

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Aucoin, Matthew. *Crossing*. 2015. [Opera inspired by Whitman's Civil War diaries, with Whitman interacting with wounded soldiers as he listens to them share their feelings and memories; commissioned by the American Repertory Theatre (A.R.T.) at Harvard University; world premiere at A.R.T. in May and June 2015 at the Shubert Theater, Boston, Massachusetts, directed by Diane Paulus, with baritone Rod Gilfry in the role of Whitman.]
- Baine, Wallace. "Actor John Slade Channels the Boundless Spirit of Walt Whitman in New One-Man Show." *Santa Cruz Sentinel* (April 29, 2015). [Reports on John Slade's new "one-man theatrical musical show" in which Slade portrays Whitman; the first half of the show examines "the spiritual traditions from which 'Leaves of Grass' came," and the second part is "a narrative of Whitman's experience as a medic during the Civil War"; performed at Don Quixote's International Music Hall in Felton, California.]
- Blalock, Stephanie M. *"Go to Pfaff's!": The History of a Restaurant and Lager Beer Saloon*. Bethlehem, PA: Lehigh University Press, 2014. [Published online at *The Vault at Pfaff's: An Archive of Art and Literature by the Bohemians of Antebellum New York*; offers a detailed history of Charles Pfaff's New York restaurant and lager beer saloon that became the hangout of Whitman and the American bohemians in the late 1850s and early 1860s, provides biographical information about Pfaff and his family, and "considers the origins of Pfaff's before the American bohemians arrived and follows the restaurant through a series of moves in New York city, documenting changes in the appearance of the establishments and the customers they attracted once the group and, later, the owner himself left the famous cellar behind."]
- Blalock, Stephanie M. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *Walt Whitman Quarterly Review* 32 (Winter 2015), 153-157.
- Blankenship, Bill. "Washburn Choir to Debut Work by Music Professor." *Topeka Capital-Journal* (March 6, 2015). [Reports that the Washburn University Choir is performing the world premiere of "A Prairie Sunset," a musical setting of Whitman's poem composed by Gordon McQuere.]
- Bloom, Harold. *The Daemon Knows: Literary Greatness and the American Sublime*. New York: Spiegel & Grau, 2015. [Examines "the daemonic tradition in our literature"; Chapter 1, "Walt Whitman and Herman Melville" (21-150), focuses on "our two most ambitious and sublime authors" and views them as "the Giant Forms (William Blake's term) of our national literature," whose major works (*Moby-Dick* and *Leaves of Grass*—"our national counter-sublime" and "the American sublime") "have the aura and resonance of Homeric epics and in that sense share a primacy among all our imaginative writers"; goes on to argue that "Melville and Whitman inaugurate the American fourfold metaphor of night, death, the mother, and the sea that has become perpetual for us"; the section on Whitman (30-

