

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Athenot, Éric. "Licence poétique: de la Bible dans *Leaves of Grass*." In Éric Athenot and Arnaud Regnauld, eds., (*R*)*apports textuels* (Tours: Presses Universitaires François-Rabelais, 2007), 83-100. [Claims that, while the "Bible undoubtedly constitutes the privileged pretext of *Leaves of Grass*," the "imbrication of the poetic, the spiritual, and the sexual" in Whitman's poetry produces a schism within the book between the moralist discourses attributed to Christian tradition and the poet's construction of the modern Adam; argues that, while a Whitmanian "erotics of reading" attempts to create a space of prelapsarian union between reader and author, the "onanist anguish" of the postlapsarian world fetters the eroticization of the body in text and results in the moral "fear of solipsism and sterility"; suggests that the "antidote" to Christian moralism in *Leaves of Grass* lies in the "spermatoc," "fertilizing mission of Whitmanian speech," which parodies Christ's miracles of transubstantiation and constitutes the "regenerative power of the Whitmanian body" in text; in French.]

Athenot, Éric. "'Love, that fuses': 'Calamus' et la communauté des amants chez Walt Whitman." In Yves-Charles Granjeat, ed., *Le Sens de la communauté* (Pessac, France: Maison des Sciences de l'Homme d'Aquitaine, 2006), 343-355. [Examines the tension between the singular and the plural as well as the role of the (male) body in the politics of adhesiveness and the prospective formation of a community of "lover-exegetes" in the "Calamus" poems; argues that the poems warn the reader not to read the politics of the poems literally, but to read between the lines and hear the "song of erotic love between men, charged with spiritual values"; further claims, following Maurice Blanchot, that the poems alternate between "a community of absence" and "an absence of community" as they encourage the reader to wander between individual and collective experience and aim to inscribe the singularity of poetic language within the plurality of the commonplace; in French.]

Athenot, Éric. "Re(?)traduire Whitman." *Cahiers du Centre de Traduction Littéraire* 49 (2007), 49-75. [Asks why a new French translation of Whitman is necessary, given the numerous translations of the "deathbed edition" already attempted by French scholars and poets, and responds by claiming that the "undeniably avant-garde originality" of the 1855 edition of *Leaves of Grass*, first translated in French by Athenot, reveals a Whitman unknown to French readers; offers a brief history of Whitman in French translation, from Jules LaFargue (1886) through Jacques Darras (2002), and provides a critique of the choices made by Léon Bazalgette, Roger Asselineau, and Darras in their translations of the final version of "Song of Myself" as well as a defense of Athenot's own choices as a translator; includes annexes with excerpts from the 1855 and "deathbed" "Song of Myself," with translations by Athenot and his predecessors; in French.]

Athenot, Éric. "Violence orphique et parole poétique dans *Leaves of Grass*." *Polysèmes* 7 (2005), 81-99. [Claims that Whitman uses musical tropes to invoke the illusion of the Dionysian dissolution of the self through poetic language, resulting in the tragic, "orphic violence" of "the expiatory sacrifice of the singing body"; concludes by stating that Whitman's poetic language is confronted by the "incapacity of the sign" to deliver "real" union as soon as it purports itself to be the word incarnate and that the sacrificial body of what remains of this poetic language does not provide a stable figure, but is perpetually dispersed by "centrifugal tropes," returning the illusion of union between the poetic "I" and the "you" to the "terms indispensable to all projects of speech and reading: I and an other"; in French.]

Athenot, Éric. "'With war and war's expression': l'écriture whitmanienne à l'épreuve de la guerre de Sécession." In Anne Garrait-Bourrier and Patricia Godi-Tkatchouk, eds., *Écritures de la guerre aux États-Unis des années 1850 aux années 1970* (Clermont-Ferrand, France: Presses Universitaires Blaise Pascal, 2003), 181-192. [Claims that from 1855 forward Whitman's poetry can be "read as the chronicle of a battle between the poet and the mother tongue" and that the Civil War "illustrated en-abyme, more than any other event, the rebellious outgrowths of [Whitman's poetic] discourse while throwing into relief the poet's contrary desire of offering poetic speech as an agent of national reconciliation and of social cohesion"; also compares tragic portrayals of dead and dying soldiers in *Drum-Taps*, as well as *Specimen Days* and the poet's notebooks, with Nietzsche's concept of tragedy via the tension between Apollonian and Dionysian language; in French.]

