

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Banita, Georgiana. *Plotting Justice: Narrative Ethics and Literary Culture after 9/11*. Lincoln: University of Nebraska Press, 2012. [Chapter 3, “Moral Crusades: Race, Risk, and Walt Whitman’s Afterlives” (165-204), examines several post-9/11 American novels, including Gayle Brandeis’s *Self Storage* and Michael Cunningham’s *Specimen Days*, and notes that “both Brandeis and Cunningham invoke the works of Walt Whitman as an axis around which national (and occasionally nationalist) discourses rotate”; argues that both these novels “use Whitman as a historical springboard to pinpoint the dangers that average Americans encounter in their daily lives, outlining a post-9/11 riskscape that complicates what the German sociologist Ulrich Beck refers to as the ‘risk society’ of late modernity”; goes on to analyze how Brandeis builds “on the poet’s egalitarian vision that makes the business of one man the business of all mankind and vice versa,” using “Whitman as shorthand for the vigilant paranoia that befell even categorically ‘blue’ California after the 9/11 attacks,” and evoking “the inflationary empathy that Whitman’s work, taken at face value, seems to propagate,” even while she also associates Whitman with “an inflated Americanism that leads the novelist to take recourse to the poet whenever the moral purity and preeminence of the United States are at stake,” and finally uses Whitman “not so much [to] revitalize the self as impoverish it,” stripped bare to “an empty form”; argues that in Cunningham’s work (especially “The Children’s Crusade”) “Whitman’s presence . . . is at once more elliptical and more intense,” since Whitman is “equally lucky whether or not he makes a moral choice,” while Cunningham “longs for an ethics of preference” to “fill the space left behind by a vacuous ethics of risk” that “may in the end revert to racial difference as its principal site of distinction.”]

Bernardini, Caterina. Review of Jacques Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*. *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 96-98.

Blais, Craig. “Inscriptions.” Ph.D. Dissertation, Florida State University, 2014. [Collection of original poems responding to “the twenty-four poem opening section of Walt Whitman’s ‘Death-bed’ edition of *Leaves of Grass*, entitled ‘Inscriptions’”; *Proquest Dissertations and Theses (DAI-A 75/11, May 2015)*.]

Blalock, Stephanie. “‘Tell what I meant by *Calamus*’: Walt Whitman’s Vision of Comradship from Fred Vaughan to the Fred Gray Association.” In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 172-191. [Provides significant new information on the members of the “Fred Gray Association” of young male companions of Whitman who gathered at Pfaff’s beer hall and who seem to have replaced Fred Vaughan as Whitman’s “‘Calamus’-comrades”; offers an overview of Whitman’s relationship to Vaughan and provides “an overview of the [Fred Gray] association and specific information about individual members” (including Gray, Hugo Fritsch, Benjamin Knower,

- Nathaniel Bloom, Charles S. Kingsley, Edward F. Mullen, Samuel M. Raymond, and Dr. Charles Porter Russell), all of whom were “attracted by the literary fame of Pfaff’s,” “were accomplished men with promising careers ahead of them,” “came to the cellar during the Civil War,” and “were drawn to Whitman”; argues that Whitman saw the association as “both an extension of ‘adhesiveness’ to a larger group of men and a step toward the ‘City of Friends’ he imagined in the ‘Calamus’ poems.”]
- Bleyer, Bill. “Walt Whitman Birthplace to Get Poet’s Historic Family Bible.” *Newsday* (October 12, 2014). [Reports that Natalie Swertfager Pearson of Florida has presented the Whitman family Bible, originally in the possession of Whitman’s sister Mary Elizabeth Whitman Van Nostrand, to the Walt Whitman Birthplace, where it will be kept in the archives.]
- Bohan, Ruth L. “Whitman and the ‘Picture-Makers.’” In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 132-154. [Reprints and discusses a number of sketches by artists who gathered at Pfaff’s beer cellar (including Thomas Nast, Solomon Eytinge Jr., Frank Henry Temple Bellew, and Edward F. “Ned” Mullen) and knew Whitman; examines “caricatures of the poet” found in one of his notebooks (from the period he frequented Pfaff’s) that raise “important questions about the extent to which Whitman modeled and encouraged pictorial formulations of the bohemian type”; identifies Ned Mullen as the likely artist of several of the caricatures; and argues that “the drawings in Whitman’s notebook graphically confirm a level of intimacy and familiarity between the poet and his Pfaffian friends that is remarkable even within the easy give-and-take of the bohemian community.”]
- Booker, Bobbi. “Walt Whitman Was among ‘First Bohemians’ before Fame.” *Philadelphia Tribune* (November 21, 2014). [Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*.]
- Boorse, Michael J., ed. *Conversations* (Winter 2014-15). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with news of association events; this issue contains one article, listed elsewhere in this bibliography, and the results of the Association’s annual high school poetry contest.]
- Bradford, Adam C. *Communities of Death: Whitman, Poe, and the American Culture of Mourning*. Columbia: University of Missouri Press, 2014. [Argues that, while both Poe and Whitman were heavily influenced by the mourning culture of their time, their use of it differed, with Poe focused on the tendency of mourners to cling to anything that could remind them of their lost loved ones and Whitman focused not on the mourner but on the soul’s immortality; suggests how Poe’s Gothic and macabre literature influenced *Leaves of Grass*, and traces a more essential literary relationship between these two authors than previously realized, arguing also for a close interplay between sentimentalism, romanticism, and transcendentalism.]
- Broadus, Will. “Sampieri Finds a New Way to Approach Whitman’s Work—Through Drama.” *Salem News* [Massachusetts] (August 28, 2014). [Reports on a new play by Peter Sampieri, called “Grass,” based on Whitman’s “Song

