

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Arbour, Robert. "Such Verses for My Body Let Us Write': Civil War Song, Sentimentalism, and Whitman's *Drum-Taps*." In Mary De Jong and Paula Bernat Bennett, eds., *Sentimentalism in Nineteenth-Century America: Literary and Cultural Practices* (Madison, NJ: Fairleigh Dickinson University Press, 2013), 161-180. [Explores the connections between popular Civil War songs and *Drum-Taps*, viewing *Drum-Taps* "as a response to popular American concerns about the security of the Union and the legitimacy of sentimental consensus during the Civil War"; argues that "Whitman weaves the broken bodies of soldiers into a musical tapestry, enfolding them into the corpus of a book in which the national family is displaced by the figure of the all-embracing poet"; proposes that Whitman's "use of music in *Drum-Taps* shows just how consistent his poetic project is with sentimental song, as he responds to the concerns about broken bodies and the broken body politic in Civil War song, searching for a way to recover both the Union and the virtues of sentimentalism"; and suggests that "Whitman came to see the material books he produced as surrogate bodies, corpuses capable of restoring coherency to fragmented verses, fractured families, and damaged bodies."]
- Banion, Kimberly Winschel. "The continent of glories': Geographical Concepts in Historical Literature, 1846-1877." Ph.D. Dissertation, University of Nebraska-Lincoln, 2013. [Chapter 2 focuses on Whitman's journalism, the 1855 *Leaves of Grass*, and his manuscripts for *Brooklyniana*, probing whether "his own writings on the crisis with Texas and the U.S.-Mexican War . . . differ in ideology from [George] Lippard's *Legends of Mexico*," and concluding that "just as Lippard found meaning in the U.S.-Mexican War by deeming it an extension of an ongoing War of Independence, so Whitman interpreted the nation's geography through the lens of his distinctive notion of past, present, and future," in which "the Revolution was ever-occurring, truly a Revolution without end"; also examines Whitman's "highly conventional depictions of [George] Washington's relationship to the U.S.-Mexican War through historical parallels" in his journalism, as well as his "exceptional" focus on "Washington's defeat at the Battle of Brooklyn and other scenes of loss" in his *Brooklyniana* manuscripts and in the 1855 poem eventually entitled "The Sleepers"; *Proquest Dissertations and Theses* (DAI-A 75/04, October 2014).]
- Barnat, Dara. "'Beyond religions and even beyond mankind': Karl Shapiro's Jewish Walt Whitman." *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 107-122. [Examines how the Jewish-American poet Karl Shapiro "openly lauded Whitman in essays, poetry, and interviews" and seeks to show "how, as Shapiro interprets Whitman, Whitman himself is inevitably transformed, politicized, and 'ethnicized,'" as Shapiro discovers in Whitman the roles of "poet in exile" and "prophetic poet," roles Shapiro himself assumed; concludes by arguing that "in Shapiro's work Whitman effectively becomes a Jew."]

- Bleyer, Bill. "History of Walt Whitman House Rewritten." *Newsday* (February 9, 2014). [Reports on a picture postcard of the Walt Whitman Birthplace sent in 1908 that proves the kitchen wing of the house was not destroyed in a 1910 fire, as had been reported at the time, since the photo shows the kitchen wing was already gone.]
- Buck, Neal E. "Whitman in *The Waves*." *Literary Imagination* 15 (November 2013), 300-314. [Reviews Virginia Woolf's comments on Whitman and his work, and suggests that "pleasure, inclusiveness, and unity . . . were the features that drew Woolf to Whitman when these same features seemed stripped from her own surroundings"; argues that the two authors "share a democratic artistic vision" in which "the democratic *en masse*—real people and real things, not the aristocratic intelligentsia—will become the poets and they will legislate themselves"; proposes that in *The Waves*, Woolf draws upon "the Whitmanic ideal" to criticize "failed attempts" at achieving the democratic vision, and "Whitman thus provides a model for Woolf," who, when she "needed a new form for expressing the ordinary," looked to Whitman and used his ideas of "unity in diversity" to "critique the political problems prevalent in her own day and to offer a vision of what democracy would look like in the modern world," though she remained "less optimistic about this vision than Whitman," showing through her character Bernard "just how difficult it is to walk the fine line of democracy between anarchy and assimilation."]
- Carlson, Peter. "Bram Stoker Beguiles Walt Whitman." *American History* 48 (February 1, 2014), 22-23. [Describes Stoker's three meetings with Whitman in Camden, New Jersey, in the 1880s.]
- Catalfamo, Antonio. "La tesi di laurea di Cesare Pavese su Walt Whitman e i suoi studi successivi sulla letteratura americana" ["Cesare Pavese's Dissertation on Walt Whitman and His Subsequent Studies on American Literature"]. *Forum Italicum* 47 (May 2013), 80-95. [Examines the initial opposition in Italy toward Pavese's 1930 thesis on Whitman, which is still generally underestimated by Italian critics; goes on to analyze the dissertation, noting that Pavese historicized Whitman's work more than is usually noticed, paving the way for his later American cultural criticism, culminating in his essay on F. O. Matthiessen; also sees Pavese's dissertation as an important starting point for his reflections on myth, on symbol/reality relationships, and on the question of language and slang; in Italian.]
- Coulehan, Jack. "On Reading Walt Whitman's 'The Wound Dresser.'" *JAMA* 311 (April 2, 2014), 1361. [Poem, beginning "You dampen dressings with warm water / and detach them from dried blood and pus / carefully removing layers of gauze / without gown, without gloves."]
- Dandele, Gregory M. "The Laurel Tree Cudgel: War and Walt Whitman in Allen Ginsberg's 'America.'" *Journal of American Culture* 36 (September 2013), 221-229. [Summarizes Whitman's extensive influence on Allen Ginsberg's poetry; offers an overview of Whitman's Civil War poetry; observes that "where much of Ginsberg's poetry is overtly political and harshly anti-war, Whitman was often an adamantly pro-war poet"; goes on

