by PostClassical Ensemble, conducted by Angel Gil-Ordóñez.]

- Johnson, T. R. "What Happened to Walt Whitman in New Orleans?" *Tulane School of Liberal Arts Magazine* 2 (Spring/Summer 2020), 26. [Brief note summarizing what we do and do not know about Whitman's three-month sojourn in New Orleans in 1848.]
- Martin, Philip. "Critical Mass: Our 'rude American tongue.'" *Northwest Arkansas Democrat Gazette* (January 19, 2020). [Offers an overview of Whitman as "part huckster and con man," but recognizes that "it's hard to imagine American culture without Whitman," whose "barbaric yawp" is "our legacy."]
- Montalbano, Tom. *An Early History of Woodbury, Long Island, New York*. Syosset, NY: self-published, 2020. [One section, "The 'Good Gray Poet' Comes to Woodbury" (35-41), chronicles what is known of Whitman's time in Woodbury as a schoolmaster in either 1838-39 or 1840, when he recorded his reactions to the place in a series of letters to Abraham Leech; later sections discuss what happened to the "Walt Whitman Schoolhouse" in later years, including when it was moved to a farm and became the "Whitman Schoolhouse Book Shop" for a few years in the late 1920s before being moved again to the estate of a Whitman collector, where it still stands.]
- Naughton, John. "We need a new Walt Whitman to imagine a virtual public space." *Guardian* (October 17, 2020), theguardian.com. [Discusses the new concept of creating "online parks" in order to "mend a broken internet" and reflects on Fort Greene Park in Brooklyn, which serves as a real-world model for the proposed online park; goes on to recall Whitman's 1846 envisioning of and support for the creation of Fort Greene Park "to serve that democratic purpose."]
- Perry, Seamus. "'America is a poem in our eyes': Walt Whitman, universal poet." *TLS* (September 4, 2020), 4-5. [Review of Mark Doty, *What Is the Grass*.]
- Rosenbaum, Lew. "I, Like You, Am Made of Stars: Matt Sedillo's *Mowing Leaves of Grass*." *Counterpunch* (September 11, 2020), counterpunch.org. [Review of Matt Sedillo, *Mowing Leaves of Grass*, emphasizing how the book "demand[s] that the reader come to terms with Walt Whitman," challenging the reader to "cut Whitman down to size, perhaps."]
- Routhier, Jessica Skwire. "Fellow Journeymen Walt Whitman and Jesse Talbot: Painting, Poetry, and Puffery in 1850s New York." *Walt Whitman Quarterly Review* 38 (Summer 2020), 1-37. [Offers extensive new biographical information on the painter Jesse Talbot (1805-1879) and "trace[s] Talbot's professional development in tandem with Whitman's, exploring how both artists, in different media, used related imagery and punning motifs, as well as the theme of pilgrimage, to articulate and promote a shared vision for American arts and culture" and "draws on new primary evidence about Talbot and Whitman's promotion of him to demonstrate how Whitman's critical response to Talbot's work shaped both men's careers—for better and for worse."]
- Schmidt, Nathan. "'A Hastily Corrected Slip': Literary and Democratic Collectivity in a New Whitman Artifact." *Walt Whitman Quarterly Review* 38 (Summer 2020), 38-63. [Offers an extended bibliographical and critical analysis of a "cobbled together document" that Whitman constructed (now housed at Indiana University's Lilly Library),

consisting of a heavily corrected 1879 newspaper interview of Whitman in the *St. Louis Post-Dispatch*, with Whitman's new handwritten introduction (on the back of a letter from his tailor); argues that the document, which Whitman sent to the journalist Robert Underwood Johnson, allows for an exploration of "the complicated interaction of Whitman's personal notoriety and his ostensible democratic egalitarianism, along with providing a useful snapshot of his relationship to the press in the late 1870s."]