- 119) offers “an induction” to the poet (and a reading of “The Dalliance of Eagles”), followed by readings of “Out of the Cradle Endlessly Rocking,” “Song of Myself,” “The Sleepers,” “Crossing Brooklyn Ferry,” “A Word Out of the Sea,” “As I Ebb’d With the Ocean of Life,” and “When Lilacs Last in the Dooryard Bloom’d.”]
- Borst, Anton. “A Chant of Dilation: Walt Whitman, Phrenology, and the Language of the Mind.” Ph.D. Dissertation, City University of New York, 2014. [Examines Whitman’s “poetic engagement with two very different modern ideas: the materiality of the mind and the discursive nature of science” as these ideas “found expression in the popular science of phrenology”; *Proquest Dissertations and Theses (DAI-A 75/09, March 2015).*]
- Brehm, Brett Russell. “Kaleidophonic Modernity: Sound, City, Technology.” Ph.D. Dissertation, Northwestern University, 2015. [Chapter 3, “The Sound of New York,” “focuses on how Whitman absorbs and transforms the sounds of New York into song through his mode of rapturous listening” and examines “the way Whitman dramatizes the phenomenology of rapt listening and poetic ‘sounding’ within the city’s ‘turbulent chorus,’” the way “his urban lyric voice depends upon this noisy turbulence”; offers comparisons of the reactions of Whitman, Baudelaire, and Poe to city sounds; *Proquest Dissertations and Theses (DAI-A 76/08, February 2016).*]
- Brodeur, Michael Andor. Review of John Marsh, *In Walt We Trust*. *Boston Globe* (February 21, 2015).
- Buhle, Paul, and Sabrina Jones. “Radical Walt! (Whitman, That Is).” *Truthout* (March 29, 2015). [Review of John Marsh, *In Walt We Trust*.]
- Danh, Binh, and Robert Schultz. “Walt Whitman: 1887 portrait in hosta leaf plucked from the garden of the poet’s Camden, New Jersey, home.” *Walt Whitman Quarterly Review* 32 (Winter 2015), back cover. [Reproduction of a Whitman photographic portrait done as a leafprint.]
- Danielpour, Richard. *War Songs*. 2015. [Song cycle for baritone and orchestra, with musical settings of Whitman’s “Hush’d Be the Camps To-day,” “Look Down Fair Moon,” “Reconciliation,” “Year that Trembled and Reel’d Beneath Me,” and “Come Up from the Fields Father”; world premiere with the Nashville Symphony conducted by Giancarlo Guerrero, with Thomas Hampson, baritone; Nashville, Tennessee, March 2015.]
- Fifelski, Julie Beth. “Imprinted Products: Domestic Manufactures and Nineteenth-Century American Literature.” Ph.D. Dissertation, Fordham University, 2014. [Argues that “the rise of domestic industry is crucial to the development of nineteenth-century American literature,” and examines Whitman among other authors “whose concerns about both foreign and domestic manufactured goods pulse through their works”; *Proquest Dissertations and Theses (DAI-A 76/07, January 2016).*]
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 32 (Winter 2015), 164-182.

- Folsom, Ed. "Walt Whitman's Invention of a Democratic Poetry." In Alfred Bendixen and Stephen Burt, eds., *The Cambridge History of American Poetry* (New York: Cambridge University Press, 2015), 329-359. [Offers an overview of Whitman's writing career, his influence, and his work, emphasizing that Whitman was seeking "nothing less than the creation of a previously unheard democratic voice."]
- Friedman, David M. *Wilde in America: Oscar Wilde and the Invention of Modern Celebrity*. New York: W.W. Norton, 2014. [Chapter 4, "Celebrity Is Contagious" (102-131), recounts Wilde's visit to Whitman in Camden, New Jersey, in January 1882 and argues that what drew Wilde to Whitman's house was "the opportunity to discuss fame"; proposes that the "subtext" of their conversation "wasn't literary form; it was how to build a career in public, with all the preening and posing that self-glorifying achievement requires."]
- Griffin, Martin. "How Whitman Remembered Lincoln." *New York Times* (May 4, 2015). [Offers an overview of how Whitman eulogized Lincoln in "When Lilacs Last in the Dooryard Bloom'd," and suggests that, "for Whitman, the poetry and the politics of Lincoln are a dynamic unity," and that the poem reveals something "central to Whitman's view of Lincoln as a hero": the president is admired "not because he led the Union to victory or because of the Emancipation Proclamation, but because his death involved the ultimate gift to the people in a mythic economy of sacrifice and power: 'the grand deaths,' as Whitman calls them, are a nation's most important inheritance."]
- Hand, Bill. "Walt Whitman's Battling Brother Comes to New Bern." *Sun Journal* [New Bern, NC] (March 8, 2015). [Discusses George Whitman's Civil War military career, including fighting in the Battle of New Bern (March 14, 1862).]
- Hoag, Andrew. "Translation as Collaboration: Jorge Luis Borges's Unfaithful Relationship with Literature from the United States." Ph.D. Dissertation, University of Texas at San Antonio, 2014. [Chapter 6, "Borges, Whitman, and the Poetic I: Working Toward a Truly Collaborative Translation," investigates Borges's translation of Whitman's poetry, concluding that it "both demonstrates the power of translation's 'creative infidelities' and takes the least amount of liberties with its original" of all of Borges's translations of American writers; *Proquest Dissertations and Theses (DAI-A 76/05, November 2015).*]
- Houston, Claudia. "Poet Walt Whitman's New Bern Ties." *Sun Journal* [New Bern, NC] (March 14, 2015). [Offers a brief overview of George Whitman's military career in the Civil War, including his participation in the 1862 Battle of New Bern.]
- Huffines, Steve. "My Friend, My Lover: Five Whitman Songs." 2015. [Choral arrangements of Whitman's "We Two Boys Together Clinging," "Are You the New Person Drawn Toward Me?," "City of Friends," "Native Moments," and "Earth! My Likeness!"; premiere in San Francisco in April 2015 with the San Francisco Gay Men's Chorus, directed by Tim Seelig.]