- of Myself,” with characters as ghosts speaking various parts of the poem; premiered in August 2014 at Salem Athenaeum, Salem, Massachusetts.]
- Burek Pierce, Jennifer, and Micah Bateman. “Song of 2,000 Whitman Lovers.” *Chronicle of Higher Education* (January 5, 2015). [Dialogue between Burek Pierce and Bateman about their experience in the University of Iowa’s first MOOC, a six-week course on “Song of Myself,” in which both participants “adopted the mantra ‘What would Whitman do?’ to guide us”; concludes by meditating on how Whitman’s line “I teach straying from me, yet who can stray from me?” “reflects the way we have moved away from the classroom while attempting to master this poet; the way MOOC students craft literature that challenges or parodies Whitman, then proclaim their admiration for him and this novel enterprise; the way we are all gasping with the effort of this endeavor, yet feel reluctant to let go when it ends.”]
- Carlito, Delores. Review of Ed Folsom and Kenneth M. Price, eds., *Walt Whitman Archive* (whitmanarchive.org). *C&RL News [College and Research Libraries News]* 75 (July/August 2014), 403.
- Ceniza, Sherry. Review of Wesley Raabe, ed., “walter dear”: *The Letters from Louisa Van Velsor Whitman to Her Son Walt on the Walt Whitman Archive* (whitmanarchive.org). *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 86-91.
- Chamhoff, Lisa. “Walt Whitman’s Schoolhouse Part of Property Up for Sale.” *Newsday* (November 6, 2014). [Reports that the schoolhouse in which Whitman taught in 1840, built in 1807 and originally located in Woodbury, Long Island, but moved in 1927 five miles away to an estate in Oyster Bay Cove, is now for sale as part of the estate.]
- Cho, Kyu-taek. “A Re-reading of Walt Whitman’s Civil War Poetry.” *Studies in British and American Language and Literature [Korea]* 111 (2013), 1-18. [Argues that Whitman during the Civil War was transformed from an antebellum “poet-prophet” to “a kind of poet-historian” and shows how after the war, Whitman’s work demonstrates “humanitarian love and forgiveness and reconciliation between the dead and the living”; in Korean.]
- Cho, Kyu-taek. “Walt Whitman and Vincent Van Gogh: Focusing on Their Artistic Meeting through ‘Starry Night.’” *Studies in British and American Language and Literature [Korea]* 103 (June 2012), 17-35. [Studies the ways “Whitman’s poems have inspired and influenced Van Gogh’s paintings” and how the two artists “passionately loved nature and celebrated its myriad of stars”; in Korean.]
- Chung, Eun-gwi. “Speaking ‘with’: Rethinking Whitman’s Sympathy in/ outside His Culture.” *Journal of British and American Studies [Korea]* 28 (June 2013), 133-160. [Examines “the notion of Walt Whitman’s sympathy,” using David Reynolds’ “vigorous recreation of the vanished literary culture shaped by canonical and popular writers of Whitman’s era,” and focusing on a comparison of “Song of Myself” with Longfellow’s “The Slave in the Dismal Swamp”; argues that Whitman “kept distance from the genteel tradition of his time” and, by “feeling/speaking with” attained “a different layer of sympathy in his slave poem, while Longfellow fell in the net of ‘pity’ in a condescending gesture”; in Korean.]

- Cooke, Rachel. "Whitman Illuminated: Song of Myself—a Work of Art in Its Own Right." *The Guardian* (January 5, 2015). [Review of *Whitman Illuminated: Song of Myself*, illustrated by Allen Crawford.]
- Cran, Rona. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *TLS* [*The Times Literary Supplement*] (November 14, 2014), 31.
- Cushman, Stephen. *Belligerent Muse: Five Northern Writers and How They Shaped Our Understanding of the Civil War*. Chapel Hill: University of North Carolina Press, 2014. [Chapter 2, "Walt Whitman's Real Wars" (47-68) is a revised version of Cushman's "Walt Whitman's Real Wars," in John Waugh and Gary Gallagher, eds., *Wars within a War: Controversy and Conflict over the American Civil War* (Chapel Hill: University of North Carolina Press, 2009), 137-156.]
- DeSpain, Jessica. *Nineteenth-Century Transatlantic Reprinting and the Embodied Book*. Burlington, VT: Ashgate, 2014. [Chapter 4, "Whitman's Democratic Marrow: *Democratic Vistas* within a British Working Class Cheap Series" (143-174), examines British nineteenth-century reprintings of *Democratic Vistas*, with a focus on the Walter Scott Publishing Company reprint in their Camelot Series, "specifically devised to attract a newly enfranchised group of working class readers"; demonstrates how Whitman worked with Camelot's editor Ernest Rhys to organize the book "to appeal to this British audience"; and argues that "the uniform bindings for all the books in the Series, beginning with *Le Morte d'Arthur* and stretching through four centuries of prose written in English, positioned Whitman not as the foundational voice of a new leveling literature, but as one of many world authors in a longstanding British working-class canon."]
- Dial, Garry, and Dick Oatts. *That Music Always Round Me*. Philadelphia: BCM+D Records, 2014. [Two-CD set of music composed by Garry Dial and Dick Oatts with lyrics by Whitman, including "Poets to Come" (Oatts), "Unfolded Out of the Folds" (Dial), "To One Shortly to Die" (Oatts), "Sometimes with One I Love" (Dial), "To Him That Was Crucified" (Oatts), "Are You the New Person Drawn Toward Me?" (Dial), "To a Pupil" (Dial), "Old Ireland" (Oatts), "Reconciliation" (Dial), "The Voice of the Rain" (Oatts), "To a Stranger" (Dial), "That Music Always Round Me" (Dial), "To the Garden the World" (Oatts), "To the East and to the West" (Oatts), and "O You Whom I Often and Silently Come" (Dial); all performed by Temple University Concert Choir (conducted by Paul Rardin) and Temple University Vocal Jazz Collective (conducted by Mito Andaya), with New York Studio Vocalists (conducted by Richard DeRosa); choral arrangements by Richard DeRosa.]
- Downing, Ben. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *Wall Street Journal* (September 5, 2014).
- Drabelle, Dennis. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *Washington Post* (September 19, 2014).

- Drew, Adrian. *The Democracy of Oaks: Fragments from Lost Conversations*. London: Bedforde Publications, 2013. [Play in two acts about the friendship between Whitman and Edward Carpenter; re-enacts their two meetings, based on Carpenter's *Days with Walt Whitman*; gala showcase production took place at The Fan Museum, Greenwich, London, England, October 10, 2014, with Andrew Squires as Carpenter and Nigel Barber as Whitman, directed by Adrian Drew.]
- Duncan, Joel. Review of Ivy G. Wilson, ed., *Whitman Noir: Black America and the Good Gray Poet*. *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 83-86.
- Dunker, Chris. "UNL Professor Rediscovered Lost Whitman Poem." *Lincoln Journal-Star* (December 2, 2014), B1-B2. [About Wendy J. Katz's article in the *Walt Whitman Quarterly Review* (Summer/Fall 2014), identifying Whitman as the author of an 1842 poem, "To Bryant, the Poet of Nature," published in the *New Era*.]
- Eckstrom, Leif. "On Puffing: The *Saturday Press* and the Circulation of Symbolic Capital." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 53-74. [Examines Henry Clapp Jr.'s often contradictory attitudes toward "puffing" ("the promotion of books by editors and critics under the guise of independent criticism and review") in the *Saturday Press*, arguing that the practice at Clapp's newspaper "encapsulated a wider, contradictory set of ideas about how literary value related to economic value and how literature functioned as a commodity"; analyzes how the *Press* aggressively promoted Whitman despite Clapp's "antipuffing policy" and sees in Clapp's practice "a set of conflicted exchanges that wrestled with the possibility of autonomy in the literary marketplace and underscored the stakes of symbolic capital production in late-antebellum New York."]
- Erkkila, Betsy. Review of John E. Seery, ed., *A Political Companion to Walt Whitman*. *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 77-83.
- Esdale, Logan. "Adorning Myself to Bestow Myself: Reading *Leaves of Grass* in 1860." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 155-171. [Examines how the bohemians at Pfaff's beer cellar interpreted the 1860 *Leaves of Grass* and argues that they misread the book, defending and celebrating the "Naked Poet" who loved what Henry Clapp Jr. called "Nature unadorned"; analyzes the way that Whitman's 1860 *Leaves* in fact celebrates not nakedness but "adornment," a kind of halfway state between stripped-down nakedness and over-ornamentation: "Whitman asks that we both take things off and try things on. . . . To read *Leaves of Grass* in 1860 was to try it on."]
- Flota, Brian. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *Library Journal* 139 (September 1, 2014), 106.
- Folsom, Ed. "Walt Whitman." In Jackson Bryer and Paul Lauter, eds., *Oxford Bibliographies in American Literature* (New York: Oxford University Press, 2013), oxfordbibliographies.com. [Offers a lengthy annotated selected bib-

liography of editions of Whitman's work, reference works about Whitman, biographies of the poet, and criticism on Whitman (divided into multiple categories).]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 99-107.