to explore Whitmanian echoes in Ginsberg's "America" (a poem written in "a time of seeming endless war in the nuclear age"), noting "the duality at the heart of both 'America' and Ginsberg's relationship with Whitman," the result of the fact that "Ginsberg clearly agrees with Whitman's conclusions about the subjugated role of the poet in war, but instead of praising this role like Whitman, Ginsberg fights against it, even as he admits the futility of such a fight."]

Dinerstein, Joel, and Frank H. Goodyear III. *American Cool*. New York: Prestel, 2014. [Investigates the idea of "cool" by examining "cool" people from Whitman to the present: Whitman "first carved out a space for cool by valuing personal experience and bearing over education and experience."]

Dinn, Aaron P. "Digital (In)Humanities: Re-Reading Digital Archives as a Form of Cultural Expression." M.A. Thesis, University of Maryland, 2009. [Responds to and critiques Ed Folsom's "Database as Genre" essay in *PMLA* (2007) and uses the *Walt Whitman Archive* ([whitmanarchive.org](http://whitmanarchive.org)) to "explore the potential of digital archives as a form of cultural expression"; *Proquest Dissertations and Theses* (MAI 48/01, February 2010).]

Duarte, Laura. "Addressing Wounds: Whitman Engaged." In Isabel Cape-loa and Adriana Martins, eds., *Plots of War: Modern Narratives of Conflict* (Berlin, Germany: de Gruyter, 2012), 127-138. [Offers an overview of Whitman's Civil War experiences and examines how he felt a "renewed sense of perspective provided by the war" that released a "flow of words" as "despair drove Whitman to telling measures"; suggests that Whitman's prewar despondency was initially "reflected in the shattered bodies of the soldiers around him" but that ultimately the war "would lead to renewal."]

Floreani, Tracy. "Song of Myself: Teaching Whitman's New Bible Today." In Marc DiPaolo, ed., *Godly Heretics: Essays on Alternative Christianity in Literature and Popular Culture* (Jefferson, NC: McFarland, 2013), 133-142. [Discusses how to teach Whitman at "small, Midwestern, church-affiliated liberal arts colleges," where the concept of *Leaves of Grass* as a "New Bible" is useful for teasing out "the spiritual underpinnings of his work" by encouraging students to consider passages from *Leaves* next to Biblical passages and by helping them see that Whitman embraces all religions, "insisting that through experimenting with a variety of spiritual practices we find ourselves in connection to all of the divine": "it's comforting to find a secular text that assures us 'our rendezvous is fitly appointed. . . . God will be there and wait till we come.' Even if we have to invent who or what God is ourselves."]

Follini, Tamara L. "Speaking Monuments: Henry James, Walt Whitman, and the Civil War Statues of Augustus Saint-Gaudens." *Journal of American Studies* 48 (February 2014), 25-49. [Argues that Henry James's reading of two volumes of Whitman's correspondence in 1898, especially *The Wound Dresser* Civil War letters to his mother (published in 1897), combined with James's reaction to the dedication of the Robert Gould Shaw memorial in Boston, worked to change James's earlier dismissal of Whitman's work; proposes that "Whitman's epistolary and poetic treatment of the wounded body reformulated vital representational and emotional issues for James,

and made Whitman an active presence for him during his 1904-5 American sojourn,” influencing the way he wrote, in *The American Scene*, about the “recently erected Civil War monuments by Saint-Gaudens, in New York and Boston,” passages that form a kind of “stylistic memorial” to Whitman, including a passage about sailing into the New York Harbor that seems to respond to “Crossing Brooklyn Ferry.”]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 123-131.