- Hülsmann, Julia. *A Clear Midnight*. Munich, Germany: ECM, 2015. [CD, with settings of works by Kurt Weill and Walt Whitman; performed by Julia Hülsmann Quartet with Theo Bleckmann, vocalist; Whitman works include “A Clear Midnight,” “A Noiseless Patient Spider,” and “Beat! Beat! Drums!”]
- Jafri, Maqsood. “In Praise of Walt Whitman,” Parts I and II. *Daily Times* [Lahore, Pakistan] (April 28, 2015), A7; (April 29, 2015), A6. [Summarizes Whitman’s career and influence as “the national poet of the US” and “the poet of democracy,” and “acknowledge[s] his influence in the shaping of my poetic zeal. . . . I may not agree with his lascivious ideology but I admire his deep love for democracy and humanity. He is a great sage for all ages. . . . The real message of Walt Whitman must be followed.”]
- James, Henry. “Walt Whitman Is an Insult to Art, Says 22-Year Old Henry James.” *The Nation* (April 6, 2015). [Reprinted excerpt of Henry James’s review of *Drum-Taps*, originally published in the November 16, 1865, issue of *The Nation*.]
- Jamison, Leslie. “Abundance and Praise and Pleasure.” *Slate Book Review* (January 9, 2015). [Excerpt from Jamison’s introduction to Walt Whitman, *Specimen Days and Collect* (Melville House, 2014).]
- Jones, Sabrina. “Walt Whitman.” In Paul Buhle and David Berger, eds., *Bohemians: A Graphic History* (Brooklyn, NY: Verso, 2014), 29-48. [Chapter 3, “Walt Whitman,” offers comics artist Sabrina Jones’s graphic representations of Whitman and his poetry in three sections: “First Impressions” (30-34), “What is the Grass?” (35-41), and “Crossing Brooklyn Ferry” (42-48).]
- Kappeler, Erin Joyce. “Shaping Free Verse: American Prosody and Poetics 1880-1920.” Ph.D. Dissertation, Tufts University, 2014. [Investigates “the role that academic and critical discourse played in creating free verse,” and, in Chapter 2, “Whitman Made Modern,” traces “the uneven process whereby Walt Whitman was constructed as the father of American free verse”; *Proquest Dissertation and Theses* (DAI-A 76/08, February 2016).]
- Keller, Catherine. *Cloud of the Impossible: Negative Theology and Planetary Entanglement*. New York: Columbia University Press, 2015. [Chapter 6, “‘Unfolded Out of the Folds’: Walt Whitman and the Apophatic Sex of the Earth” (196-214), reads Whitman in the context of a study of “encounters between the relational and the apophatic or, to paraphrase, between the nonseparable and the nonknowable,” and in the more specific context of “*explicatio*, the unfolding, of a relational ontology of entangled difference,” yielding a Whitman who “plies the human with an extravagant transhuman imaginary of folds physical, animal, vaginal, queer, democratic, terrestrial, astronomical, and impiously divine.”]
- Knight, D. D. Review of Ivy Wilson, ed., *Whitman Noir: Black America and the Good Gray Poet*. *Choice* 52 (November 2014).
- Knight, D. D. Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*. *Choice* 52 (February 2015).