Franklin, Kelly. "'Without being Walt Whitman': Vicente Huidobro, Whitman, and the Poetics of Sight." *Comparative American Studies* 12 (December 2014), 282-300. [Examines Chilean *vanguardista* poet Vicente Huidobro's 1918 poem *Ecuadorial* in relation to Whitman's "Salut au Monde," tracking the ways Huidobro "wrote back" to Whitman, borrowing his "elevated, comprehensive poetics of sight"—his heightened global perspective—but then rejecting Whitman and his imperial vision in his 1931 *Altazor*, where, facing World War II, the poet discovers that instead of "containing multitudes," he must "empty himself, to create anew."]

Friedman, David M. "Oscar Wilde and Walt Whitman Once Spent an Afternoon Together. Here's What Happened." *New Republic* (October 17, 2014). [Reviews Oscar Wilde's January 1882 visit with Whitman and suggests that "what drew him to Whitman's home was the opportunity to discuss fame. . . . Wilde didn't travel to Camden to learn how to be a famous writer. That, he was certain, he would later teach himself. He went to learn how to be a famous person. It would be hard to imagine a more apt pairing of teacher and student."]

Gailey, Amanda. "Walt Whitman and the King of Bohemia: The Poet in the *Saturday Press*." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 19-36. [Revised version of Gailey's essay of the same title in the *Walt Whitman Quarterly Review* 25 (Spring 2008).]

Gailey, Amanda, and Daniel Manheim. "Whitman and Dickinson." In David Nordloh, ed., *American Literary Scholarship: An Annual 2012* (Durham, NC: Duke University Press, 2014), 51-74. [Reviews scholarship on Whitman and Dickinson published in 2012; the Whitman section of the chapter (52-59) is by Gailey.]

Gamin, Mark. "Justin Martin's *Rebel Souls* Traces the Birth of a Bohemian Counterculture in 19th-Century Manhattan." *Cleveland Plain Dealer* (October 1, 2014). [Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*.]

Gannon, Thomas C. Review of Aaron M. Moe, *Zoopoetics: Animals and the Making of Poetry*. *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 91-96.

Gray, Nicole Haworth. "Spirited Media: Revision, Race, and Revelation in Nineteenth-Century America." Ph.D. Dissertation, University of Texas at Austin, 2014. [Chapter 4, "Echoes in Print: Rereading Walt Whitman and Sojourner Truth," offers a case-study of a poet who "revived and remediated the voices of abolitionists, fugitive slaves, and figures from American history," arguing "that speech and its transcription pose difficulties for

authorship and representation that ultimately lead to a set of similarities between two well-known figures of nineteenth-century American history: Walt Whitman and Sojourner Truth”; investigates “what happens when we put them in the same critical space” by suggesting “that thinking about these two figures together casts new light on the questions of who is speaking, how that speech is reported, and what it matters for American literature.”]

Gray, Nicole. “Walt Whitman’s Marginalia as Occasional Practice.” *PBSA: Papers of the Bibliographical Society of America* 107 (2013), 467-494. [Examines Whitman’s “annotation practices” as part of a project “to begin to gather Walt Whitman’s annotations and marginalia into one digital space” for the online *Walt Whitman Archive*; argues that “Whitman’s annotations reveal a composition process that connects his poetry (and more broadly his intellectual life), both physically and semantically, to other printed materials circulating in the nineteenth century,” and proposes that the “clippings, pastings, and pinnings the poet used in his marginalia . . . enact various forms of close relation between reading and writing for Whitman”; analyzes “a specific late example of Whitman’s marginalia, consisting of a series of notes by Whitman in a book of poetry by John G. C. Brainard, an American poet and newspaper editor in the early nineteenth century” as a document that “represents the complexity, the difficulty, and also the richness that this body of evidence can provide,” since these notes also form drafts of Whitman’s late poems “The Dismantled Ship” and “Going Somewhere.”]

Gunderson, Laura. *I and You*. *American Theatre* 31 (July/August 2014), 74-88. [Prints full script of a play in three acts about a white teenage girl and a black teenage boy who meet in her bedroom to work on a project about pronouns in *Leaves of Grass*; premiered at Marin Theatre Company, Mill Valley, California, October 2013, and performed at numerous theaters across the country.]

Hastings, Deborah. “Nebraska Professor Discovers Walt Whitman Poem.” *New York Daily News* (December 3, 2014). [About Wendy J. Katz’s article in the *Walt Whitman Quarterly Review* (Summer/Fall 2014), identifying Whitman as the author of an 1842 poem, “To Bryant, the Poet of Nature,” published in the *New Era*.]

Herrmann, Steven B. *Spiritual Democracy: The Wisdom of Early American Visionaries for the Journey Forward*. New York: North Atlantic Books, 2014. [Examines Whitman, Herman Melville, and Emily Dickinson as “shaman-poets” who each tries to realize “Walt Whitman’s vision: worldwide Spiritual Democracy,” and, employing a Jungian approach, sees these writers as forecasting modern-day developments: a number of chapters focus on Whitman—Chapter 6, “Whitman’s ‘New Bible’: The Foundation of a Religious Vision”; Chapter 7, “Walt Whitman’s Global Vision”; Chapter 8, “The Bi-Erotic as Transcendent Sexuality”; Chapter 9, “Shamanism and Spiritual Democracy: A Post-Humboldtian Notion of the Cosmos”; and Chapter 10, “Whitman as a Preserver of the Psychic Integrity of the Community.”]

Hidetoshi, Tomiyama. “Whitmanian Antinomianism and Buddhist Antinomianism.” *Foreign Literature Studies* 36 (April 2014), 42-47. [Examines

Whitman's poetry and Buddhism as exhibiting two forms of antinomianism, "the dissolution of dualistic oppositions," and posits that "in the history of Japanese reception of Whitman, there have been some instances, notably the case of Matuura Hajime, where the Buddhist form of antinomianism intervened," and where "justification by faith" turned into "justification by nature"; in Japanese.]