Fritz, Tracy Lynn. “Feeling the Spirit: Spiritualism, Literary Aesthetics, and the Reformation of the Senses in Nineteenth-Century America.” Ph.D. Dissertation, University of California, Berkeley, 2012. [Chapter 3, “Spiritualism and the American Visionary Epic: Harris, Barlow, Emerson, Whitman, and the Education of the Eye,” compares *An Epic of the Starry Heaven* by “the prominent Spiritualist, medium, and writer Thomas Lake Harris” to *Leaves of Grass*, arguing that “Harris’s poem encourages the reader to experience the act of seeing as both an emotionally-informed communal process and a powerful means of creating collective realities that exceed national and even planetary boundaries”; *Proquest Dissertations and Theses (DAI-A 74/01, July 2013).*]

Gallo, Franklin James. “A Performing Edition and Analysis of ‘A Sacred Melodrama’ by Normand Lockwood.” D.M.A. Dissertation, University of Hartford, 2013. [Examines and provides a performing edition of *A Sacred Melodrama* (1998) by Normand Lockwood, “a relatively unknown 20<sup>th</sup> Century American composer”; the work for mezzo-soprano and tenor soloists, chorus, and orchestra contains lines from Whitman’s “When Lilacs Last in the Dooryard Bloom’d”; *Proquest Dissertations and Theses (DAI-A 74/09, March 2014).*]

Gilmore, Michael T. *The War on Words: Slavery, Race, and Free Speech in American Literature*. Chicago: University of Chicago Press, 2010. [Part 3, “Antebellum/Postbellum,” section 2 (“Whitman: From Sayer-Doer to Sayer-Copyist” [140-154]), examines “the demise of effective speech” over the course of Whitman’s career, which began in 1855 with “Whitman’s embrace of speech’s agency” as he “foregrounds utterance as the ‘mightiest of the sciences,’ the single force capable of righting America’s course,” creating poems that are “unprecedented in their self-reference to the act of speech,” before he produces “a round of retractive alterations in *Leaves of Grass*” that reveal a “demotion or contraction of language, from agency to scrivener-like copying.”]

Gilmore, Paul. *Aesthetic Materialism: Electricity and American Romanticism*. Stanford, CA: Stanford University Press, 2009. [Chapter 4, “Mad Filaments: Walt Whitman’s Aesthetic Body Telegraphic” (143-176), examines “I Sing the Body Electric” (and its “poetic electricity”) in the context of how “electricity served a variety of [nineteenth-century] writers as a vehicle for imagining aesthetic experience in scientific, sociopolitical, and spiritual terms,” and analyzes how Whitman drew “on technological, spiritualist, and aesthetic understandings of electricity” to make “explicit his understand-

ing of the body as electric, an understanding bound to related ideas about aesthetic experience, language, and society deeply rooted in romanticism”; goes on to argue that “Whitman partakes in a discussion centrally concerned about the relationship between body and soul, and between materiality and thought, and draws on a very specific line of thought engaging with technology that . . . can help us to re-conceive romantic aesthetics as re-imagining the nature of materiality and different conceptions, different determining elements, of the material world,” and concludes that “Whitman’s conception of his poetry—and of society, language, and the body—as electric opens his work to a more fluid conception of identity, creating a poetry that confronts and transcends dominant nineteenth-century ideas about race and gender.”]

Gold, Matthew, and Jim Groom. “Looking for Whitman: A Grand, Aggregated Experiment.” In Matthew K. Gold, ed., *Debates in the Digital Humanities* (Minneapolis: University of Minnesota Press, 2012), 406–408. [Describes a project, *Looking for Whitman*, in which “students from four universities converged on a single website in a collaborative effort to research and explore the poetry of Walt Whitman.”]

Goodman, Martin. “Nature vs. Naturalist: Paths Diverging and Converging in Edmund Gosse’s *Father and Son*.” *Life Writing* 11, no. 1 (2014), 85–101. [Considers Gosse’s memoir *Father and Son* (1907) as “a pioneering act of [a] writer’s self-definition” and traces the emerging “gay sensibility” in the text, examining how Gosse’s 1873 letter to Whitman expressing “the fervour of [his] response to *Leaves of Grass*” freed him to say openly “what was previously felt but not understood” and led him to adopt Whitman as his “eroticised father” after he abandoned “the shaping counsel of his [biological] father.”]

Gorham, James Patrick. “Lightning-Rod Men, Magnetic Lives, Bodies Electric: Electromagnetic Corporeality in Emerson, Melville, and Whitman.” Ph.D. Dissertation, University of Rhode Island, 2013. [Examines how Emerson, Melville, and Whitman “exemplify the antebellum American struggle to grasp the significance of emerging electromagnetic technologies and determine how this new knowledge could illuminate [the] understanding of the human body”; focuses on “electromagnetic metaphors” in the 1855 edition of *Leaves of Grass*”; *Proquest Dissertations and Theses (DAI-A 75/04*, October 2014).]