- Kreitner, Richard. "The Echoes of Walt Whitman's 'Drum-Taps.'" *Boston Globe* (April 19, 2015). [Reviews the re-issuing of *Drum-Taps* by the New York Review of Books Press, edited by Lawrence Kramer, and discusses the early reviews of Whitman's book as well as Ben Lerner's comments on Whitman's Civil War writings in his 2014 novel *10:04*, and concludes by saying that, while "the poet of 'Drum-Taps' was not all we might now wish him to have been," the republication of Whitman's book "is an invitation to recognize anew that the America he sang about remains, for better or for worse, our own."]
- Kummings, Donald D. Review of Christine Gerhardt, *A Place for Humility: Whitman, Dickinson, and the Natural World*. *Choice* 52 (February 2015).
- Kummings, Donald D. Review of Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians*. *Choice* 52 (March 2015).
- Lerner, Ben. *The Dark Threw Patches Down Upon Me Also*. Chicago: Columbia College Center for Book and Paper Arts, 2012. [Long poem, dealing with Whitman, "Crossing Brooklyn Ferry," and *Specimen Days*; letterpress edition of ninety copies printed from photopolymer plates, numbered and signed by the author.]
- Levin, Jennifer. "Walt Whitman and Pablo Neruda Onstage." *Santa Fe New Mexican* (March 20, 2015). [Reports on *Word Over All: Walt Whitman and Pablo Neruda*, "a staged bilingual performance of the poetry and prose of these beloved figures," performed in March 2015 at Teatro Paraguas Studio in Santa Fe, written and directed by Dan Bohnhorst.]
- Lin, Hsinmei. "Songs Yet to Be Sung: Walt Whitman and Taiwan's Yu Kwang-Chung." *Walt Whitman Quarterly Review* 32 (Winter 2015), 144-150. [Examines Whitman's influence on Taiwanese poet Yu Kwang-Chung (1928-) and provides a translation and analysis of Yu's 1954 poem "To Whitman."]
- Lovett, Katrina, and Cynthia Shor, eds. *Starting from Paumanok . . .* 28 (Spring 2015). [Newsletter of the Walt Whitman Birthplace Association, with news of association events, and, in this issue, a report that "the Whitman Family Bible" was donated to the Birthplace Association by Natalie Swertfager Pearson, the widow of "the great-great-grandson of Mary Elizabeth Whitman, Walt's beloved sister," who received the Bible as a Christmas gift from Walt in 1878.]
- Maher, Mickle. "Song About Himself." 2015. [Play, set in a dystopian future, where the Web has been destroyed (and is called "The Weed"); dialogue is an ornate corruption of Whitman's poetry; premiered at Storefront Theater in Chicago, Illinois, March 27-April 26, 2015.]
- Marsh, John. *In Walt We Trust: How a Queer Socialist Poet Can Save America from Itself*. Monthly Review Press, 2015. [Extended meditation on how Whitman "saved my life," mixing literary criticism, autobiography, biography, self-help, and political manifesto: "when I felt at my absolute worst, when I felt like the malaise would overwhelm me, I started reading Walt Whitman" and "learn[ed] how to die. I learned how to accept and even celebrate our (relatively speaking) imminent death. Just as important, I learned how to

live: how to have better sex, what to do about money, and, perhaps best of all, how we might survive our fetid democracy without coming away stinking ourselves. . . . I am convinced he is the cure for what ails us”; goes on to offer extended examinations of Whitman’s attitudes toward death, moneymaking, sex, homosexuality, shame, freedom, liberal democracy, and socialism.]