Hurdley, Rachel. "Synthetic Sociology and the 'long workshop': How Mass Observation Ruined Metamethodology." *Sociological Research Online* 19 no. 3 (August 15, 2014), socresonline.org.uk. [Examines the phenomenon of "Mass Observation" and notes that its characteristics of "inconvenient materiality, its peculiar temporality and its diverse content" all "reflect on its methodology," and argues that this methodology is remarkably similar to Whitman's in *Leaves of Grass*, whose "vernacular poetry can inform the poetics and politics of sociological methodology" because "Whitman's writing was founded upon close, constant observation and engagement with people, other creatures, places and things, rather than the abstract, universalizing modernist poetry that followed," and his poetry "has been woven into the cultural biography of the U.S.," allowing us to draw "an analogy between Mass Observation's 'Popular Poetry' and Whitman's democratic poetics."]

Fill, Matthew L. "A Stepping Stone to Whitman's Past." *Conversations* (Winter 2014-15), 1-4. [Reports on the recent removal of the original carriage stone with the initials "W.W." that was in front of Whitman's Mickle Street home in Camden and describes its replacement by a replica stone; reports the original is being preserved for eventual display; goes on to tell the history of the carriage stone and how it is part of the story of Whitman's receiving a gift of a horse and carriage from friends and supporters in 1889, and how the stone is part of the story of Whitman's Camden home being preserved as a historic site.]

Ikeda, Daisaku. *Journey of Life: Selected Poems of Daisaku Ikeda*. Translated from the Japanese by Burton Watson, Robert Epp, and others. London: I. B. Tauris & Co., 2014. ["Like the Sun Rising" (217-226) is a poem "offered to Walt Whitman, poet of the people, on the centenary of his passing, with affection and respect"; poem was read by the author at a commemorative ceremony at the Walt Whitman Association in Camden, New Jersey, on March 26, 1992, and concludes, "Walt Whitman, my sun! / Light my way, shine on forever!"]

Jang, Jeongu. "Whitman's Political and Cultural Encounter with Carlyle and Arnold." *Comparative Literature* 57 (2012), 289-306. [In Korean.]

Karbiener, Karen. "Bridging Brooklyn and Bohemia: How the *Brooklyn Daily Times* Brought Whitman Closer to Pfaff's." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 1-18. [Examines how Whitman's work for the *Brooklyn Daily Times* "stabilized his precarious economic situation" and gave him the money "needed to commute to and drink at Pfaff's," as well as positioning him geographically closer to Pfaff's and forcing him to "adapt his voice to different audiences, readying him for the bigger challenge of fitting in at Pfaff's"; examines the history and politics of the newspaper.]

- Katz, Wendy J. "A Newly Discovered Whitman Poem about William Cullen Bryant." *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 70-76. [Identifies, reprints, and discusses an 1842 poem entitled "To Bryant, the Poet of Nature," appearing in the *New Era*, and argues it was written by Whitman because it is signed "W.W.," because it resonates with Whitman's "poetics both prior to and after *Leaves of Grass*," and because its appearance fits with "his relationship to editors of political presses in these years."]
- Kim, Jaeyeong. "The Novel as a Realization of Europeanism: About the Allusion of Western Culture in the Novels of Lee Hyo-suk [or Yi Hyoseok]." *Journal of Korean Modern Literature* 46 (2012), 313-347. [Discusses Korean writer Lee Hyo-suk's 1942 story *Leaves of Grass*, titled after Whitman's book because he wanted his work "to be read in the context of Whitman's theme—freedom, equality, and brotherhood"; in Korean.]
- Kim, Soo-kyung. "Walt Whitman's Equality of Oneness Based on Human Divinity." *New Studies of English Language and Literature* [Korea] 51 (2012), 23-44. [Argues that Whitman "pursued equality of oneness," with "no difference between man and woman, Americans and African slaves, body and spirit, the rich and the poor, the successful and the failed, the living and the dead, the Union soldiers and the Confederate soldiers, and the good and the bad," with everything part of an "equal divinity"; in Korean.]
- Kim, Soo-kyung. "Walt Whitman's Messianic Prophetic Role as Poet in His Poems." *Studies in English Language and Literature* [Korea] 38 no. 2 (2012), 45-62. [Argues that "Whitman took Jesus Christ as his role model in his poems because Christ loved all the people regardless of gender, race, class" and represents "the embodiment of universal love," which resonates with Whitman's celebration of "common people's divinity"; in Korean.]
- Kim, Soo-kyung. "Walt Whitman's 'Song of Myself': Pursuit of Identity." *Modern Studies in English Language and Literature* [Korea] 56 no. 1 (2012), 19-37. [Argues that Whitman's poems "can serve as prayers for his readers, celebrating their holy spirit regardless of gender, race and class," since he found a "vision of sacred identity for his readers"; in Korean.]
- Kim, Young-Hee. "Religious Study on the Sounds of *Leaves of Grass*." *Literature and Religion* [Korea] 18 no. 3 (2013), 1-18. [Investigates the "religious qualities of voices in *Leaves of Grass*," arguing that *Leaves* "is voices, songs, marches, and chants which bless all men and all things in God's love"; in Korean.]
- Koester, Christy. "I Sing of Myself, a Loaded Gun: Sexual Identity and Nineteenth-Century American Authors." Master's Thesis, Southern Illinois University at Edwardsville, 2014. [Discusses how "modern identity politics have encouraged us to label the sexuality of American authors of the past" and examines "the effects of those labels" on Whitman and Emily Dickinson, given the "modern media consumption and presentation of those identities"; *Proquest Dissertations and Theses*; MAI 53/02 (April 2015).]
- Kohlhaase, Bill. Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*. *Santa Fe New Mexican* (December 12, 2014).