Gray, Janet. “Nevermore the Reverberations (for Alan Dawley).” *Arizona Quarterly* 68 (Autumn 2012), 27–53. [Offers an extensive examination of the publication and reception of Edgar Allan Poe’s “The Raven” and Whitman’s “Out of the Cradle Endlessly Rocking,” and goes on to meditate on the relationship between the two poems, noting that “in a literary marketplace very nearly dominated by women poets, both Poe and Whitman killed off a female to enable the male lyric voice to emerge,” thus situating both poems “in the American print marketplace, whose gendered conditions show” in both authors’ poetics; tracks the way both poets used the periodical marketplace to circulate their poems and suggests how “Whitman chose strategies of self-promotion” for “Out of the Cradle” that “replicated

Poe's campaign for "The Raven"; argues that "what Poe is doing in 'Out of the Cradle,' then, is serving Whitman as a foil as he works out problems he faced in positioning himself in the literary marketplace"; teases out the racial and slavery underpinnings of both poems; concludes by noting that Whitman's "own making as a poet" occurred "between 1845, when he joined in consuming 'The Raven,' and 1855, when he produced the first edition of *Leaves of Grass*," and "these years overlap with Whitman's shore-side recitations of Homer, his entry into the periodical market, his encounters with the Emersonian poet, his pleasure in minstrelsy shows, his engagement with Free Soil politics, and the emergence of the fugitive slave narrative to galvanize northern antislavery sentiment": "Whitman encapsulates all of these influences and more in the poem that announces 'our own song, free, joyous, and masterful,' answering the catastrophic bonds of love and enslavement in 'The Raven' with his poet's claiming the fugitive voice as his own."]

Haines, Christian P. "A Desire Called America: Biopolitics and Utopian Forms of Life in American Literature." Ph.D. Dissertation, University of Minnesota, 2012. [Chapter 2, "'It is you who give the life': Biopolitical Democracy and Utopian Expression in Walt Whitman's *Leaves of Grass*," focuses on "Whitman's bodies" and argues that "Whitman's democracy consists of a radical politics irreducible, and sometimes even antagonistic, to liberalism"; seeks to complicate "the consideration of the relationship between the body and politics through the discourses of biopolitics and utopia" by showing that Whitman "reinvents democracy through the body, developing a biopolitical democracy in which liberty is a positive construction predicated not upon distance or tolerance but on contact and intimacy, on embrace"; *Proquest Dissertations and Theses* (2012).]

Halkyard, Stella. "Pictures from a Library: 9: Singing the Body Electric: Objects from the Rylands' Collection of Whitmaniana." *PN Review* 39 (July-August 2013), inside cover. [Exhibits photographs of "a small assortment of oddments—ink-stained pen nibs, a crumpled lining of a man's hat, a jacket button and a desiccated bunch of flowers"—that once belonged to Whitman and are now housed in the Whitman collection at the John Rylands Library at the University of Manchester, England.]

Johnson, Allison Marie. "'The scars we carve': Disruptive Bodies in Civil War Literature." Ph.D. Dissertation, University of California, Los Angeles, 2013. [Chapter 2 "proposes a new way of reading Whitman's Civil War poetry and prose, asserting that the bodies of dead and dying soldiers fill his pages, refusing to be ignored, silenced, or reintegrated into sentimental and reconciliatory conceptions of death and decay"; *Proquest Dissertations and Theses* (DAI-A 74/09, March 2014).]

Kilgore, John Mac. "The Free State of Whitman: Enthusiasm and Dismemberment in the 1860 *Leaves of Grass*." *ESQ: A Journal of the American Renaissance* 58, no. 4 (2012), 529-565. [Examines the 1860 *Leaves of Grass* "in the context of radical abolitionism's willful fomentation of the sectional crisis in the late eighteen-fifties," particularly in relation to James Redpath's