Blalock, Stephanie M. "A Recently Discovered Photograph of Fred Gray." *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 99-101. [Reprints and discusses the significance of a newly rediscovered 1862 photograph of Whitman's friend Fred Gray as a twenty-two-year old second lieutenant in the Twentieth New York Infantry Volunteers, posing with other soldiers on the staff of Major-General John Ellis Wool.]

Berghaller, Hannes. "Orientalism and Millenarian Dialectics in Walt Whitman's 'Passage to India' and Gary Snyder's *Earth House Hold*." In Sabine Sielke and Christian Kloeckner, eds., *Orient and Orientalisms in US-American Poetry and Poetics* (Frankfurt am Main, Germany: Peter Lang, 2009), 275-297. [Sets out to chart "the imaginary geography in which both Whitman and Snyder are inscribed," one in which "the Orient functions as the third term that allows America to reaffirm its exceptional world-historical position vis-à-vis Europe at a moment when the course of events seems to put this exceptionality into question"; argues that "both Whitman and Snyder imagine a millenarian dialectic wherein the American poetry, by encompassing West and East, Occident and Orient, completes and sublates (in the Hegelian sense of *aufheben*) the world-historical process; and both poets put forward the figure of anacyclosis—the (geographical and historical) *closing of the circle*—as the most powerful emblem of this dialectic."; concludes that Snyder's work bears "the imprint of the tradition which he sought to overcome."]

Boorse, Michael, ed. *Conversations* (Fall/Winter 2011-2012). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events; this issue contains the winners of the annual high school poetry contest sponsored by the association, along with one article, listed separately in this bibliography.]

Buinicki, Martin. *Walt Whitman's Reconstruction: Poetry and Publishing between Memory and History*. Iowa City: University of Iowa Press, 2011. [Undertakes "a new examination of Whitman during the postwar period," since "it was during the years that followed Lee's surrender that Whitman revised his poetic project to account for the shocks and disasters that had befallen the Union, and it was during that same period that 'Walt Whitman,' the public figure that came to hold a prominent place in American letters, took shape"; examines "Whitman's writings in terms of the changing nature of the partisan press and the political campaigns of the postwar years" to "get a better sense of the poet's engagement with a range of contemporary issues"; examines, among other things, Whitman's relationship with periodicals in the postwar period, his attitudes toward Ulysses Grant, the postwar significance of the "By the Roadside" cluster; and the ways that *Specimen Days* betrays an "unease with historical gaps" and seeks both "a lasting memorial and an abiding historical record."]

Bradford, Adam. Review of Edward Whitley, *American Bards: Walt Whitman and Other Unlikely Candidates for National Poet*. *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 106-111.

Corrigan, John Michael. *American Metempsychosis: Emerson, Whitman, and the New Poetry*. New York: Fordham University Press, 2012. [Explores the ancient concept of metempsychosis as a precursor to the idea of history by examining its use by Emerson and Whitman, arguing that, "while Emerson lays out the transcendental delineations of the metempsychotic self in America, it is Walt Whitman who thoroughly modernizes and formalizes this project in terms of nineteenth-century democratic struggle and situates its work as an expressly poetic activity," announcing "the very maturation of expanding individuality as a form of metempsychotic becoming, hinging as ever upon perception," developing "the trope of the metempsychotic self by depicting his own poetic development with the image of a stairway," which he mounts while proclaiming "his growing power to be the soul's experience of a vast temporal sequence," transforming "the ascent of the soul for modern selfhood, formalizing Emerson's metempsychotic project as a textual event, one whose structure rejects traditional poetic form and opens the reader up to a past network of relations and requires him to experience its movement for himself"; Chapter 4, "Writing the Metempsychotic Text" (104-134), and Chapter 5, "The New Poetry" (135-165), focus on Whitman.]