- Lee, Deuk-hee. "The 9/11 Terrorist Attack and Whitman's Ghosts." *Studies in British and American Language and Literature* [Korea] no. 112 (March 2014), 23-45. [Argues that American poets after 9/11 "are like the ghosts of Whitman and their mentality is like Whitman's 'd  ja vu' after the Civil War," and "his spirit is still strolling through the streets of Manhattan as a ghost shouting a message of love, not religious doctrine, reconciliation, not hatred"; in Korean.]
- Lee, Deuk-hee. "Vision of Reconciliation in the Poetry of Walt Whitman." *New Studies of English Language and Literature* [Korea] 59 (2014), 157-184. [Argues the Whitman is the "poet of reconciliation," who seeks to be "a conciliator for our life conflict," enacting a three-phase reconciliation with body, with society, and with death, as he "seeks immortality through the eternity of art"; in Korean.]
- Lee, Deuk-hee. "Whitman's Utopia: Its Ideal and Limitations." *Modern Studies in English Language and Literature* [Korea] 54, no. 4 (2010-2011), 187-212. [Explores Whitman's attempts to realize "the 'Democratic Utopia' in America" and the ways this ideal was undermined "because of the deep-rooted selfishness of the American politicians and capitalists" and "the frustrations caused by the Civil War"; in Korean.]
- Lee, Geun-in. "A Study of Jeong JiYong's Translation and Creative Writing." *Journal of Korean Culture* 24 (2013), 147-169. [Examines Korean author and translator Jeong JiYong's translations of William Blake and Whitman to determine the impact these writers had on his own poems; in Korean.]
- Lerner, Ben. *10:04*. New York: Faber and Faber, 2014. [Novel about a writer in New York who writes a novel in which "I'll work my way from irony to sincerity in the sinking city, a would-be Whitman of the vulnerable grid"; Whitman is an abiding presence in the novel, evoked frequently.]
- Levin, Joanna. "Freedom for Women from Conventional Lies': The 'Queen of Bohemia' and the Feminist Feuilleton." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 75-97. [Examines Whitman's attitude toward bohemian Ada Clare and how her "support of Whitman fit into her larger bohemian agenda," which included "her informal salon on Forty-second Street," a place she conceived of as "a liberatory zone for women, all the while musing on how it could be used more broadly to reconstruct relationships between the sexes," thus pioneering "new intersections between women's rights and bohemianism"; offers an overview of Clare's career and concludes that she "shows us how one metacultural figure, the female bohemian, transacts with older patterns of identification, providing a fraught but progressive encounter between feminism and sentimental convention, bohemianism and the genteel tradition."]
- Levin, Joanna, and Edward Whitley, eds. *Whitman among the Bohemians*. Iowa City: University of Iowa Press, 2014. [Collection of twelve essays (two reprinted) that "follow Whitman's experiences with the antebellum bohemians from his initial discovery of the counterculture scene at Pfaff's to his relationships with individual bohemians and beyond"; each essay is

- listed separately in this bibliography; with an introduction (xi-xxiv) and bibliography (231-242) by Levin and Whitley.]
- Livingston, E. A. (“Bud”). *Brooklyn and the Civil War*. Charleston, SC: History Press, 2012. [“Walt Whitman” (43-48) offers a brief overview of Whitman’s activities during the Civil War.]
- Lockwood, Patricia. *Motherland Fatherland Homelandsexuals*. New York: Viking, 2014. [Contains the poem “The Father and Mother of American Tit-Pics” (58-64), imagining Whitman as the “mother” and Emily Dickinson as the “father” of American poetry, exchanging pictures of their breasts: “Walt Whitman nude, in the forest, staring deep into a still pool—the only means of taking tit-pics available at that time.”]
- Loeffelholz, Mary. “Stedman, Whitman, and the Transatlantic Canonization of American Poetry.” In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 213-230. [Examines poet and critic (and onetime frequenter of Pfaff’s beer cellar) Edmund Clarence Stedman’s “pioneering consideration of Whitman’s place in American poetry” in his anthology *Poets of America* (1885), in which he claims that “it was in bohemia . . . that Whitman invented an ‘art of living’ inseparable from his invention of a new matter of poetry, and inseparable from his cultivation of an audience”; argues that Stedman uses Whitman’s bohemianism as a basis for positing that “Whitman points forward to an increasingly transnational literary field divided in increasingly complex ways by new forms of capital, including cultural capital,” and demonstrates that Stedman eventually constructs a “hyperliterary, formalist, nearly decadent Whitman” who is “less the American Adam than the American Swinburne.”]
- Loginov, A. L. “Walt Whitman, ‘A Letter to the Russian’: From the History of the Name and the Destiny of a Unique Text.” *Filologia* [Russia] 1 no. 2 (2013), 157-158. [Examines Whitman’s December 20, 1881, letter to a potential translator of *Leaves of Grass* into Russian and argues that the letter illuminates “the dynamics of the development” of Whitman’s poetry”; in Russian.]
- Martin, Liam, ed. *The Prophet of Mannahatta: A New Reading of Walt Whitman*. Charleston, SC: CreateSpace, 2014. [Selection of Whitman’s poetry “inspired by Khalil Gibran’s *The Prophet*” and by “Ayn Rand’s little book of wisdom, *Anthem*”; offers “a Whitman reader in the form of *The Prophet*,” with twenty-two “chants” on “particular topics” (i.e., love, marriage, children, the body, suffering, doubt, beauty, religion, death) emphasizing “the ‘wisdom’ side of Whitman”; rephrases “a few sexually suggestive words and phrases” and makes other changes to Whitman’s text; illustrated; preface by Martin.]
- Matthews, Joshua. “Walt Whitman’s Vision of the Inferno, or Dante in *Drum-Taps*.” *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 36-69. [Examines Whitman’s re-reading of Dante’s *Inferno* in 1862, analyzes his notes on the poem, and demonstrates how “the *Inferno* offered Whitman a powerful exemplar poem of the historical and sociological interconnections between sociology, theology, civil war, and the politics of union and

disunion”; argues that “Whitman re-envisioned key aspects of the *Inferno*, altering certain scenes and descriptions in that poem for his own personal poetic statements about the Civil War” so that Dante’s work “inspired the relationship between the form, content, and tone of much of Whitman’s wartime poetry and prose.”]

McGinnis, Eileen. “Developing Hypotheses: Evolutions in the Poetics of Whitman and Melville.” Ph.D. Dissertation, University of Texas at Austin, 2013. [Examines “the pre-Darwinian, transatlantic contexts of evolutionary discourse” and argues “that for Walt Whitman and Herman Melville, development is a key term in their particular constructions of a distinctive American literature in the 1840s and ’50s,” underlying “Whitman’s conception of an experimental poetic voice in the 1855 *Leaves of Grass*”; goes on to track both authors’ continuing use of and growing distance from evolutionary theory in the last half of the century, suggesting “that developmental evolution offered alternative formal and epistemological possibilities for mid-19th-century American literature, enabling Whitman and Melville to develop hypotheses about literary truth and human value”; Chapter 2, “Whitman’s Evolutionary Poetics,” and Chapter 3, “‘The Unknown Road Still Marching’: Whitman and Development after 1859,” both focus on Whitman.]

McPhillips, Grant. Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*. *The Journal* [Scotland] (October 29, 2014).

Miller, Stephen. *Walking New York: Reflections of American Writers from Walt Whitman to Teju Cole*. New York: Fordham University Press, 2015. [Chapter 3, “Walt Whitman: Magnetic Mannahatta,” examines Whitman as one of twelve American writers (and several British authors) who have walked the streets of New York and have written their impressions of the city, negative and positive.]

Morris, William L. “Walt Whitman, Artemus Ward and the Rest of America’s First Bohemians.” *Buffalo News* (October 5, 2014). [Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*.]

Noble, Mark. *American Poetic Materialism from Whitman to Stevens*. New York: Cambridge University Press, 2015. [Chapter 2, “Whitman’s Atom: Sex and Death in the ‘Wide Flat Space’ of *Leaves of Grass*” (47-80), is an expanded version of Noble’s “Whitman’s Atom and the Crisis of Materiality in the Early *Leaves of Grass*” (*American Literature*, June 2009), arguing that “in its third edition Whitman’s project famously takes a darker turn that compels many of his 1860 poems to develop strategies for managing a tension between the final insolubility of the material and radical solubility of the personal,” creating “a generative paradox within Whitman’s materialist poetics—a paradox characterized by a material subject that accumulates even as it dissolves; by the introduction of a margin at the center of commensurability; and by a poet making poems he claims he cannot make.”]