Schoolman, Morton. *A Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics* (Raleigh, NC: Duke University Press, 2020). [Part 1, "The Reconciliation Image in Whitman," consisting of two chapters ("Democratic Vistas: Democratic Enlightenment and Reconciliation" [47-78] and "Whitman's Discovery: Aesthetic Education through the Visual Image" [79-118]), builds the foundation for the central idea of the book: how "a radically new type of enlightenment is emerging in our own dark democratic and most unlikely of political times, . . . proceeding by way of an aesthetic education that in its earlier stages had relied on the 'reconciliation image,' . . . which had appeared in traditional art forms to teach an ideal of reconciliation ending identity's violence toward difference," an ideal emerging from "a genealogical history of visual images of reconciliation, from a past that is prologue to the reconciliation image in film, which envisions a possible politics of reconciliation transforming identity's relation to difference"; traces the development of "a political discourse of reconciliation through the thought of Whitman, [Theodor] Adorno, and the media of film"; argues that "in *Leaves of Grass* Whitman often represents himself as just such an image of democratic becoming to perfectly illustrate how his reconciliation image performs the work of aesthetic education" as "his verse models reconciliation as an aesthetic ideal and its relation between identity and difference as an aesthetic relation," allowing him to "hold the diversity of differences to be infinite" and cultivating "in each of us a democratic sensibility to difference, receptivity to the to the all-inclusiveness of differences through which they become eligible for our imitation"; credits Whitman, then, with the "discovery of how the visual image can become the medium of democratic enlightenment."]

Sedillo, Matt. *Mowing Leaves of Grass*. McAllen, TX: FlowerSong Press, 2019. [Poems, responding in various ways to Whitman, who appears on the cover; the title poem includes the lines "Mowing down leaves of grass / Fuck Walt Whitman. . . ."]

Whitman, Walt. *Democratic Vistas*. Chicago: Mouse Book Club, 2020. [Smartphone-sized print edition of selections from Whitman's essay, designed for portable reading.]

Whitman, Walt. *Song of Myself*. Chicago: Mouse Book Club, 2020. [Smartphone-sized print edition of the first twenty-seven sections of Whitman's poem, designed for portable reading.]

Whitman, Walt. *Specimen Days*. Chicago: Mouse Book Club, 2020. [Smartphone-sized print edition of selections from the first half of Whitman's *Specimen Days*, designed for portable reading.]

Yanagihara, Hanya. "Specimen Days" [Online title: "A Poet of Multitudes, Whose Work Feels Newly Pertinent"]. *T: The New York Times Style Magazine* (September 20, 2020), 26. [Explains why Whitman is this year's focus in "our fall Men's Fashion issue," which is always dedicated "to an author or work of literature that seems particularly pertinent to our era"; suggests that Whitman, though flawed (he was "a reflexive racist"), taught us to celebrate how we all "contain multitudes."]

*PhD Dissertations and M.A. Theses  
Dealing with Whitman, 2015-Present*

Andrews, Jason Scott. "*Unum et pluribus*: Walt Whitman's Philosophy of Democracy." PhD Dissertation, Pennsylvania State University, 2015. [Examines Whitman as "a representative American ideologue," an "ardent devotee" of both "strong nationalism and strong individualism," who "is capable of both assimilating differences toward his ideal One, and accommodating differences on behalf of every individual in celebration of the many," thus bringing "an entirely new meaning to the national motto: . . . 'from many diverse identities, One complete person'; argues that Whitman suggests a "potential answer to the problem of the One and Many in an increasingly globalized world, particularly in the context of growing migration and increasing demands for minority rights"; *ProQuest Dissertations & Theses Global*, 10025151.]

Anzini, Patrícia. "'Welcome, American Brother': Cultural Encounters between Walt Whitman and Brazilian Writers." PhD Dissertation, Northwestern University, 2018. [Examines "the works of three Brazilian writers and cultural figures" who responded to Whitman in key ways—Ronald de Carvalho (1893-1935), Geir Campos (1924-1999), and Ana Cristina Cesar (1952-1983)—and argues that, "by responding to Whitman's legacy in their own works, these writers helped to fashion a hemispheric (as opposed to a nationalist) narrative of writing and culture in Brazil"; *ProQuest Dissertations & Theses Global*, 10982882.]

Barasch, Benjamin Welner. "The Ontological Imagination: Living Form in American Literature." PhD Dissertation, Columbia University, 2019. [Argues that Ralph Waldo Emerson, William James, Henry James, and Whitman "held a paradoxical conception of the imagination as *both* the mark of human uniqueness . . . and the space of our greatest intimacy with the nonhuman world"; Chapter 4, "'Like the Sun Falling Around a Helpless Thing': Whitman's Poetry of Judgment," "emphasizes the figural and perspectival features of Whitman's poetry at even its most prosaic in order to show how the imagination grounds us in a common world rather than detaching us from it," and examines how, "in opposition to an ethics for which realistic recognition of the world demands suppression of the imagination, Whitman's realism requires acts of imaginative judgment"; *ProQuest Dissertations & Theses Global*, 13806747.]