Crumbly, Paul. *Winds of Will: Emily Dickinson and the Sovereignty of Democratic Thought*. University, AL: University of Alabama Press, 2010. [Chapter Two explores "the presence of democratic rhetoric" in Emily Dickinson's work "as a way of demonstrating her promotion of a gymnastic self through her use of a distinctly democratic verbal register" and goes on to contrast her

- “rhetorical approach to that of Emerson and Whitman,” concluding that “Dickinson does not model proper democratic conduct the way they do,” opting for a more evasive “reading environment in which her readers must evaluate for themselves the cultural context she provides and imagine appropriate action not included in her poems.”]
- Doty, Mark. “Insatiable.” *Granta* no. 117 (Autumn 2011), 196-208. [Meditates on Whitman’s connections to Bram Stoker, relating their shared “insatiability” to Doty’s own sexual insatiability, noting that “what desire makes, finally,” is “a list” (just “as in so many of Whitman’s poems, where line after line spins out a careening catalogue of what the poet sees, or is, or wishes to be”); probes the relationship of “vampirism” to Whitman’s poetry, finding “the intersection of the chosen and the compulsive, of consuming and being consumed, of the celebratory and of erasure,” and suggesting that “great poets are, by definition, undead,” with their voices “preserved in the warm saline of ink and of memory”; concludes that Whitman “seems to have understood in the most uncanny of ways that his audience did not yet exist” and thus dared to write himself “into the condition of deathlessness.”]
- Eisenbach, E. J. Review of John E. Seery, ed., *A Political Companion to Walt Whitman*. *Choice* (October 2011).
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 114-125.
- Hatwalkar, Kavita. “The American Postcolonial Empire: Nineteenth Century American Writers’ Relationship to Nation.” Ph.D. Dissertation, State University of New York at Stony Brook, 2011. [Examines how “various literary texts, by referring to important moments in the American historical imaginary, elucidate the American postcolonial condition” as part of “the project of envisioning America without England”; Chapter 5, “Re-imagining America: Walt Whitman’s Poetry as Postcolonial American Literature,” “analyzes Walt Whitman’s poetry that contains overt nation-building rhetoric as well as problematic depictions of Native Americans as part of the postcolonial project.”]
- Hermanson, Jim. “The Voice of the Poet?” *The Red Wheelbarrow*, redherm-wheelbarrow.blogspot.com/2011/03/voice-of-poet.html, March 27, 2011. [Offers a very full summary and analysis of the history of, controversy surrounding, and authenticity of the wax-cylinder recording of what some claim to be Whitman’s voice reading four lines of his 1888 poem, “America” (“Centre of equal daughters . . .”).]
- Hopes, David Brendan. “The Sublime Self: Whitman’s Sense of the Sublime in *Song of Myself*.” In Harold Bloom and Blake Hobby, eds., *The Sublime* (New York: Bloom’s Literary Criticism, 2010), 245-253. [Investigates the sublime in Whitman’s work, arguing that “Whitman transmutes the sublime into vessels no one before him would have imagined could contain it,” altering “the locations and sources of the sublime in ways so radical that no poet, American or international, has yet fully followed his lead,” since the Romantics “found sublimity out there and up there” but “Whitman finds

it in his breastbone, in a blade of grass,” “refocusing the visionary mode, wherein the small is made the courtyard of the vast and the squalid is the guise that the holy puts on to enter squalid environs”; acknowledges that Whitman is capable of “the macrocosmic sublime” in poems like “Out of the Cradle Endlessly Rocking,” but in *Song of Myself* he “consistently explores a democratic redefinition of sublimity,” where “sublimity is achieved and not received.”]