Oh, Young-jin. “Comparative Study between Kim Su-young and Walt Whitman.” *Korean Language and Literature in International Context* 58 (2013), 487-532. [Examines the relationship between Korean poet Kim Su-young

- (or Soo-young, 1921-1968) and Whitman, arguing that Whitman is “possibly absorbed into Kim Su-young’s works, modified with the times and conditions in his unique way,” and arguing that the main similarity is seen in the two writers’ “way of expressing ‘love’”; in Korean.]
- Osborn, Holly Fulton. “Apparitional Economies: Spectral Imagery in the Antebellum Imagination.” Ph.D. Dissertation, University of Kentucky, 2014. [Considers Whitman among other nineteenth-century American authors in “a historical consideration of economic conditions through the antebellum era and an examination of how spectral representations depict the effects of such conditions on local publics and individual persons,” revealing “how extensively the period’s literature is entangled in the economic”; argues that “the spectral narrative of Whitman’s poems aids my reconfiguration of value in the specter’s position as substitute and referent, setting adrift the idea of value’s steadfast relation to a standard,” making “fluctuating value . . . a particularly unsettling crisis of confidence”; *ProQuest Dissertations & Theses* (DAI-A 76/01, July 2015).]
- Park, Sunhee. “The Image of Christ as Redeemer in Walt Whitman’s *Leaves of Grass*.” *Literature and Religion* [Korea] 17 no. 3 (2012), 149-165. [Examines how “the themes of Christianity like love, sacrifice, and salvation” are given “concrete images” in *Leaves of Grass*, arguing that the book is “deeply influenced by the Bible” but that Whitman’s “religious thoughts are not purely Christian, but mixed with his liberal and transcendental ideas,” though he does “pervasively” use “the image of Christ as redeemer,” casting “Christ-like savior imagery on himself” and insisting that “Christian thoughts will be his principal poetic theme”; in Korean.]
- Pfaff, Tim. “Walt Whitman’s Bohemian Rhapsody.” *Bay Area Reporter* 44 (December 4, 2014). [Review of Justin Martin, *Rebel Souls: Walt Whitman and America’s First Bohemians*.]
- Plummer, Kim, and Cynthia Shor, eds. *Starting from Paumanok* . . . 27 (Fall 2014). [Newsletter of the Walt Whitman Birthplace Association, with news of Association events, including, in this issue, the news that the Whitman birthplace has received the designation as a “Literary Landmark” by United for Libraries, and the news that Brian Bain Caldwell, grandson of early Whitmanites Frank and Mildred Bain, has donated to the Birthplace twenty-four letters written by his grandparents and other early Whitmanites, including Horace Traubel.]
- Raabe, Wesley. “Estranging Anthology Texts of American Literature: Digital Humanities Resources for Harriet Beecher Stowe, Walt Whitman, and Emily Dickinson.” *CEA Critic* 76 (July 2014), 169-190. [Discusses the changing approaches of “teachers of literature in the twilight of the print anthology era and at the dawn of a digital humanities era,” and offers the example of using “the online text-comparison tool Juxta” to examine with students the changes Whitman made in the various published versions of “Song of Myself” and “Out of the Cradle Endlessly Rocking,” leading students to “suspect that anthology editors by reprinting a later toned-down version” of Whitman’s poems “have sought to protect their tender sensibilities.”]

- Raabe, Wesley, ed. “*walter dear*”: *The Letters from Louisa Van Velsor Whitman to Her Son Walt*. *Walt Whitman Archive*, whitmanarchive.org, 2014. [Annotated electronic edition of all of Louisa Van Velsor Whitman’s letters to Walt Whitman, with an extended biographical introduction, exploring in detail what Louisa’s letters tell us about her life and the life of her family, pointing out that “Walt’s mother is his most significant correspondent by general acclamation and his most frequent by a decisive margin”; also contains an extended “editorial introduction” covering textual matters.]
- Rami, Trupti. “Walt-ered States: Art Show Is Inspired by Walter White and Walt Whitman.” *Brooklyn Paper* (January 6, 2015). [Reports on an exhibition, “The Two States of W.W.,” at the Bushwick gallery TSA, exploring the intersection of Whitman and Walter White, the main character in the television series *Breaking Bad*, by featuring artists who have lived and worked in both New York (Whitman’s state) and New Mexico (Walter White’s state).]
- Rancourt, Jacques. “Against Whitman.” *Kenyon Review* 36 (Fall 2014), 108. [Poem, ending “but if to die / is different than anyone supposes—and luckier— / it begs the question / I have yet to ask.”]
- Richards, Eliza. “Whitman and Menken, Loosing and Losing Voices.” In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 192-212. [Examines Whitman’s fellow Bohemian and frequenter of Pfaff’s beer cellar, Adah Isaacs Menken, and analyzes her poetry, noting that her “stylistic echoes both demonstrate an understanding of the complex demands of Whitmanian verse and show how she cannot fulfill them,” as she “experiments with what it means for a woman—in particular a celebrity actress who is also a ‘poetess’—to assume the position of democratic bard.”]
- Robbins, Timothy. “Emma Goldman Reading Walt Whitman: Aesthetics, Agitation, and the Anarchist Ideal.” *Texas Studies in Literature and Language* 57 (Spring 2015), 80-105. [Analyzes the importance of Whitman for Emma Goldman (1869-1940) and seeks to “resuscitate Goldman for the radical Whitman tradition,” “examining [her] aesthetic and political work alongside her unpublished and neglected manuscript lectures on the poet in order to demonstrate the centrality of Whitman’s verse and life to the sustenance of her ‘beautiful ideal’ of anarchism”; goes on to suggest how “*Leaves of Grass* was a model for her agitation” and how “she solicited Whitman for her political life’s greatest struggles, for freedom of expression, women’s emancipation, and sexual liberation, while transforming his poetic celebrations of the human body and collective expansiveness into lived resistance to ‘puritanical’ state censorship”; suggests how Goldman calls “on ‘Children of Adam’ to articulate women’s rights, ‘Calamus’ to declaim sexual liberation, and *Democratic Vistas* to combat the rise of totalitarianism,” as Whitman points the way to how she could combine her “democratic desire for freedom” with “her anarchist faith in individual creativity,” and “crystallize the fusion of aesthetic imagination and political resolve necessary for her anarchism.”]
- Rumeau, Delphine. “Federico García Lorca and Pablo Neruda’s Odes to Walt Whitman: A Set of Choral Poetry.” *Comparative Literature Studies* 51, no. 3