Bassett, James. ““—Long as Ages Steal!”: Millennial Whiteness, (Counter) Occasional Poetics, and Antinomian Allegory, 1861-1876.” PhD Dissertation, University of Chicago, 2018. [Presents “a revisionist account of the reception history of *Leaves of Grass*” and argues that “the twentieth-century monumentalization of Whitman’s free verse as a radical prosodic break has simultaneously disseminated an account of American democracy in which whiteness has been disavowed and rendered immaterial” and interrogates how, “by sublimating material legacies of racial and ethnic eradication, territorial expropriation, acculturation, assimilation, and coercive conversion, the historicity of whiteness’ own ethnic massifications—renewed and redeemed for posterity by Whitman studies as the autochthonous voice of American democracy—has abjured temporal flux for a timeless theodicy implicitly and explicitly predicated upon an expansive exteriority of dominion-in-perpetuity and an immutable interiority of redemptive martyrdom”; seeks to undo “the erasure of Leadie Mae Clark, the African-American counter-centennial reader of Whitman” whose work “historicize[d] the millennial whiteness that Whitman’s poetics idealizes,” and sets out to “reintroduc[e] her insights of Whitmanian democracy as the idealization and ensoulment of Jacksonian democracy” and thus to “unsettle the mythologized origins of 1855 in our critical discourse and our pedagogy” because “endlessly re-centering and reconstructing Whitman itself reenacts the collapse of Reconstruction”; the introduction, “Whitman and Americanness: A Problem; or, Against 1855,” develops these ideas; and Chapter 2, “‘Must I Change My Triumphant Songs?’: Whitman, Melville, and the Abolition of War,” investigates the absence of racial concerns in Whitman’s Civil War writings and analyzes “what connections obtain between the systematic erasure of slavery and genocide from the nation-state’s matter of record, the quarantining, footnoting, or outright interdiction of Whitman’s millennial whiteness in the critical commemoration of the essentially the [sic] greatest poem, and his enduring, symbolic monumentalization as the ‘secular’ prophet of the nation state”; *ProQuest Dissertations & Theses Global*, 10977576.]

Bell, Jason Eric. “Archiving Displacement in America.” PhD Dissertation, Yale University, 2018. [Two extended sections, “Whitman’s Trunk” and “In the Prison Pen,” explore ways that Whitman’s Civil War writings “constituted the Confederate prisoner-of-war camp as a portable template for concentrating and exterminating enemy nations” and examines Whitman’s use of apophasis, his use of the trunk sent to him by his brother George who was imprisoned in a Confederate camp, and his positioning of “the war’s metaphorical and bodily violence in a frame of national rebirth”; *ProQuest Dissertations & Theses Global*, 10907735.]

Bird, Jacob. “Music of the ‘Cult of Whitman’: Charles Villiers Stanford’s *Elegiac Ode*.” M.A. Thesis, Marshall University, 2017. [Examines “the reception of Whitman’s poetry in England,” as well as “the late Victorian musical climate,” and then analyzes Irish composer Charles Villiers Stanford’s (1852-1924) musical setting *Elegiac Ode* to determine “how Whitman’s poetry impacted the work”; *ProQuest Dissertations & Theses Global*, 10279193.]