Huang Zong-ying. “‘I am large, I contain multitudes’: The Consciousness of the Self in Whitman’s *Leaves of Grass*.” In Huang Zong-ying, ed., *Essays on the Study of English Language and Literature* (Changchun City, China: Jilin Publishing Group, 2011), 49-64. [Argues that “Whitman’s ‘myself’ is not only the personal, . . . separate and lyrical self of the poet, it is also the public and epical self of the . . . country and even the universe,” so Whitman, “by celebrating the body and soul of ‘one’s self,’ incarnates the spirit of the American people and the consciousness of the self in American poetic tradition”; in Chinese.]

Hudder, Cliff. “‘A day of most heartfelt sorrow’: Death and Texas in Walt Whitman’s ‘Song of Myself.’” *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 66-80. [Examines the Goliad massacre section (Section 34) of “Song of Myself,” looking at Whitman’s knowledge of and previous journalistic writings on the massacre, re-examines a “possible historical source for Whitman’s account, a Mexican officer’s letter,” in order to argue for Whitman’s persona as “boundary crosser, reconciler of dichotomies,” and analyzes “changes in the series of revisions to the Goliad section in editions of *Leaves of Grass* subsequent to the 1855 version” to show how Whitman’s personal experience with war in the 1860s caused him to “re-evaluate the place of human violence in his poetic program.”]

Fill, Matthew L. “‘The rudest most undress’d structure (with an idea) since Egypt’: The Story of Walt Whitman’s Tomb, Harleigh Cemetery, Camden, NJ.” *Conversations* (Fall/Winter 2011-2012), 1-4. [Traces the history of Whitman’s Camden tomb, from December 5, 1889, when he first told Traubel he was thinking of being buried in Harleigh Cemetery, through his frequent visits to the site, his choosing a Blakean design, his contracting a Philadelphia monument designer to build the tomb, his publicizing of it, his removal of the completion date on the tomb, the problems with hanging the door, and the controversy over the cost of the tomb; part one of a two-part article.]

Kader, David, and Michael Stanford, eds. *Poetry of the Law: From Chaucer to the Present*. Iowa City: University of Iowa Press, 2010. [Anthology of law-related poetry, reprinting Whitman’s “Thought” (“Of Justice”) and “You Felons on Trial in Courts” (65-66).]

Kameen, Paul. *Re-Reading Poets: The Life of the Author*. Pittsburgh: University of Pittsburgh Press, 2011. [Describes the author’s own experience of “reading, and re-reading, poets” over a long period of time, tracing the changes in perception gained by reading Whitman at different points in a lifetime, noting that “Whitman was in his mid-thirties” when he published *Leaves of Grass*, in which he “provided a heroic model for the male mid-life crisis,”

offering in his poetry “a map of this crisis: identity problems, megalomania, paroxysms of sex, some Eastern philosophy, a preoccupation with death, the whole nine yards”—“I understand him better and better as I get older”; readings of Whitman’s poems, mostly “Song of Myself,” occur at various points throughout the book.]

Katz, Wendy. “Walt Whitman and ‘American’ Art.” In Huang Zong-ying, ed., *Essays on the Study of English Language and Literature* (Changchun City, China: Jilin Publishing Group, 2011), 31-48. [Considers Whitman’s poetic responses to three different paintings—George Catlin’s portrait of Osceola, Alfred Jacob Miller’s *The Trapper’s Bride*, and Richard Caton Woodville’s *Old ’76 and Young ’48*—as indicators of his questioning of “the Democrats’ view of culture, the grounding of a unified nation on the basis of a unified race,” and his arguing instead for a “political, not racial, history [that] must lead . . . to a futurity in which all are free and equal.”]

Kummings, Donald D. Review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. *Choice* (July 2011).

Kurant, Wendy. “‘Strange fascination’: Walt Whitman, Imperialism, and the American South.” *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 81-95. [Analyzes Whitman’s “exaggerated” claims of familiarity with and experience in the American South, arguing that “Whitman thought of Southerners as an inferior race,” “animal-like in their fecundity,” and examines how his “claim to extensive experience and knowledge and his paternalistic assurance that he could not be in error are examples of the colonial discourse that colors his representations of the South” and reveal “a compulsive need to control the South”; examines Whitman’s representations of the South in his pre-Civil War poems and in *Drum-Taps*, and, in this context, re-reads his letter to John Addington Symonds about fathering six illegitimate children during his “times South.”]