- anthology *Echoes of Harper's Ferry* (1860), arguing that both Whitman and Redpath "share a legacy of political enthusiasm"; proposes "a singular Whitman of 1860" who is not "the national bard of American Unionism and integralism who speaks for all and heals the nation's fragmentation, but of American dismemberment and sectarian internationalism who speaks only for the enthusiast and a camaraderie based upon a 'fractured state'"; goes on to argue that Whitman "embraces John Brown's politics of civil dismemberment" even while hanging onto "his lifelong desire to forge a democratic union of comrades."]
- Kruger, Kathryn Brigger. "Walt Whitman's 'Who Was Swedenborg?'" *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 55-68. [Identifies the June 15, 1858, *Brooklyn Daily Times* article, "Who Was Swedenborg?," as written by Whitman, as demonstrated by a manuscript draft of the piece held at Duke University libraries, and examines Whitman's attitudes toward Emanuel Swedenborg and his work.]
- Kunichika, Michael. "'The ecstasy of breadth': The Odic and the Whitmanesque Style in Dziga Vertov's *One Sixth of the World*." *Studies in Russian and Soviet Cinema* 6, no. 1 (2012), 53-74. [Examines Dziga Vertov's film *One Sixth of the World* (1926) as "a cinematic ode" and argues that "part of what enables the transformation of the ode is Vertov's deployment of the Whitmanesque style, which can be simultaneously understood as a motor of the genre's evolution and as a discourse in its own right."]
- Lind, Joshua H. "Desire and Subjectivity in Twentieth Century American Poetry." Ph.D. Dissertation, University of Oregon, 2013. [Investigates "models of desire" constructed by modernist poets; Chapter 1 contrasts "Whitman's sensualist model of desire" to "Emily Dickinson's intellectualist mode that defers satisfaction"; *Proquest Dissertations and Theses (DAI-A 75/05*, November 2014).]
- Luethi, Dean A. "Ralph Vaughan Williams' 'Sea Symphony': Formal Structures and Analyses Informed by the Poetry." D.M.A. Dissertation, University of Illinois at Urbana-Champaign, 2013. [Chapter 2 discusses *Leaves of Grass* and investigates what drew Vaughan Williams to seek out Whitman's texts for use in his symphony.]
- Martiny, Erik. "Industrial Pastoralism: The Problem of Whitmanian Inclusiveness in the Context of Eco-Poetry." *Notes on Contemporary Literature* 42, no. 4 (2012), 4-6. [Argues that poet James Wright's "Whitmanian inclusiveness ultimately tends to disqualify him as an eco-poet."]
- Mentz, Steve. "After Sustainability." *PMLA* 127 (May 2012), 586-592. [Examines, in the context of post-sustainability ecological studies, Whitman's "intimate relation with the sea" in "Song of Myself" and argues that Whitman's speaker "cedes control while immersing the body in watery contradictions," offering a sense of "what a nonsustainable environment feels like," where "this body-sea encounter is a paradox, the sudden meeting of opposites," leading to "a postsustainability literary ecology because it imagines disorder as production"; goes on to suggest that "the real limi-

tation of Whitman's surf is its foamy solipsism" and contrasts Whitman's sea-encounter to "the francophone Caribbean poet and theorist Édouard Glissant's late-twentieth-century prose poem 'Ocean,'" which helps us face "the challenge of postequilibrium"—"learning to love the illegible, while still deciphering it, partly."]

Meyers, Jeffrey. "Thomas Mann and Walt Whitman." *Notes on Contemporary Literature* 41, no. 5 (2011), 8-10. [Analyzes the ways "Mann was powerfully drawn to and liberated by the 'Calamus' poems," how he "wrote extensively about Whitman in a major essay, 'The German Republic' (1923)," and how "'I Sing the Body Electric' inspired one of the greatest scenes in *The Magic Mountain* (1924)."]

Mitchell, J. Lawrence. "Another English Connection: John Cowper Powys, Walt Whitman, and Percy Ives." *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 98-106. [Reproduces and discusses the history of a newly rediscovered 1881 graphite drawing of Whitman by Percy Ives and shows how the drawing came into the possession of British novelist, poet, and lecturer John Cowper Powys during his lecture tour of the U.S. in 1915 (when he lectured on Whitman).]

Moe, Aaron. *Zoopoetics: Animals and the Making of Poetry*. Lanham, MD: Lexington Books, 2014. [Chapter 2, "Walt Whitman and the Origin of Poetry" (35-56), argues that "animal poesis" is "central to Whitman's poetry and poetics" and examines how "the animal bodies permeating Whitman's works" generate "some of Whitman's innovative breakthroughs in form" (parts of this chapter appeared as "Toward Zoopoetics: Rethinking Whitman's 'Original Energy,'" in the *Walt Whitman Quarterly Review* 31 [Summer 2013]); Chapter 3, "'Whose poem is this?': E. E. Cummings' Zoopoetics" (59-90), suggests how, "directly or indirectly, Cummings revisits and expands many of the themes central to Whitman's *Leaves of Grass*: sex, amativeness, animality, the earth, plants, animals, and the dynamics between an individual and a community."]

Moe, Aaron M. "Zoopoetics: Walt Whitman, E. E. Cummings, W. S. Merwin, Brenda Hillman—and Other Animal Makers." Ph.D. Dissertation, Washington State University, 2013. [One chapter investigates how Whitman's "'original energy' of the body is not limited to humans, but rather includes the poesis of many species"; *Proquest Dissertations and Theses (DAI-A 74/11, May 2014)*.]