Mason-Browne, Nick. “‘Live like the sparrow’: Vachel Lindsay’s Whitman.” *Walt Whitman Quarterly Review* 32 (Winter 2015), 111-130. [Offers an overview of Vachel Lindsay’s attitudes toward Whitman and the ways his work responds to and argues with him, proposing that “where Whitman tends to the abstract, Lindsay tends rather to the concrete and even literal” and “where Whitman might deal in generalities, Lindsay struggles to provide, albeit with mixed results, a range of hard specifics,” but, still, “at the heart of Lindsay’s overall aesthetic project, with its striking and often explicit sociopolitical dimension, is a notion of the Whitmanian word made flesh”; compares Lindsay’s “Gospel of Beauty” to Whitman’s own “gospel of beauty” in his 1851 Brooklyn Art Union address; examines in detail “Lindsay’s ambivalence about Whitman.”]

Miller, Matt. Review of Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians*. *Walt Whitman Quarterly Review* 32 (Winter 2015), 158-162.

Moxley, Jennifer. “A Deeper, Older O: The Oral (Sex) Tradition (in Poetry).” In Julie Carr and Jeffrey C. Robinson, eds., *Active Romanticism: The Radical Impulse in Nineteenth-Century and Contemporary Poetic Practice* (Tuscaloosa: University of Alabama Press, 2015), 70-90. [Suggests that “the poetic O” may be “the most radical inheritance Romanticism bequeathed to our ironic age” because it echoes “a nonlinguistic human sound often associated with sexual arousal and orgasm” and thus can “put us in an uncomfortable proximity to the sound of the body’s dissolution, and by analogy, death”; goes on to track the persistence of the poetic O in American poetry as John Wieners and Robert Duncan “enthusiastically embrac[e] the emotional O of their Romantic inheritance” from Whitman and Hart Crane, who “evinced this receptivity in their poems . . . through the figure of oral sex.”]

Myerson, Joel. Review of Ed Folsom, “Walt Whitman,” *Oxford Bibliographies in American Literature*. *Walt Whitman Quarterly Review* 32 (Winter 2015), 162-163.

Paolino, Tammy. “Camden Night Garden Event to Honor Walt Whitman.” *Courier-Post* (April 13, 2005). [Reports on a Camden, NJ, festival to be held on May 1, 2015, in honor of Whitman, featuring “a light projection of excerpts from Whitman’s masterpiece ‘Leaves of Grass,’” and “a 12-foot-high ‘CITY INVICIBLE’ sign (in homage to Whitman’s ‘I dreamed in a dream’) created in collaboration with 14 artists.”]

Peck, Garrett. *Walt Whitman in Washington, D.C.: The Civil War and America’s Great Poet*. Charleston, SC: History Press, 2015. [Detailed overview, with numerous photographs, of Whitman’s decade living in Washington, D.C., written for a general audience; with a foreword (9-12) by Martin Murray.]

Perelman, Bob. "Copying Whitman." In Julie Carr and Jeffrey C. Robinson, eds., *Active Romanticism: The Radical Impulse in Nineteenth-Century and Contemporary Poetic Practice* (Tuscaloosa: University of Alabama Press, 2015), 99-107. [Meditates on what it means for one writer to "type out the work of other writers" ("What had been 'You write, I copy' becomes 'I write your writing' becomes 'I write you' which eventually reads 'I write'") and records the author's own typing out of the last section of "Passage to India," "which I hadn't read in decades," and reproduces "that typing, but with some editing (interrupting the interruptions, retyping the thinking and rethinking the retyping), editing but aiming for the whole flavor of reading and writing mixing."]

Price, Kenneth M. "Many long dumb voices . . . clarified and transfigured': The *Walt Whitman Archive* and the Scholarly Edition in the Digital Age." *Nuovi Annali: Della Scuola Speciale per Archivisti e Bibliotecari* 28 (Firenze, Italy: Leo S. Olschki, 2014), 241-256. [Examines "editing in the age of the digital archive and the rise of so-called big data"; emphasizes "the importance of hearing multiple voices within Whitman, thereby highlighting the collaborative creation of many of his writings"; and stresses Whitman's "role as a collaborative creative force"—all elements of "the Whitman I think we are creating at the *Walt Whitman Archive*"; concludes by analyzing the scribal documents that Whitman wrote while working in the Attorney General's office and suggesting how those documents illuminate his involvement in a "network of Washington clerks" that in some ways came "to replace the group at Pfaff's beer hall" as the sustaining source of his collaborative work in the years following the Civil War.]