- (2014), 418-438. [Explores the relationships between Lorca's and Neruda's odes to Whitman, arguing that both "continue the dialogue Whitman set up with his readers and with the 'poets to come,'" both appropriate Whitman's poetry, and both mix "praise and disparagement" of contemporary America; suggests the poems should be read as one "contrapuntal composition," a "sound box echoing multiple quotes," an "ensemble by two poets who were once very close," as both distantly echo Rubén Darío (and his sonnet to Whitman).]
- Salter, Peter. "UNL Prof Finds Whitman's Writing, but Are They His Words?" *Lincoln Journal-Star* (April 12, 2011). [About Kenneth M. Price's discovery in the National Archives of "nearly 3,000 letters and documents" written in Whitman's hand when he was a clerk in the Attorney General's office.]
- Satelmajer, Ingrid. "Publishing Pfaff's: Henry Clapp and Poetry in the *Saturday Press*." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 37-52. [Examines "the culture of poetry in the *Saturday Press*," arguing that the periodical "aligned poetry with a social environment that valued collaborative entertainment to some degree over solitary genius and espoused a crossover between labor and leisure so highly valued by the bohemians," and that editor Henry Clapp's own "derivative" poetry and that of others he published were "important components of the editor's view of communication in a social space and technological environment that valued a group's immediate response"; Clapp thus created "a complementary model of call and response," evident in the way he handled Whitman's poetry in the newspaper, with "parodies, homages, and related articles."]
- Savitz, Michael Jan. "Anxiety in Whitman's 1855 *Leaves of Grass*." Ph.D. Dissertation, University of Chicago, 2014. [Uses a Lacanian "theory of anxiety" (supplemented by ideas from William James) to argue that anxiety "is special to the modes and goals of the first, 1855 edition of *Leaves of Grass*" and "is attuned to Whitman's working understanding of the integrity of the body to its moods and attitudes," so that "anxiety is accessible in the 1855 *Leaves* as a matter of and in the poems, where it is responsible to Whitman's conception that his poems are substantially his body"; goes on to examine tropes of "containing or enfolding, . . . affirming, assuming, flow, and undeadness," all of which explain "the dimensionality of the speaker's anxiety"; *Proquest Dissertations and Theses*; DAI-A 76/02 (August 2015).]
- Schmidgall, Gary. *Containing Multitudes: Walt Whitman and the British Literary Tradition*. New York: Oxford University Press, 2014. [Examines Whitman's responses to the long tradition of British poets, with extensive chapters on Shakespeare, Milton, Burns, Blake, and Wordsworth, and briefer commentary on Whitman's attitudes toward his British contemporaries like Scott, Carlyle, Tennyson, Wilde, and Swinburne; probes the ways in which British poets influenced Whitman in his quest to be America's poet-prophet.]
- Schmidt, Lauren. "Looking for Whitman." *North American Review* 299 (Winter 2014), 9. [Poem, beginning "What would Whitman think of what used to be Mickle Street."]

Schober, Regina. "Transcending Boundaries: The Network Concept in Nineteenth-Century American Philosophy and Literature." *American Literature* 86 (September 2014), 493-521. [One section of the essay, "Walt Whitman's Reconciliation of Material and Ideal Networks" (509-515), argues that, "among his contemporaries, Whitman most explicitly drew on the concept of network in his poems," transcending "the seeming divide between material and ideal networks," especially in "Starting from Paumanok," "a poem that reflects transcendentalist notions of the network while extending the implications of these notions to personal, social, and (trans)national phenomena of interconnection," even if "Whitman's optimistic vision of a coherent network" is finally "a partial and idealizing one."]

Scholnick, Robert J. "An Unusually Active Market for Calamus: Whitman and *Vanity Fair*." In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 114-131. [Revised version of Scholnick's essay of the same title appearing in the *Walt Whitman Quarterly Review* 19 (Winter 2002).]

Schor, Cynthia, and Kim Plummer, eds. *Starting from Paumanok . . .* 27 (Spring 2014). [Newsletter of the Walt Whitman Birthplace Association, with news of Association events, including, in this issue, the news that Li-Young Lee is the 2014 WWBA Poet in Residence, and that the WWBA has named Fran Castan the Long Island Poet of the Year.]

Shim, Jin-ho. "Contact with the 'Corporeal Body': Walt Whitman's Visual Tactility." *Korean Thought and Culture* 71 (2014), 277-302. [Examines "visual tactility" in Whitman's work, the way we touch with what the poet calls "an unseen hand"; compares this "visual tactility" to Thomas Eakins' tactile images in paintings like "The Swimming Hole"; and sees Whitman's "true healer" as "a man with the 'magnetic touch of hands' helping the sick to heal"; in Korean.]

Shim, Jin-ho. "The Hospital Experience and Healing Writing of Walt Whitman." *Literature and Religion* [Korea] 18 no. 2 (2013), 163-187. [Argues that the "hospital scenes" in Whitman's work "become the core of Whitman's imagination" and offer him "'the most profound lesson' of his life"; goes on to trace how "convulsiveness" in his Civil War writings leads "toward the individual and collective healing from the recurring painful memories and dreams," awakening "the essential meaning of religion within him"; in Korean.]

Shim, Jin-ho. "Images of 'Workingmen' in the Works of Walt Whitman and Jean François Millet." *Journal of Modern British and American Language and Literature* [Korea] 30 no. 2 (2012), 179-201. [Examines how "France and the French revolution enabled Whitman to have a new perspective on the working classes," and argues that the poet's "infinite affections for the working classes are best embodied in the paintings of his contemporary French realist painter Jean François Millet," whom Whitman regarded as "his artistic alter ego" and someone American artists needed to emulate; in Korean.]

Shin, Jin-ho. "The New 'Eyesight': Walt Whitman's Panoramic Vision." *New Korean Journal of English Language and Literature* 54 no. 2 (2012), 179-210.

[Looks at the nineteenth-century “urban entertainment” of panoramas, and compares them to Whitman’s experience of the “rapidly changing urban life full of ‘motion’ and ‘velocity’”; goes on to suggest that in *Leaves of Grass* he “panoramicly displays the cityscape and river scenery . . . by perceiving the ‘changing’ and ‘moving’ panorama”; concludes that “the panoramization of Whitman’s poetry is the product of the expansion of his ‘eyesight’ tempered by New York modernity”; in Korean.]

Shim, Jin-ho. “Photographic Realism in the Works of Walt Whitman and Thomas Eakins.” *Comparative Literature* [Korea] 60 (2013), 149-182. [Examines how “photography plays an essential role for constructing Whitman’s and Eakins’ pursuit of a new aesthetics, namely, American realism,” and catalogs the similarities between Whitman and Eakins, including their “commitment to the naked body, science, and the physical and mental benefits associated with vigorous outdoor activities”; in Korean.]

Shim, Jin-ho. “The ‘Sharp Eye’ of a (Photo)Journalist: Walt Whitman and Journalism.” *Jungang Journal of English Language and Literature* 55 no. 1 (2013), 269-293. [Discusses Whitman’s early journalism and his belief that “a journalist should have a ‘sharp eye’ to acquire ‘the real’ from ‘the counterfeit presentment of the real’”; goes on to suggest “profound influences of photography” on Whitman’s poetry and argues that Whitman’s “journalist’s perspective as a reformer and photographer stands at the basis of his poetry and prose”; in Korean.]