- Borchert, Nicholas. "Nameless Wonders and Dumb Despair: Rhetorics of Silence in Mid-Nineteenth-Century U.S. Poetry and Culture." PhD Dissertation, University of Iowa, 2017. [Examines the work of John Rollin Ridge, Emily Dickinson, Whitman, and Eliza Snow, focusing on "those moments where words are declared to be inadequate, impertinent, unavailable, unintelligible or otherwise unsuitable for a task that the poet has proposed"; Chapter 3, "'I utter and utter, / I speak not': Walt Whitman and In-Forming the Nation," analyzes "a puzzling strain of reticence in the otherwise garrulous national bard"; *ProQuest Dissertations & Theses Global*, 10602829.]
- Brickey, Alyson. "'Fragments of cloth, bits of cotton, lumps of earth': Lists in American Literature, 1851-1956." PhD Dissertation, University of Toronto, 2017. [Chapter 2, "Whitman's 'First-person plural,'" "reimagines Walt Whitman's catalogues in 'Song of Myself' as initiating a rhetorical oscillation between the singular and plural, a process that works to repopulate the cultural representation of America with subjects who have traditionally been excluded or marginalized"; *ProQuest Dissertations & Theses Global*, 10245906.]
- Burright, Christopher Preston. "Walt before *Leaves*: Complicating Whitman's Authorship through *Jack Engle*." M.A. Thesis, Brigham Young University, 2019. [Uses a "hypertextual model" to trace "linguistic and thematic development" across *The Life and Adventures of Jack Engle* and *Leaves of Grass*; *ProQuest Dissertations & Theses Global*, 28103713.]
- Cameron, Gabe. "The Establishment and Development of the Mockingbird as the Nightingale's 'American Rival.'" M.A. Thesis, Tennessee State University, 2017. [One section of Chapter 4, "Whitman's Idealized America," argues that "his use of the bird had such a great impact" because the "struggle for identity and fight for an American purpose becomes layered into Whitman's mockingbird"; *ProQuest Dissertations & Theses Global*, 13830163.]
- Castaneda, Clarissa. "Latinidades and the Repository Function of the Poetic." PhD Dissertation, University of California, Riverside, 2019. [Chapter 3, "Poetics Americana: From Whitman and Ginsberg to Anzaldúa," considers Whitman's work "in relation to Gloria Anzaldúa's poetics in *Borderlands/La Frontera*"; *ProQuest Dissertations & Theses Global*, 13808236.]
- Chakraborty, Sumita. "Signs of Feeling Everywhere: Lyric Poetics, Posthumanist Ecologies, and Ethics in the Anthropocene." PhD Dissertation, Emory University, 2018. [Uses Whitman as one of numerous poets to argue that "transatlantic lyric poetry after 1850 can help us imagine ecological ethics in the Anthropocene" and that "posthumanism is . . . compatible with lyric poetry"; *ProQuest Dissertations & Theses Global*, 10948008.]
- Duncan, Joel. "The Song in the Machine: Organic Forms of American Poetry." PhD Dissertation, University of Notre Dame, 2016. [Studies how "American poets writing in free verse . . . have harnessed the machinery of capitalist development toward poetic ends"; Chapter 1, "Whitman's Organic Hum-anity," "considers Whitman's confrontation with industrial capitalism and slavery, elaborating how the 'hum' produced by his loafer in the grass transforms the abstract equality inherent in wage labor toward poetic song"; *ProQuest Dissertations & Theses Global*, 10308123.]

- Earnhardt, Eric. "The 'Sentient Plume': The Theory of the Pathetic Fallacy in Anglo-American Avian Poetry, 1856-1945." PhD Dissertation, Case Western Reserve University, 2016. [Chapter 7, "Nested Fallacies: The Pathos of the Mockingbird in Whitman's 'Out of the Cradle Endlessly Rocking,'" offers a reading of Whitman's poem in the context of a study of "the history and theory of the pathetic fallacy, often as it relates to birds"; *ProQuest Dissertations & Theses Global*, 28078794.]
- Eckstrom, D. Leif. "Untimely Verse: Distressed Publishing and Exemplary Circulation in Antebellum America." PhD Dissertation, Tufts University, 2018. [Looks at the works of Phillis Wheatley, Rufus Griswold, Edgar Allan Poe, and Whitman and seeks to recover the ways "their work circulated, as material texts and as a developing set of ideas about American poetry and authorship within antebellum periodical and book formats"; Chapter 3, "Whitman, the *Saturday Press*, and the Distressed Print History of the Whitman Poem," examines the *Saturday Press*'s aggressive promotion of Whitman in the context of the late-antebellum literary marketplace; *ProQuest Dissertations & Theses Global*, 10812316.]
- Eldrett, Christopher Gerald. "Walt Whitman's Prophetic Voice in Hispanic Lyric Poetry: León Felipe, Federico García Lorca, and César Vallejo." PhD Dissertation, Boston University, 2019. [Explores "the prophetic tradition in lyric poetry, focusing on the example set by Walt Whitman and carried forth in Hispanic letters" and argues that "the roots of Whitman's lyric song would grow deep in these three contemporary Hispanic poets, during times of grave social and political crisis," and "their prophetic lyric voice rises from Whitman's song, founded upon a communal humanity and an 'I' freed from the limits of the individual self"; *ProQuest Dissertations & Theses Global*, 13859495.]
- Gilson, Lisa. "Another Romanticism: Re-Thinking Social Criticism from Rousseau to Tolstoy." PhD Dissertation, Yale University, 2019. [Examines works of Jean-Jacque Rousseau, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, and Leo Tolstoy "to argue that they transformed romantic concepts into potent rhetorical techniques to motivate social reform" and thus reveal "that the romantic tradition served as a central resource for the theory and practice of social criticism"; Chapter 5, "Walt Whitman's Poetic Critique of American Identity," examines the relationship of Rousseau and Whitman, Whitman's "Rousseauvian Aesthetics," his response to Johann Gottfried Herder's ideas of "cultural nationalism," his relation to Thomas Carlyle's "conservative Romantic nationalism," and his "pluralist persuasion"; *ProQuest Dissertations & Theses Global*, 13805944.]
- Gochberg, Reed Abigail. "Novel Objects: Museums and Scientific Knowledge in Nineteenth-Century American Literature." PhD Dissertation, Boston University, 2016. [Chapter 2 "examines how Ralph Waldo Emerson's writings on originality and Whitman's Civil War writings define the literary and political stakes of technological novelty in relation to the U.S. Patent Office gallery's collection of patent models"; *ProQuest Dissertations & Theses Global*, 10191060.]
- Haddad, Vincent. "Novelistic Intimacies: Reading and Writing in the Late Age of Print, 1996-Present." PhD Dissertation, Wayne State University, 2016. [Part of Chapter 1,