Price, Kenneth M. "A New Errand Bearer: Daisaku Ikeda's Poetic Response to Walt Whitman and His Quest for Peace." In Ronald A. Bosco, Kenneth M. Price, and Sarah Ann Wider, *Encountering the Poems of Daisaku Ikeda* (Cambridge, MA: Ikeda Center, 2015), 59-91. [Reprints Daisaku Ikeda's 1992 poem "Like the Sun Rising" (59-70)—a poem Ikeda says is "offered to Walt Whitman, poet of the people"—and provides a broad context (including Ikeda's experiences in Japan during World War II) for understanding Whitman's extensive and long-lasting influence on Ikeda, arguing that Ikeda and Whitman "are after the same goal—democracy that permits common humanity to flourish," and concluding that "it is the international Whitman of comrades and the divine average of all races—the poet of democracy—that is most influential for Ikeda."]

Ramadan, Abdel-Moneim. "Funeral for Walt Whitman." *Words without Borders* (August 2012), wordswithoutborders.com. [Poem, translated from the Arabic original by Michael Beard and Adnan Haydar, beginning: "So finally, atop the fender of a tank, / lounges Walt Whitman. / Finally he observes the streets of Baghdad."]

Ramadan, Abdel-Moneim. "Walt Whitman and Me: Notes on a Poetic Education." *Words without Borders* (November 2014), wordswithoutborders.com. [Essay, translated from the Arabic by Michael Beard and Adnan Haydar, recalling the author's "poetic education" in Egypt, including his meeting a

fellow student at the university named Muhammad Abu al-Qumsân, who, “because he had memorized *Leaves of Grass* in English and liked to recite it in a high voice in both English and in Arabic,” was called “Muhammad Walt Whitman”; describes his various encounters with Whitman’s work, including in Lorca’s “Ode to Walt Whitman” and in Saadi Yusef’s Arabic translation of Whitman’s poetry.]

Reddy, Srikanth. *Changing Subjects: Digressions in Modern American Poetry*. New York: Oxford University Press, 2012. [Chapter 4, “Digression Personified: Whitman, the New York School, and the Drift of Poetry” (95-127), examines the implications of Whitman’s statement in “Shut Not Your Doors”—“the words of my book nothing, the drift of it everything”—and argues that “Whitman’s notion of poetic drift has continued to resonate with American poets well into the twentieth century, from the ‘radiant gist’ of William Carlos Williams’s *Paterson* to the implicit question—‘get my drift?’—which grounds the Beat aesthetic in the postwar period”; goes on to “outline a critical approach toward reading the drift of Whitman’s poetry, showing how this writer inaugurates a digressive model for the literary invention of a modern American self,” including Whitman’s “habit of deferral” by which he “repeatedly defer[s] the actual fashioning” of his text, tendering “a series of promissory notes for future utterance” on the subjects he seems to engage, acting out “the figure of the drifter” as he “assume[s] and discard[s] various social roles like a child playing make-believe,” becoming—in what Whitman describes as “the loose drift of character”—“digression personified,” as his “literary speaker . . . slip[s] effortlessly from one identity to the next.”]

Rutter, Jim. “‘Mickle Street’ a Dull Depiction of Wilde and Whitman.” *Philadelphia Inquirer* (February 21, 2015). [Review of performance of Michael Whistler’s drama *Mickle Street*, portraying the meeting of Oscar Wilde and Whitman, at Philadelphia’s Walnut Theatre.]