Nesme, Axel. "Lyric Disaster: Poetic Voice and Its Lacanian Other." *Qui Parle: Critical Humanities and Social Sciences* 21 (Fall/Winter 2012), 185-201. [Employs a "Lacanian purview" (particularly the "Lacanian problematic of mourning") to read "When Lilacs Last in the Dooryard Bloom'd" as a poem "where the catastrophic event of Lincoln's death prompts the poetic subject to address a *che vuoi?* to the symbolic Other as the depository of his truth, that is, as that which is apt to legitimize and guarantee the role that the poet takes on as an elegist speaking in the name of the American nation," as Whitman assigns this symbolic role to "literary precedents that the poet both appropriates and revises" as well as to "the figure of the dead

- Lincoln summoned to authorize poetic speech by guaranteeing that it tallies the occasion which it is called for to commemorate.”]
- Neufeld, Zachery Daniel. “Voyage of the Soul.” M.A. Thesis, University of California, Los Angeles, 2013. [Concert work for baritone, piano, and string quartet, with text created from six poems in *Leaves of Grass; Proquest Dissertations and Theses* (MAI 52/01, February 2014).]
- Oehlrich, Kristen. “Reconsidering Charles Sheeler and Paul Strand’s *Manhatta*.” In Robert P. McParland, ed., *Film and Literary Modernism* (Newcastle upon Tyne, UK: Cambridge Scholars, 2013), 27-39. [Examines the 1921 film *Manhatta* by Charles Sheeler and Paul Strand, analyzing how its use of “excerpts from Whitman’s poems” forms “lyric counterpoints to the modernist visual imagery of the film,” and goes on to suggest the significance of joining “avant-garde filmic techniques” with the “simultaneous reliance on the romantic verse” of Whitman, a juxtaposition that creates an ironic counterpoint between “Whitman’s celebratory delight in the potential of the modern city” and the “starker, bleaker, and certainly less hopeful presentation of the reality of what modern industry had actually produced by 1921,” thus generating “a distinctly American commentary on the contemporary metropolitan landscape,” one that—by evoking “Whitman’s idealizing verse of the city”—“spoke to the potential for an American way of life that had not yet been achieved, but which [Sheeler and Strand] hoped was on the horizon”; also comments on Whitman’s love of photography and his influence on the “Stieglitz circle,” who “found in Whitman’s work an indigenous American aesthetic and social theory that spoke to their modernist concerns.”]
- Onion, Rebecca. “The Recommendation Letter Ralph Waldo Emerson Wrote for a Job-Hunting Walt Whitman.” *Slate* (May 9, 2014), slate.com. [Describes and offers a facsimile and transcription of Emerson’s January 10, 1863, letter to Secretary of the Treasury Salmon Chase, recommending Whitman for a government position.]
- Paris, Václav. “The Queer Dialectic of Whitman’s Nation: ‘Let’ in ‘Respondez.’” *Arizona Quarterly* 69 (Autumn 2013), 1-22. [Notes how “Respondez” (the 1856 “Poem of the Propositions of Nakedness”) has often been singled out as an important Whitman text but has seldom been interpreted; offers a reading of the poem as “a tactical parody of discourses of power,” a poem that is “fundamentally an experimental or exploratory poem,” and focuses particularly on “how we interpret both the term ‘proposition’ and the ‘Let,’” since “the stylistically anaphoric ‘Let’”—a word that functions “as a first or third person imperative auxiliary,” but also as “an optative subjunctive, expressing desire rather than command”—creates a “grammatical instability [that] casts light on the complex nature of the national, or rather international political engagement” of the poem, and illuminates “the changing relation of Whitman’s poetry to global capitalism from 1856 to 1892” as well as revealing the poet as “a prophet of a queer and anarchic global modernity,” whose poem can be “read as a set of propositions freeing discourse”: “‘Respondez’ is not loyal in the same way that Whitman’s