- “Conjuring David Foster Wallace’s Ghost: Prosopopoeia, Whitmanian Intimacy and the Queer Potential of *Infinite Jest* and *The Pale King*,” analyzes the “relatively under-explored” relationship between Whitman and Wallace; *ProQuest Dissertations & Theses Global*, 10195854.]
- Hensley, Kathleen D. “The Embodied Poet in the Works of Emerson, Whitman, and Hesiod.” M.A. Thesis, Harvard University, 2016. [Examines these three authors’ “versions of the poet’s role and . . . their agreement that the poet is an archaeologist of language, which is fossil poetry”; the two sections on Whitman deal with his 1855 Preface and “Crossing Brooklyn Ferry.”]
- Johnson, David W. “Recovering the Agency of Editors in the Careers of Three Canonical Nineteenth-Century American Authors.” PhD Dissertation, Indiana University of Pennsylvania, 2015. [Explores the role of editors in publishing and influencing canonical nineteenth-century American works; Chapter 4, “Whitman and Penny Press Editors,” analyzes how “Whitman circumvented the marketplace to a considerable extent, yet employed, in marketing his book of poetry, techniques that he learned as a penny press editor in New York City”; *ProQuest Dissertations & Theses Global*, 3733947.]
- Larson, Logan Thomas. “Beats from the Dead.” M.M. Thesis, University of Kansas, 2018. [Musical composition for wind ensemble with a Talkbox solo; text is a “mosaic of portions from Walt Whitman’s *Song of Myself*”; *ProQuest Dissertations & Theses Global*, 10809924.]
- Licato, Amanda Mehsima. “‘Out from Behind This Mask’: Persona in African American Poetry, 1830-1930.” PhD. Dissertation, Stanford University, 2018. [Chapter 2 is focused on Adah Isaacs Menken’s “forgotten work as the first poet besides Walt Whitman and the only female poet before the twentieth century to write an entire volume—titled *Infelicia* (1868)—in the form of free verse”; points out similarities and differences in Menken’s and Whitman’s work; *ProQuest Dissertations & Theses Global*, 28114887.]
- Lin, Hsinmei. “The Poetics of Worlding: Nonhuman Cartographers and the Becoming of Histories.” PhD Dissertation, University of Washington, 2019. [Parts of the dissertation examine, in the context of Jacques Derrida’s “zoopoetics,” Whitman’s and Emily Dickinson’s engagement with “nonhuman subjects” and their attempts at “multi-species world-building,” arguing that both poets “write to, as, and with animals” to build an “anti-anthropocentric alter-world”; *ProQuest Dissertations & Theses Global*, 13900423.]
- Loonin, Paulo Miller. “Democratic Portraiture: Imagining Equal Selves in Melville, Whitman, and Douglass.” PhD Dissertation, Washington University, 2019. [Examines how Herman Melville, Whitman, and Frederick Douglass, in “frontispieces, photographs, novels, poems, and lectures . . . tested the ways an image of one unique self might fit together more or less harmoniously with images of other ‘equal’ selves, together building an image of an egalitarian social and political collectivity,” and “draws on word and image theory to develop an expanded definition of portraiture that links it



to narrative and introduces it in new ways to literary studies” to study “Whitman’s visionary mysticism”; *ProQuest Dissertations & Theses Global*, 22622972.]