Sandy, Mark. “‘The Enigmatical Beauty of Each Beautiful Enigma’: The Persistence of Beauty and Death in the Poetics of Walt Whitman and Wallace Stevens.” In Michael O’Neill, Mark Sandy, and Sarah Wootton, eds., *The Persistence of Beauty: Victorians to Moderns* (London: Pickering & Chatto, 2015), 71-87. [Examines “the renewal of the beautiful in the poetry of Whitman and Stevens through a post-Romantic and post-Transcendentalist re-evaluation of the ordinary,” and argues that “for all their differences, Whitman, Stevens and their English Romantic predecessors share a readiness to elicit the beautiful from ‘complex transactions between the often chaotic world of ordinary experience and the creative consciousness,’ transactions that include, as readings of poems such as Whitman’s ‘Out of the Cradle Endlessly Rocking’ reveal, subtly enigmatic and beautiful confrontations with the fact of death, end of and spur towards delight in the ordinary.”]

Schmidgall, Gary. “Triangulating Blake, Whitman, and Ginsberg.” *Walt Whitman Quarterly Review* 32 (Winter 2015), 131-143. [Examines the relationship between William Blake, Whitman, and Allen Ginsberg, finding “their chief affinity” to rest “in their being exuberantly subversive outliers

in the culture and society in which they lived,” and goes on to investigate “some of the ways Ginsberg can be seen as having ‘lived over again’ the legacy of Blake and Whitman,” including the way “Ginsberg shared the conviction of Blake and Whitman that the ideal person and the ideal society must be *integrated and balanced*.”]

Schraffenberger, J.D., ed. *The Great Sympathetic: Walt Whitman and the North American Review*. Cedar Falls, IA: North American Review Press, 2015. [Reprints the seven essays that Whitman published in the *North American Review* (“The Poetry of the Future” [1881], “A Memorandum at A Venture” [1882], “Slang in America” [1885], “Robert Burns as Poet and Person” [1886], “Some War Memoranda—Jotted down at the Time” [1887], “Old Poets” [1890], “Have We a National Literature?” [1891]); fourteen reviews and essays on Whitman, published in the journal from 1856 to 1924; and thirteen poems about Whitman, published in the journal from 1967 to 2015; with a foreword by Martín Espada and an introduction by Schraffenberger.]

Schultz, Robert. *Face to Face: Walt Whitman Texts, Chlorophyll Prints by Robert Schultz*. Charlottesville: Virginia Arts of the Book Center, 2015. [Limited edition (three numbered and signed copies) of selections of Whitman’s poetry accompanied by chlorophyll leafprints of Civil War soldiers and of Whitman.]

Shelley, Kevin C. “Revisiting Camden Meeting of Whitman and Wilde.” *Courier-Post* [Camden, NJ] (January 18, 2015). [Recaps Oscar Wilde’s visit to Whitman in Camden on January 18, 1882, and considers whether it was “the very first meeting on fame, branding and image through self-promotion and the cultivation of media attention,” “the birth of celebrity culture,” where Wilde came to learn from Whitman “how to be a famous person.”]

Speser, Arendt Oak. “Round Song: Narrative Bibliography and the Living Archive.” Ph.D. Dissertation, University of Washington, 2013. [Seeks to define “a method of archival research, a method that uses an expanded idea of the archive to situate a practice of *narrative bibliography*” and examines “the critic as bibliographer”; analyzes *Specimen Days* as “a text which is an archive in itself,” one that creates a seemingly random “sequence” that nonetheless “instills a continuity of thought and feeling and presence that highlights the play of the poetic imagination”; the final chapter turns to a study of *Democratic Vistas* and examines the online *Walt Whitman Archive* “as an example of the emerging trend of digital archives,” criticizing it for its focus on Whitman’s poetry but praising it for its encouragement of scholarly collaboration and community; *Proquest Dissertations and Theses* (DAI-A 75/05, November 2014).]

Spratlan, Louis. “Of War.” 2015. [Choral work in four parts, with part 3 a setting of Whitman’s “Vigil Strange I Kept on the Field One Night”; world premiere in April 2015 by University of Illinois Symphony Orchestra, Chamber Singers, and Oratorio Society, conducted by Andrew Megill.]