- other works are—in fact it always speaks with the double-tongued voice of an equivocator, of one taking two or more sides at the same time, both for and against.”]
- Patton, Stacey. “Northwestern U. Graduate Student Risks Degree by Not Performing Whitman.” *Chronicle of Higher Education* 59 (August 2, 2013), A8. [Discusses Northwestern University graduate student Timothy McNair’s refusal—because of his belief that Whitman held racist views toward African Americans—to sing a song set to the poetry of Whitman and thus to risk failing a course and not graduating.]
- Pöhlmann, Sascha. “The Democracy of Two: Whitmanian Politics in *Only Revolutions*.” In Sascha Pöhlmann, ed., *Revolutionary Leaves: The Fiction of Mark Z. Danielewski* (Newcastle upon Tyne, UK: Cambridge Scholars, 2012), 1-32. [Argues that Mark Z. Danielewski’s 2006 novel *Only Revolutions*, “in form and content, espouses, adapts and expands a Whitmanian politics of radical democracy and individualism” and “draws on Whitman’s poetry and its major motifs and concerns in order to imagine a ‘Democracy of Two’ that builds on his ideas but modifies them to establish its own democratic duality and thus translates Whitman’s nineteenth-century vision into the twenty-first century”; proposes that “instead of pairing the self with the mass of others through love and espousing a theory of universal brotherhood, the novel uses its dualistic form to add *two* individuals to Whitman’s problem” of the “political dialectics of individual and democracy.”]
- Rice, Brian. “‘Concerto for Euphonium,’ ‘Germination,’ ‘Whitman Oratorio,’ ‘Lecture Recital.’” D.M.A. Dissertation, Catholic University of America, 2013. [Includes “Whitman Oratorio,” a musical piece with texts by Whitman for five solo voices, piano and strings; *Proquest Dissertations and Theses* (DAI-A 74/09, March 2014).]
- Rilett, Beverley Park. “Victorian Sexual Politics and the Unsettling Case of George Eliot’s Response to Whitman.” *Walt Whitman Quarterly Review* 31 (Fall 2013/Winter 2014), 69-97. [Examines in detail the complex history—involving her domestic situation and the “sexual politics” of the time—of George Eliot’s response to Whitman, from her 1856 *Westminster Review* notice of the first edition of *Leaves of Grass* through to her 1876 decision to try to remove a Whitman epigraph from a chapter of her novel *Daniel Deronda*; attributes “a second review of Whitman’s 1855 *Leaves of Grass*” to Eliot; and discusses Whitman’s views of Eliot.]
- Riley, P. J. L. “Moonlighting in Manhattan: American Poets at Work, 1855-1930.” Ph.D. Dissertation, University of Cambridge (United Kingdom), 2012. [Examines how Herman Melville, Whitman, and Hart Crane “all had to balance their poetic ambitions with making a living in New York City” and argues that their “participation in the urban economy finds vital expression in the formal innovations of their poetry”; the first chapter, on Whitman, analyzes how Whitman “financed his poetic output by successfully negotiating the notoriously unstable Brooklyn real estate market between 1848 and 1855,” an experience that “provided a prototype for the fugitive Whitmanic ‘I’”; *Proquest Dissertations and Theses* (DAI-C 73/08, 2012).]

Ronda, Margaret. "Georgic Disenchantment in American Poetry." *Genre* 46 (Spring 2013), 57-78. [Reads Whitman's "A Song for Occupations" as a "disenchanted georgic," where the "central representational challenge of the poem" is "to preserve the creative potential of labor power as an ahistorical, innate capacity while at the same time recording its actual manifestations and its troubling devaluation in the present," as Whitman "insists on labor power as a marker of human equality and the source of all value" while acknowledging "that it is precisely through the commodification of labor power that social inequality is increasing"; concludes that "the georgic task" of the poem "is to offer a unique form of poetic redress that acknowledges the laborer and his or her labor not merely by listing the various occupations he or she might undertake but by conveying the greater impossibility of ever adequately representing the energy that motivates them," thus revealing "its own representational incapacity as it discloses the transcendent nature of labor's value beyond all social forms of evaluation—its 'eternal meanings' always outstripping its present 'developments.'"]

Sharlet, Jeff. "The Five Books of My Apocalypse." *Overland* 206 (2012), 20-23. [Chooses five books that "inform, or speak to, or embody, or maybe manifest the spirit of the Occupy movement," one of which is Whitman's *Specimen Days*.]

Speser, Arendt Oak. "Round Song: Narrative Bibliography and the Living Archive." Ph.D. Dissertation, University of Washington, 2013. [Sets out to "suggest a method of archival research, a method that uses an expanded idea of the archive to situate a practice of *narrative bibliography*," viewing the value of research in "process" more than in "resolved content"; Chapter 3 focuses on *Democratic Vistas* and uses the online *Walt Whitman Archive* "as an example of the emerging trend of digital archives" in order to "ask some fundamental questions about digital archives as a necessary condition of the 21<sup>st</sup> century"; concludes by calling for "a new poetics" of the archive "in keeping with the spirit of Whitman and *Democratic Vistas*"; *Proquest Dissertations and Theses (DAI-A 75/05, 2014)*.]

Thompson, Carl W. "'Deep in the wilderness grim': Reading Trauma through Landscape in the Post-Civil War Works of Herman Melville, Walt Whitman, and Winslow Homer." M.A. Thesis, State University of New York at Buffalo, 2014. [Examines how Melville, Whitman, and Homer—"lacking a vocabulary for approaching trauma"—"utilized the language of landscape and wilderness . . . to express the effects of trauma on the returning veterans"; *Proquest Dissertations and Theses (MAI 52/05, October 2014)*.]