Luikart, Tamara. “Human Nature and the Civil War: Justification, Comprehension, and Reconciliation through Environmental Rhetoric.” PhD Dissertation, University of North Carolina at Greensboro. [Part of Chapter 5, “Melville Writes Reconciliation,” examines how Melville and Whitman “are not as different as commonly believed” and how “both poets present the possibility of national reconciliation through natural renewal”; *ProQuest Dissertations & Theses Global*, 10751345.]

Merandy, Jesse Alan. “Vanishing Leaves: A Study of Walt Whitman through Location-Based Mobile Technologies.” PhD Dissertation, City University of New York, 2019. [Offers a detailed description of “the core concepts and inspiration underlying the development of ‘Vanishing Leaves,’” a “location-based mobile experience” (LBME) designed to “take users to Brooklyn Heights to learn about the poet Walt Whitman and his connection to the neighborhood where he lived, worked, and published the first edition of his masterwork *Leaves of Grass*; discusses importance of walking for Whitman; offers extensive background on LBMEs; *ProQuest Dissertations & Theses Global*, 13865750.]

Meiners, Benjamin Michael. “Unsettling Geographies: Primitivist Utopias in Queer American Literature from Walt Whitman to Willa Cather.” PhD Dissertation, Washington University, 2018. [Explores how the works of Whitman, Emily Dickinson, Charles Warren Stoddard, and Willa Cather demonstrate that “the colonial discourse of primitivism played a central role in the queer literary imaginaries” of these writers and that, “while those erotic alternatives have been posited as inherently politically radical in many feminist and queer theoretical traditions, the pervasive primitivization of indigenous bodies and lands in these literatures tells us a more complicated and troubling story about the co-implicated histories of non-heteronormativity and settler colonialism in the U.S.”; Chapter 1, “The Frontier Erotics of Whitman’s Native Futurism,” focuses on how these issues play out in the 1860 edition of *Leaves of Grass*; *ProQuest Dissertations & Theses Global*, 10936376.]

Michael, Krystyna. “The Urban Domestic: Homosocial Domesticity, Literature, and Culture in 19<sup>th</sup> and 20<sup>th</sup> Century New York City.” PhD Dissertation, City University of New York, 2019. [Investigates Whitman and Edith Wharton as “two authors with distinctly ambivalent relationships to the hetero-normative nuclear family and the ways New York’s built environments shaped and controlled the nation’s gender and sexual politics,” a situation that provided them with opportunities “to reimagine traditional domesticity at the turn of the 20<sup>th</sup> century”; examines Whitman’s poetry in the context of “Frederick Law Olmstead’s and Calvert Vaux’s plans for Central Park,” and argues that “both Wharton and Whitman worked within and against middle class, conservative forces in order to open up new spaces of imaginative dwelling”; *ProQuest Dissertations & Theses Global*, 13428303.]

Palmer, Leah. “Between Silent Lines: Walt Whitman Imagines Possible Futures for Minorities in Post-Emancipation America.” M.A. Thesis, Oklahoma State University, 2015. [Investigates Whitman’s contradictory ideas about race in the U.S.; considers “the