Shim, Jin-ho. “Walt Whitman’s Vision of Mannahatta in Charles Sheeler and Paul Strand’s *Manhatta*.” *New Korean Journal of English Language and Literature* 54 no. 4 (2012), 19-46. [Examines Charles Sheeler and Paul Strand’s 1921 silent film *Manhatta* and its intertitles, which are all borrowed from Whitman’s poems, and shows how the filmmakers “aspire to represent the vision of Mannahatta captured through Whitman’s camera eye,” creating a work that “can be regarded as the Precisionist collaboration of Whitman, Sheeler, and Strand”; in Korean.]

Sissom, Matthew. “Intrinsically Restless: Unifying Science, Writing, and the Human Condition.” M.A. Thesis, Southeast Missouri State University, 2014. [Explores how writers “attempt to answer” the “cosmic questions” raised by physicists, and focuses on how Whitman “drew from the scientific world . . . to better craft his poems’ metaphors,” discovering that “the human desire to define existence begins at the subatomic level”; *Proquest Dissertations and Theses* (MAI 53/03, June 2015).]

Skoog, Ed, and Ben Lerner. “A Pint on the House: A One-Question Interview with Ed Skoog and Ben Lerner.” In Matthew Dickman, ed., *The Honest Pint* no. 22 (2014). [Broadside series produced by Tavern Books of Portland, Oregon; this number contains a “one-question interview” between Ed Skoog and Ben Lerner about Whitman, who plays a significant role in Lerner’s novel *10:4*; Skoog asks Lerner “where Whitman fits in your mind now that you’re done with the novel,” and Lerner answers that “maybe it’s the embarrassment of Whitman that has been obsessing me because it is in so many ways the embarrassment of ambitious american [sic] poetry,”

and goes on to suggest that “maybe he’s also a figure that to me mediates between prose and poetry, haunting them both and troubling the stability of their difference and so he’s been on my mind for that reason.”]

Son, Hyesook. “Whitman’s Rhetoric of Death and the Civil War.” *Journal of American Studies* [Korea] 45 no. 3 (2013), 57-73. [Investigates “the complex implications of death” in Whitman’s poetry, analyzing how the “death poems . . . combine the private and public spheres and are characterized by many binaries—progressive and conservative, social and individual, realistic and sentimental”; goes on to examine “Whitman’s idea of perennial resurrections within the material world,” an idea that, while it does not “silence the voices of doubt and anxiety about death,” does “revitalize a libertarian confidence in American democracy and confederate harmony among the states with its emphasis on the divinity inherent in every human being”; in Korean.]

Tuggle, Lindsay. “The Afterlives of Specimens: Walt Whitman and the Army Medical Museum.” *Walt Whitman Quarterly Review* 32 (Summer/Fall 2014), 1-35. [Examines “previously unrecognized symmetries between Whitman’s hospital reminiscences and those of [army surgeon John] Brinton, founding curator of the Army Medical Museum,” noting how “the entwined narratives of Whitman’s *Memoranda During the War* (1875) and the *Personal Memoirs of John H. Brinton, 1861-1865* (published posthumously in 1914)” reveal a “shrinking distinction between the human body as object of mourning and subject of scientific enquiry during the Civil War”; goes on to “analyze the hospitality of anonymous mourning and the cultural anxiety resonant around the unburied dead,” a “collective trauma” that “reflects a dual ambiguity that was deeply troubling to Whitman: the anonymity of the dead and the absence or unlocatability of their graves”; suggests how for Whitman, the dead soldier as “specimen” “recalls the allure of the phantom limb: an entity felt most acutely in its vacancy” and “a signifier of embodied mourning” that “traces connections that remain impossible to sever.”]

Waitzman, Harry. “On the New Jersey Turnpike, I Stopped to Pee at the Walt Whitman Service Center near Camden.” *North American Review* 297 (Spring 2012), 5. [Poem, ending “I left saluting the portrait of a man with his hat at a rakish / angle, his beard curling from a friendly chin, everybody’s / grandfather who fathered a thousand poets who joined up / and charged into the future when his bugle blared.”]

Whitley, Edward. “Whitman, the Antebellum Theater, and the Cultural Authority of the Bohemian Circle.” In Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians* (Iowa City: University of Iowa Press, 2014), 98-113. [Notes that Pfaff’s beer cellar was “situated at the heart of the theater district” in New York and identifies the Bohemian crowd that gathered there as “theater people,” some of whom (Fitz-James O’Brien, Edward G. P. “Ned” Wilkins, and William Winter) wrote “the *Saturday Press* theater column” (“Dramatic Feuilleton”) and “invoked Whitman’s poetry (and persona) to reinforce the notion that a closed circle of bohemian elites was uniquely qualified to pass judgment on the American theater, despite the fact that Whitman himself was at the time cultivating his reputation as

the poet of common people,” offering “one of the earliest examples of how his status as a cultural icon was made to serve an agenda that he may or may not have fully supported.”]

Whitman, Walt. *Grasblätter*. Translated by Jürgen Brôcan. Munich, Germany: Carl Hanser, 2009. [First complete German translation of the 1891-1892 “deathbed” edition of *Leaves of Grass*; with an afterword, “Demokratische Visionen: Nachbemerkung zur Übersetzung der *Grasblätter*” (845-860), and notes (777-843) by Brôcan; in German.]

Whitman, Walt. *Specimen Days and Collect*. Brooklyn: Melville House, 2014. [Reprints *Specimen Days and Collect*, with an introduction (ix-xxi) by Leslie Jamison, noting “something glorious about the scattered thematic concerns of both *Collect* and *Specimen Days*—the way their unabashed ranging feels organic to the workings of a mind in all its wanderings,” and the way the book “encourages a kind of piecemeal reading that feels permissive and forgiving.”]

Wieseltier, Leon. “A Poem and A Logo: What Walt Whitman Gave *The New Republic*.” *New Republic* (November 19, 2014). [Discusses artist Robert Hallowell’s engraving of a ship, which “was chosen as the emblem of *The New Republic* when it was founded a hundred years ago,” and points out that Hallowell modeled his ship on Whitman’s ship in “Passage to India,” “transforming Whitman’s cosmic rhapsody into a prooftext for technocracy, which rather suited the spirit of the new progressive journal”; goes on to suggest that, although “Passage to India” is “a vatic mess . . . flaccid mysticism in an athletic delirium,” “the poem may still serve us whose calling it is to make sense of our moment,” since Whitman “sings’ technology and then puts technology in a lesser place, and denies it an ultimate authority over human existence.”]

Unsigned. “UNL Professor Finds ‘New’ Poem by Walt Whitman.” *Omaha World-Herald* (December 1, 2014). [About Wendy J. Katz’s article in the *Walt Whitman Quarterly Review* (Summer/Fall 2014), identifying Whitman as the author of an 1842 poem, “To Bryant, the Poet of Nature,” published in the *New Era*.]

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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).