Lee, Han-Mook. “The Inclusive and Elusive Movements of Walt Whitman: Poetic Malleability.” *Nineteenth-Century Literature in English* 13 (2009), 203-224. [Looks into “Whitman’s unending elusiveness” and his “inclusive malleability,” arguing that “the elusive and inclusive elements of Whitman appear in antipodal harmony,” forming “the dense web of nuances in which his poetry’s meaning resides”; claims that “Whitman deeply desires that the audience continue their quest to ‘fetch [him]’ on his quest to contain the universe, and yet he constantly eludes our grasp because of malleable text.”]

López, R. O. P. *The Colorful Conservative: American Conversations with the Ancients from Wheatley to Whitman*. Lanham, MD: University Press of America, 2011. [Chapter 7, “Whitman’s Conversation with Virgil” (246-306), argues that “Whitman’s implicit conversations with Virgil in ‘As I Ponder’d In Silence’ (in *Inscriptions*) and ‘Song of the Banner at Daybreak’ (in *Drum Taps*) [sic] are two of the most important American conversations between the ancients and the moderns, and possibly the two greatest expressions of colorful conservatism,” and that “crucial to understanding colorful conservatism is, especially in *Calamus*, Whitman’s ability to transpose carnal desire between men into patriotism,” a transposition that is grounded in “the way

- love among men has been treated in ancient as well as modern discourses”; concludes that “Whitman’s poetry—the stirring friendship of *Calamus*, the virile courage of *Drum Taps*, the artistic bravado of *Inscriptions*—[is] dying a slow painful death,” because “more often now, I hear of Whitman the pacifist, Whitman the internationalist, Whitman the ‘gay writer,’” but “Whitman the great American, inspirer of brave soldiers, who sang Male and Female equally and spoke at times in the ancient tense, is adrift and starving at sea.”]
- Maher, Karen. “Comstockery and Censorship in Early American Modernism.” M.A. Thesis, University of Lethbridge (Canada), 2011. [Chapter One, “To Make Words Sing, Dance, Kiss, and Copulate,” analyzes Whitman’s poetry, “seeking to determine why the publication [of *Leaves of Grass*] would have been targeted for suppression” by Anthony Comstock, who turned to “his allies in Boston” to lead the legal battle against *Leaves*; focuses on echoes of *Fanny Hill* in Whitman’s poetry, and Whitman’s representations of masturbation; *ProQuest Dissertations and Theses*.]
- Malito, Alessandra. “Walt Whitman Birthplace Brings Visitors Back to 1819.” *Newsday* (February 26, 2012). [About the historical significance of Whitman’s birthplace.]
- Marten, James. *Sing Not War: The Lives of Union and Confederate Veterans in Gilded Age America*. Chapel Hill: University of North Carolina Press, 2011. [Studies Civil War veterans’ lives in Gilded Age America; takes all chapter titles from Whitman’s “A Carol of Harvest, for 1867” (later “The Return of the Heroes”) and analyzes this poem (31-32) as well as “The Veteran’s Vision” (284-285).]
- Miller, Matt. “Walt Whitman and Abram S. Hewitt: A Previously Unknown Connection.” *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 96-99. [Examines iron manufacturer (and eventual mayor of New York) Abram Hewitt’s 1856 pamphlet, *On the Statistics and Geography of the Production of Iron*, which quotes Whitman’s “Song of Myself” at its conclusion, and discusses the significance of this very early use of Whitman’s poetry.]
- Miner, Mark A. “The Poet and a Farmer in Fredericksburg: Walt Whitman and My Uncle in a Civil War Hospital.” *Pittsburgh Post-Gazette* (February 5, 2012). [Recounts Whitman’s Civil War experiences and considers them next to the war experiences of “my great-great grand-uncle, Ephraim Miller, . . . whose path crossed Whitman’s” at Finley Hospital and Camp Convalescent, where Miller was recuperating from wounds at the same time Whitman was visiting those places; speculates (without any hard evidence) that “it’s quite likely that at some point in 1863, Whitman gave my uncle a blank diary book for the coming year,” in which Miller recorded his “30-month convalescence saga, trapped and languishing in the army’s ill-prepared health care and rehabilitation system.”]
- Mount, Cameron. “UNL Professors Work to Create Digital Walt Whitman Archive.” *Daily Nebraskan* (January 12, 2012). [Discusses the work of the online *Walt Whitman Archive*.]