- Vanishing Indian theory, Darwin's evolutionary theory, as well as Abolitionist theories"; focuses on "I Sing the Body Electric"; *ProQuest Dissertations & Theses Global*, 10139463.]
- Price, Marsha M. "Faded Blackness: Racial Ideologies of Whitman, Alcott, and Cather Reflecting the Antebellum and Postbellum Periods." M.A. Thesis, Morgan State University, 2018. [Chapter 3, "Whitman's Marginalization of the African American in *Leaves of Grass*," examines Whitman's "marginalizing of significance of African Americans and other non-white subjects" in several poems; *ProQuest Dissertations & Theses Global*, 10809383.]
- Raymond, Brytani L. "Whitman and the Elegy: Mythologizing Lincoln and the Poetic Reconstruction of Mourning." M.A. Thesis, 2017. [Examines Whitman's elegies on Lincoln to determine "the ways in which Whitman consciously subverted the established traditions of the elegiac form to demonstrate that the process of grief could not be broken down to a simple formula as suggested by past elegists"; *ProQuest Dissertations & Theses Global*, 10682065.]
- Rebrovick, Tripp. "Routine Maintenance: Forming, Reforming, and Transforming Social Formations." PhD Dissertation, Johns Hopkins University, 2016. [Explores "four routine activities—seeing, working, touching, and eating—in order to develop the concept of a social formation"; Chapter 3, "The Queer Politics of Touching: Walt Whitman's Theory of Comrades," develops the "politics of touching" by "analyzing Walt Whitman's poems that envision a new political order founded on comradeship—a distinct kind of friendship characterized by physical intimacy"; *ProQuest Dissertations & Theses Global*, 27606729.]
- Rittenhouse, Brad Christopher. "TMI: The Data-Driven Literature of the American Renaissance." PhD Dissertation, University of Miami, 2017. [Chapter 3, "What great births you have witnessed!": Walt Whitman, Democracy, and Literary Data Efficiency," analyzes the "seeming disorder of Whitman's poetics" and examines his "aesthetic innovation" as he (and Melville) "produced highly anomalous texts that prioritized the aggregation, aestheticization, and transmission of unprecedented volumes of cultural data" and developed a "data-driven' writing style"; argues that Whitman successfully "portray[ed] his world . . . by imagining structures and strategies that anticipate digital logics of data manipulation"; *ProQuest Dissertations & Theses Global*, 10281234.]
- Robbins, Timothy David. "Walt Whitman and the Making of the American Sociological Imagination, 1870-1940." PhD Dissertation, University of Iowa, 2015. [Rethinks the "history of sociology in the United States by focusing on one of the discipline's most surprising and neglected sources: the poetry of Walt Whitman" and demonstrates "how the recirculation of Whitman's *Leaves of Grass* across some of the founding texts of social science in the United States helped furnish the conceptual vocabulary for a compassionate, impartial and distinctively 'American' sociology"; *ProQuest Dissertations & Theses Global*, 10186705.]

- Rowe, Charles W. "The Ethics of Perception in Transatlantic Romantic Poetry." PhD Dissertation, City University of New York, 2019. [Proposes that "the late-eighteenth century poet William Cowper is the initiator of the ethically oriented poetry of perception that Wordsworth, Emerson, and Whitman experimented with and refined in the Romantic era; Chapter 4 focuses on how Whitman's "free verse experiments in the 1850s and 1860s along with his prose sketches of the horrors of America's Civil War can be read as the most pronounced arguments for the ethical value of perception in the Romantic era"; *ProQuest Dissertations & Theses Global*, 22624504.]
- Skafidas, Michael. "A Passage from Brooklyn to Ithaca: The Sea, the City and the Body in the Poetics of Walt Whitman and C. P. Cavafy." PhD Dissertation, City University of New York, 2016. [Offers "the first extensive comparative study" of Whitman and Egyptian Greek poet C. P. Cavafy (1863-1933) and examines how the two writers "embody the antithesis of hope and dislocation to such a degree that a comparative examination of their poetics reveals two minds, and two narratives, closer than their continents"; focuses on "three key subjects"—"the sea, the city, and the body"; *ProQuest Dissertations & Theses Global*, 10006987.]
- Smalley, Matthew R. "Resistance and the Sermon: The Cultural Work of Literary Preaching from Emerson to Morrison." PhD Dissertation, University of Kansas, 2016. [Explores how "a wide variety of writers," including Whitman, "have subverted the predominantly religious content of the sermon in order to reimagine profound moments of reform in a political, cultural, aesthetic, and principally secular mode"; *ProQuest Dissertations & Theses Global*, 10245837.]
- Stears, Ryan. "The Evolutionary Life of Walt Whitman as Told through Photography." M.A. Thesis, State University of New York at Stony Brook, 2018. [Explores "Whitman's ideas about and use of photography" and investigates Whitman's projected but never-completed "photo project," including Whitman's 1889 special issue of *Leaves of Grass* ("which can be considered a smaller version of Whitman's photo project"); looks too at collector Charles E. Feinberg's attempt to realize Whitman's project by compiling "Portraits from Life"; *ProQuest Dissertations & Theses Global*, 10822860.]
- Stripes, Denise G. "The View from Nowhen: Time and the Metaphysical Self in Twentieth-Century Literature." PhD Dissertation, Washington State University, 2016. [Part of Chapter 2 ("Transcendence and Time in the Poetry of Dickinson and Whitman") looks at how "scientific and technological advances" along with the Civil War presented "new ways of expression" in poetry, and how Whitman "revolutionized poetry" by moving away from "romanticized poetic visions . . . to self-reliant humanism": *ProQuest Dissertations & Theses Global*, 10139719.]
- Sturgess, Jessica N. "Saying the World Anew: A Philosophical Understanding of Communication as Testimony." PhD Dissertation, Purdue University, 2016. [Explores "the relationship between communication and a radical democracy" via the "rhetorical figure of hyperbole"; part four of Chapter 5, "Still to Come, or Whitman on Democracy," looks at how Whitman's concept of democracy "has the structure of a promise, a promise that can never be actualized in full"; *ProQuest Dissertations & Theses Global*, 10179943.]