- Tytell, John. *Writing Beat and Other Occasions of Literary Mayhem*. Nashville, TN: Vanderbilt University Press, 2014. [Chapter 10, “Ginsberg Today,” contains a section called “A Literary Excursus” (134-141) that traces how, for Allen Ginsberg, “the crucial predecessor was Walt Whitman,” and offers examples of how “Ginsberg would frequently invert, telescope, or magnify a quality he found in Whitman.”]
- Warren, James Perrin. Review of Christine Gerhardt, *A Place for Humility: Whitman, Dickinson, and the Natural World*. *Walt Whitman Quarterly Review* 32 (Winter 2015), 151-153.
- Whistler, Michael. *Mickle Street*. 2015. [Play depicting Oscar Wilde’s 1882 visit to Whitman in Camden, New Jersey; world premiere at the Walnut Street Theatre in Philadelphia, in February and March 2015, directed by Greg Wood with Daniel Fredrick as Wilde and Buck Schirner as Whitman.]
- Whitman, Walt. *Drum-Taps: The Complete 1865 Edition*. Ed. Lawrence Kramer. New York: NYRB Poets, 2015. [Republication of the original (1865) edition of *Drum-Taps*, with an extensive introduction and annotations by Lawrence Kramer.]
- Whitman, Walt. *Selected Journalism*. Ed. Douglas A. Noverr and Jason Stacy. Iowa City: University of Iowa Press, 2015. [Selection of Whitman’s journalism from the 1830s to the 1860s, arranged in four thematic sections—“Democracy and Politics,” “Moral Suasion,” “The Arts,” and “Come Closer to Me” (pieces developing Whitman’s “personal voice and sense of the immediacy of experience”); with an introduction, “Walt Whitman’s Journalism Career in New York and Brooklyn” (xi-xxxvi), by Noverr and Stacy.]
- Willis, Elizabeth. “Bright Ellipses: *The Botanic Garden*, *Meteoric Flowers*, and *Leaves of Grass*.” In Julie Carr and Jeffrey C. Robinson, eds., *Active Romanticism: The Radical Impulse in Nineteenth-Century and Contemporary Poetic Practice* (Tuscaloosa: University of Alabama Press, 2015), 18-30. [Examines Erasmus Darwin’s 1791 book *The Botanic Garden* with its “distracting superabundance of data, its interdiscursive ease, and its wild formal variation,” and examines its similarities to *Leaves of Grass*, since “Whitman hopes that America’s poems will achieve the status of living, organic, botanical forms” and since he hopes too for “companions, readers, and lovers, his hand against the leaves of his endlessly remade book, a site of literary, sexual, and political risk”; goes on to suggest how both *The Botanic Garden* and *Leaves of Grass* influenced Willis’s own book of poetry, *Meteoric Flowers* (2006), which “was fueled, in part,” by “the embodied vision of poets like Darwin and Whitman,” who “helped me confront the muddled conditions of the present into which I repeatedly awoke” and “allowed me to see the sentient, conscious qualities of the green world,” “to see the undoing within the making of things.”]
- Unsigned. “Bucket Series Offers One-Man Whitman Show.” *Dunn County [Wisconsin] News* (February 19, 2015). [Reports on actor Terry Mesch’s “Sing Me the Universal: A Whitman Monologue,” performed in Menomonie, WI, in February 2015.]

Unsigned. "Visual Artist Jenny Holzer Commissioned for NYC AIDS Memorial Installation." *PR Newswire* (March 4, 2015). [Reports that "visual artist Jenny Holzer has been commissioned by the Board of Directors of the New York City AIDS Memorial to design a text installation for the surface of the memorial," and that the text she has selected "will include passages from Walt Whitman's 'Song of Myself' engraved in a dense spiral emanating from the central water feature."]

Unsigned. "Why Whitman and SFGMC?" *San Francisco Bay Times* (March 8, 2015). [Offers an interview between Tim Seelig, artistic director of the San Francisco Gay Men's Chorus, and composer Steve Huffines, whose "My Friend, My Lover: Five Whitman Songs" was premiered by the Chorus in April 2015 at Davies Symphony Hall in San Francisco; the interview discusses how "Whitman speaks very directly to 21st Century gay men."]

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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).