- Noble, Mark. Review of Edward Whitely, *American Bards: Walt Whitman and Other Candidates for National Poet*. *American Literature* 84 (March 2012), 193-195.
- O'Reilly, Beau. *The Boho Dance*. 2007. [Two-person play imagining a conversation between Whitman and Allen Ginsberg; performed at Chicago's Rhinoceros Theater Festival, Prop Theater (Curious Theatre Branch), in October 2007 (with John Starrs as Whitman and Beau O'Reilly as Ginsberg) and reprised at the Poetry Foundation, Chicago, Illinois, in March 2012.]
- Patire, Daniel. "América universal." *Jornal UNESP* 22 (November 2011), 8-9. [Reports on the Transatlantic Walt Whitman Association seminar and symposium held in Araraquara, Brazil, in July 2011; interviews director Maria Clara Bonetti Paro and instructors and organizers Éric Athenot, Betsy Erkkila, Ed Folsom, Rodrigo García Lopes, and Kenneth Price; in Portuguese.]
- Pease, Donald. "Colonial Violence and Poetic Transcendence in Whitman's 'Song of Myself.'" In Kerry Larson, ed., *The Cambridge Companion to Nineteenth-Century American Poetry* (New York: Cambridge University Press, 2011), 225-247. [Uses Giorgio Agamben's theory of sovereign power to argue that "Whitman's poetic witness to the mass slaughter at Goliad located the otherwise unclaimable site of enunciation for 'Song of Myself,'" creating a "complicated relationship between the site of enunciation of . . . 'Song of Myself' and the colonial violence that this literary formation at once disavowed yet revealed," leading to the conclusion that this scene "was the site of enunciation for the speech acts whereby Walt Whitman celebrated the United States itself as the greatest poem"; reviews Whitman's journalism on the Goliad incident, concluding that "Whitman invoked the memory of Goliad to reestablish a norm of hemispheric dominance premised on the United States' systematic derecognition of the sovereignty of other state territories," endowing "Anglo-Saxons with a mythic right of conquest and therefore a right to spread liberty throughout the hemisphere," while reducing "the peoples of Mexico to racial stereotypes"; suggests that years later, when Whitman turned the event to poetry, he "withdrew the words upon which he had formerly staked his profession as an editor, and he enjoined his readers to participate in collective witness to this scene of catastrophic loss," as he "grappled with the real catastrophe that took place on this traumatized landscape"; concludes that "Whitman's 'Song of Myself' took place in between the speaker's witness of mass execution at Goliad and the song through which the dead replenish the national body politic, and . . . that the colonial violence that Whitman represented as having taken place at Goliad constituted a disavowed underside of the American Renaissance."]
- Rhode, Robert T. "Contextualizing Whitman's 'Live-Oak.'" *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 103-105. [Reprints an engraving of "Live-Oaks of Louisiana" from an 1853 *Harper's Monthly* and argues that it may have been an inspiration for Whitman's "I Saw in Louisiana a



Live-Oak Growing”; also reprints and discusses Henry Rootes Jackson’s 1850 poem, “The Live-Oak,” as further contextualization of Whitman’s use of the live-oak as an image.]

Savaiva Júnior, Gentil. “Re-creating Walt Whitman’s *Leaves of Grass* into Portuguese.” Doctor of Letters Thesis, Universidade Federal do Rio Grande do Sul (Brazil), 2008. [Investigates “the creative translation of Walt Whitman’s poetry into Portuguese,” “a type of translation that goes beyond literal translation (which favors the signified), searching for a work of conjoined reconstruction of signified and signifiers”; reviews the publication history of *Leaves of Grass* in the U.S. and in “its Brazilian editions,” investigates the symbolism of calamus; describes the author’s “method of creative translation,” gives an overview of the author’s “mentors in this type of translation,” discusses “poetic aspects of Whitman’s verse,” translates a selection of Whitman poems into Portuguese, and analyzes the results and the differences between the author’s translations and those of other Brazilian translators.]