Tuggle, Lindsay. "The Haunting of (un)Burial: Mourning the 'Unknown' in Whitman's America." In Tony Thwaites and Judith Seaboyer, eds., *Re-reading Derrida: Perspectives on Mourning and Its Hospitalities* (Lanham, MD: Lexington Books, 2013), 61-74. [Employs Jacques Derrida's idea of a "hospitality to haunting" to investigate *Leaves of Grass* as "a memorial text," one that "repeatedly constructs haunting as an act of hospitality, issuing an open invitation to the beloved dead to occupy the book," thus allowing Whitman's "text to function as a collected work of mourning: ongoing,

impossible, infinite”; argues that as the “specimen bodies” of the Civil War “are entombed within the changing incarnations of the text, *Leaves of Grass* itself becomes a vehicle for specimen-collection, and an object of desire as well as a work of mourning,” creating a text that “continually reiterates the unrecuperable loss of the casualties of war, becoming itself a wandering ghost that eludes burial, while we as war spectators remain powerless to assuage the suffering that is its consequence”; and sees *Leaves*, with its concept of “burial as the literal embodiment of hospitality, the absorption of the guest-host into the surrounding landscape, eventually into one’s own body,” as leading us to “the ghost-guest as stranger and *arrivant*, the haunted-host as one who bears witness to a blank tomb, who is asked to mourn without the specificity of identity or location”; proposes that “Whitman’s post-war poems abandon their earthiness, their fascination with burial and decay, and become increasingly spectral”; and compares *Leaves* as a memorial to “the memorial designs for Ground Zero and New Orleans,” with their “anxiety of placelessness.”]

- Umezaki, Kojiro. (*Cycles*). New York: In a Circle Records, 2014. [CD; contains “(Cycles) America,” a sound-mix of the recording of Whitman reading “America” with a “re-imagined arrangement” of the Largo movement from Dvorák’s *From the New World* symphony, performed by Joseph Gramley on vibraphone and percussion and by Kojiro Umezaki on electronics.]
- Usher, Shaun, ed. *Letters of Note: Correspondence Deserving of a Wider Audience*. Edinburgh: Canongate, 2013; San Francisco: Chronicle Books, 2014. [Introduces and prints facsimiles of 125 letters by well-known people, including Mark Twain’s letter to Whitman on the occasion of the poet’s seventieth birthday.]
- Whitman, Walt. *I Love You, Before Long I Die: A Walt Whitman Mixtape*. Ed. Steve Roggenbuck. Brunswick, ME: Boost House, 2013. [Compilation of Whitman poems and quotations, with a foreword by Roggenbuck.]
- Whitman, Walt. *Supplement Edition: Leaves of Grass: The Original 1855 Edition*. Ed. Sasha Newborn. Santa Barbara, CA: Bandanna Books, 2011. [Reprints the first edition of *Leaves of Grass* and includes a sixty-page “supplement,” prepared by Newborn, that asks many questions about the book and provides answers with brief excerpts from a wide range of published criticism; also reprints “A Backward Glance Over Traveled Roads” [sic].]
- Whitman, Walt. *When Lilacs Last in the Dooryard Bloom’d*. New York: Charybdis Press, 2012. [Reprints final version of “When Lilacs Last in the Dooryard Bloom’d,” set in Rockwell and Whitman type designed by Ken Lew; book edited and designed by Jason Blasso.]
- Whitman, Walt. *Whitman Illuminated: Song of Myself*. Transcribed and illustrated by Allen Crawford. Portland, OR: Tin House, 2014. [Illuminated edition of “Song of Myself,” forming an “illustrated interpretation” of the 1855 edition of the poem, intermingling Allen Crawford’s handwritten, patterned words of the poem with his illustrations; foreword by Crawford]

(1-11): “I’ve attempted to liberate the words from their blocks of verse, and allow the lines to flow freely about the page, like a stream or a bustling city crowd.”]

Zacharakos, Andriana. “On This Date in 1892: Walt Whitman’s Death, and His 1847 ‘Death in the School-Room’ Piece for the *Brooklyn Eagle*.” *Brooklyn Daily Eagle* (March 26, 2014). [Analyzes and reprints Whitman’s “Death in the School-Room,” pointing out that this “quite obviously heartbreaking” story was originally “published on Christmas Eve, a day that is traditionally held for celebration, just following a Christmas Hymn in the paper”—an “ironic or brilliant” choice by Whitman—and goes on to examine how “the powerful story successfully examines a mixture of social, political, and cultural New York City issues which are still relevant today such as education-quality, classism, poverty, power, death, and both mental and physical child abuse in the schools,” not to mention “the strong yet subtle homo-eroticism just beneath the surface of almost every aspect of the story.”]

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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)).