- Sollenberger, David M. "Walt Whitman's Personalist Political Theory." PhD Dissertation, Catholic University of America, 2018. [Examines Whitman's "deeper purpose, to explicate the 'fathomless' person who stands as the reason for and justification of democracy," or what he called "personalism" ("an attempt to evoke the person as a whole, in all of their spiritual, material, relational, historical, and national complexity"); looks at the sources of Whitman's "idea of democracy" in "the Radical Enlightenment and the Anglo-American republican tradition" as well as in "Romanticism and German Idealism"; *ProQuest Dissertations & Theses Global*, 10793643.]
- Traphagen, Sarah K. "Bite the Belt: The Surgeon in Civil War Literature." PhD Dissertation, University of Florida, 2014. [Chapter 3, "With Hinged Knees and Steady Hand: Walt Whitman as Surgeon-Scribe," examines Whitman as "an intermediary between the world outside of the hospital and the relatively new world inside concentrated with the war's aftermath" and looks at ways that "self-reflective Civil War doctor narratives . . . construct a new way to read Whitman's *Drum-Taps*"; *ProQuest Dissertations & Theses Global*, 10299072.]
- Vecchio, Nicholas. "Six Reflections Through Music and Poetry." M.M. Thesis, University of Arkansas, 2016. [Musical composition in six movements, each accompanied by a poem; the final movement is based on and accompanied by Whitman's "O Me! O Life!"; *ProQuest Dissertations & Theses Global*, 10249034.]
- Wilson, Robert P. "American Resonance: Soundscapes of the American Renaissance." PhD Dissertation, State University of New York at Binghamton, 2016. [Examines "soundscapes in the writings of Henry David Thoreau, Walt Whitman, and Herman Melville" and argues that these writers' works "offer listening and sounding out as productive sites for historical memory, the construction of meaning and identity, creative expression and cultural critique, the formation of social arrangements, and political action"; Whitman is the focus of Chapter 2, "Whitman among the Philosopher Musicians: Poetry and/as Performance," which "analyzes the effects of Whitman's deep reverence for opera on his poetry and politics" as he "situate[s] readers as 'philosopher musicians,'" even as he misses other local music (like "African American folk musical forms") that would have "more fully demonstrate[d] the democratic ethos Whitman sought to encompass in his poetry"; *ProQuest Dissertations & Theses Global*, 10134300.]
- Windle, Elisabeth. "Pleasure in the Past: Queer Nostalgia in the Gay American Century." PhD Dissertation, Washington University in St. Louis, 2016. [Chapter 1, "'Cocksucking and Democracy' in the Shadow of the Capitol: Walt Whitman and the Neoliberal Literary Imagination," examines Whitman's "When I Heard at the Close of Day" in the context of the issue of gay marriage, arguing that "the democratic vision of this poem aligns with and points toward precisely [the] gay neoliberal political program" "to incorporate gender-conforming, white, wealthy gays and lesbians into the institutions of American democracy, such as marriage"; points to "the strange and revealing conjunction of Whitman and same-sex marriage" and tracks the history of this conjunction in "Whitman studies" and in "popular representations of Whitman"; *ProQuest Dissertations & Theses Global*, 10249250.]

Wu, Pao-lin Louis. "Shadows in the Forest: Imperialism, Indigenous Dispossession, and the Politics of Wilderness in Nineteenth-Century American Literature." PhD Dissertation, University of Wisconsin-Madison, 2018. [Chapter 2, "'I Become a Transparent Eye-Ball': The White Imagination and Transcendental Blindness in Emerson and Whitman," examines how these two writers "mistake whiteness as transparency in their transcendental visions" and how Whitman "is involved in the imaginative removal [of Indians] to construct a white America"; *ProQuest Dissertations & Theses Global*, 10821797.]

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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/](http://ir.uiowa.edu/wwqr/)) and at the *Walt Whitman Archive* ([whitmanarchive.org](http://whitmanarchive.org)).