Scarpa, Sébastien. “‘I Sing the Body Electric’: Science et poésie dans l’oeuvre de Walt Whitman.” In Ronan Ludot-Vlasak and Claire Maniez, eds., *Discours et objets scientifiques: Dans l’imaginaire américain du XIXe siècle* (Grenoble, France: ELLUG, 2010), 21-31. [Claims that Whitman was a “scientific poet,” whose belief in the positive sciences surpasses his fascination with the mysteries of death; provides close readings of “Song of the Exposition,” “To a Locomotive in Winter,” “The World Below the Brine,” and other poems, noting the way sound, diction, and anaphora demonstrate the evolutionism, progressivism, and yet the perpetual return to the “same” that is characteristic of Whitman’s form; describes *Leaves of Grass*, following Deleuze and Guattari, as “a pure energetic milieu, a sort of *intermezzo* of expressive forces reposing oddly on the postulates of nineteenth-century science (from evolutionism to astronomy, while passing through mechanics and physics)”; in French.]

Schillinger, Tracy. “One School, Many Poems: Transactions with Walt Whitman’s ‘When I Heard the Learn’d Astronomer’ in Grades Pre-K through Twelve.” Ed.D. Dissertation, Teachers College, Columbia University, 2011. [Studies the results when teachers at every grade level at a private school in Poughkeepsie, New York, teach their students “When I Heard the Learn’d Astronomer,” and examines “the role of a teacher’s literary training, literary experience, pedagogical orientation, and adaptation to perceived student needs, as these factors shape a teacher’s own way of reading a poem and as they determine instructional choices”; *ProQuest Dissertations and Theses*.]

Senelick, Laurence, ed. *The American Stage: Writing on Theater from Washington Irving to Tony Kushner*. New York: Library of America, 2010. [Includes three articles on theater by Whitman: “The Gladiator—Mr. Forrest—Acting” (1846; 44-47), “Miserable State of the Stage” (1847; 47-48), and “The Old Bowery” (1885; 48-55); with a note by the editors on Whitman’s experience with the New York theater (44).]

- Shelly, Kevin C. "Looking for Walt Whitman on the 120<sup>th</sup> Anniversary of His Death." *Camden Courier-Post* (March 26, 2012). [Notes that no commemorations of Whitman's death are scheduled anywhere in Camden, New Jersey, and offers an overview of Whitman's connections to Camden, including his Mickle Street home and his crypt at Harleigh Cemetery.]
- Sowder, Michael. Review of Alan Botsford, *Walt Whitman of Cosmic Folklore*. *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 111-113.
- Staats, Rachel. "Panel to Discuss Poetry Translations." *Daily Nebraskan* (January 20, 2012), 5, 7. [Reports on a panel at the University of Nebraska-Lincoln that discussed "the implications of translation . . . with regard to how Whitman's poems have served different political and social interests over the years"; panelists included Marina Camboni and Caterina Bernardini from the University of Macerata in Italy and Marta Skwara from the University of Szczecin in Poland.]
- Tuggle, Lindsay. "'Specimens of Unworldliness': Walt Whitman and the Civil War." In Helen Groth and Paul Sheehan, eds., *Remaking Literary History* (Newcastle-upon-Tyne, UK: Cambridge Scholars, 2010), 143-154. [Explores "Whitman's literary obsession with and appropriation of the war 'specimen' that haunted [*Leaves of Grass*] throughout its various incarnations," focusing on "Whitman's emerging fascination with amputation as a signifier of the erotic significance of the body's partiality," his "insistence that the body need not be whole, or even alive, in order to be adored," and his tendency to describe "individual soldiers" with "the term 'specimen,' hinting at his voyeuristic reading of the bodies of the dead through the pseudo/scientific lenses of phrenology and botany, and his insatiable desire to collect the 'unworldly' essences of the soldiers he attended," all highlighting Whitman's "penchant for voyeuristic cruising"; concludes that "Whitman's fascination with dead and dying soldiers recalls the absent presence of the phantom limb experienced by many of the amputees he attended," suggesting that "*Leaves of Grass* comes to replace the 'specimen' body as authorial fetish object," entombing the "specimens" within the text, which itself then "becomes both an object of desire and a vehicle for collection."]
- Weller, Anthony. *The Land of Later On*. Las Vegas, NV: AmazonEncore, 2011. [Novel about life after death for the narrator, a jazz pianist named Kip, who meets Walt Whitman in The Land of Later On; Whitman serves as Kip's guide to help him find his dead partner, Lucy, in whose apartment Whitman has been living.]
- Whitman, Walt. *Franklin Evans, el borracho*. Madrid: Ediciones Cátedra, 2012. Edited by Carme Manuel; translated by Sergio Saiz. [Translation into Spanish of Whitman's novel, *Franklin Evans, or the Inebriate*; with an extensive introductory essay (9-138, in Spanish) by Carme Manuel and a bibliography (139-154).]
- Whitman, Walt. *Liebesgedichte / Love Poems*. Selected and translated by Frank Schablewski. Aachen: Rimbaud, 2011. [Bilingual German/English selection of Whitman's love poems, with a foreword by Johannes Urzidil and an afterword by Jürgen Brôcan.]

Whitman, Walt. *Leaves of Grass*. Old Saybrook, CT: Tantor Audio, 2010. [Audiobook, narrated by Mel Foster, consisting of fifteen-and-a-half hours of reading on thirteen CDs, with a companion eBook of the 1892 “Deathbed edition” of *Leaves*.]

Wilkenfeld, Jacob. “Re-Scripting Southern Poetic Discourse in Whitman’s ‘Longings for Home.’” *Walt Whitman Quarterly Review* 29 (Fall 2011/Winter 2012), 47-65. [Reviews the tradition of Southern pastoral writing (particularly the work of William Gilmore Simms) and reads Whitman’s 1860 “Longings for Home” as a poem that sets out “to deconstruct the idyllic vision of Southern pastoral, exposing an elision of the evils of slavery from Southern poetic representations” and thus “underscor[ing] Southern hypocrisy”; Whitman does so by adopting “a discourse similar to that of the Southern pastoral republican mode, as the poet speaks in the voice of a Southerner,” offering “a Whitmanian catalogue of the natural splendors of the South,” but then shifting tone and “undercut[ing] the idealized Southern pastoral mood he set previously,” as he describes the “Southern swampland” with the “fugitive slave” in “his concealed hut,” a parenthetical line “signify[ing] something that the South has repressed.”]

Wolosky, Shira. *Poetry and Public Discourse in Nineteenth-Century America*. New York: Palgrave Macmillan, 2010. [Argues that “poetry gains both historical grounding and aesthetic coherence and force through the investigation of its transformative relationship to the rhetorics that surround it,” and, in Chapter 13, “Walt Whitman’s Republic of Letters” (175-199), examines Whitman’s “highly orchestrated poetics, constructed to bring into alignment the vast range of materials he introduces into his texts,” something he does “by proposing each level of engagement—public and private, political and poetic, religious and sensual and material—as a figural reflection of each other,” grounded in “the mutual relationship between his figure of the self and the figure of America”: “the liberal-republican structure of political representation penetrates both Whitman’s politics and his poetics.”]

Unsigned. Brief review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. *American Literature* 84 (March 2012), 220.

The University of Iowa

ED FOLSOM

“Walt Whitman: A Current Bibliography,” now covering work on Whitman from 1838 to the present, is available in a fully searchable format online at the *Walt Whitman Quarterly Review* website ([ir.uiowa.edu/wwqr/](http://ir.uiowa.edu/wwqr/)) and at the *Walt Whitman Archive* ([whitmanarchive.org](http://whitmanarchive.org)).