



Walt Whitman: A Current Bibliography, Winter 2012

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Athenot, Eric. "Walt Whitman, passant moderne." *Anglophonia: French Journal of English Studies* 25 (2009), 139-152. [Considers "the major part played by the city in *Leaves of Grass*," examining how Whitman's urbanism departs from the Romantics; "charts the poems' progress through various cities" and analyzes how the "language of the working men of Manhattan" served as a catalyst for his "poetic revolution"; "discusses Whitman's concept of modernity through the evocation of Manhattan . . . as the idealised territory of a textual democracy in which the reader is made the poet's equal through an erotics of reading that owes everything to this poetry's urban origins"; in French.]
- Belasco, Susan. "Whitman's Poems in Periodicals: Prospects for Periodicals Scholarship in the Digital Age." In Amy E. Earhart and Andrew Jewell, eds., *The American Literature Scholar in the Digital Age* (Ann Arbor: University of Michigan Press, 2011), 44-62. [Examines "Whitman's Poems in Periodicals," a section of the online *Walt Whitman Archive* (www.whitman-archive.org), in order to investigate the intersection of "textual scholarship, periodical study, and new technologies"; offers an overview of Whitman as a periodical poet; discusses the challenges of creating an online archive of his periodical poems; and analyzes the limitations and future possibilities of such an archive.]
- Bellamy, Brent. "Tear into the Guts: Whitman, Steinbeck, Springsteen, and the Durability of Lost Souls on the Road." *Canadian Review of American Studies* 41 (2011), 223-243. [Investigates the "road narratives" of Whitman's "Song of the Open Road," John Steinbeck's *The Grapes of Wrath*, and Bruce Springsteen's *Born to Run* and *The Ghost of Tom Joad*, arguing that they "imply the perceived strength, unity, and lasting nature—the durability—of the American working class . . . in relation to a single formal element: the road"; examines how the "the dialectical nature of the rift between freedom and confinement" in these works "affects the social shape and durability of the working class."]
- Bergthaller, 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* (New York: Peter Lang, 2009), 275-297. [Investigates Gary Snyder's poetic and spiritual journey to the Far East and suggests its origins in Whitman's lyric nationalism and in his Orientalism, even as Snyder reveals Whitman's blind spots.]
- Bourne, Michael. "Embracing the Other I Am; or, How Walt Whitman Saved My Life." *The Millions* (July 4, 2011). www.themillions.com. [Recounts how reading Whitman when the author was in graduate school in San Francisco saved him from suicide by teaching him how "we are all intimately linked

in one unbreakable chain of being” and that “by the mere fact of existing you take your rightful place in a miraculous, inter-connected system called the world.”]

Briante, Susan. “Relics.” *Rethinking History* 15, no. 1 (2011), 105-111. [One poem in this series, “Jerusalem” (107), recalls reading *Specimen Days*: “What a coin we could make from Whitman’s soft eyes! So much moisture.”]

Clarke, Edward. “‘The Cry That Contains Its Converse in Itself’: Voices in the Poem at the End of Wallace Stevens’s *Collected Poems*.” *Modern Language Review* 105 (April 2010), 345-365. [Examines the various poetic voices embedded in Stevens’s “Not Ideas about the Thing but the Thing Itself,” including Whitman’s “Bardic Symbols” (“As I Ebb’d”), which Stevens calls upon in his poem “as precedent and solace.”]

Cooney, Kevin Patrick. “Bachelor Reformers: Self-Reliance, Marriage, and Utopia in the Antebellum Era.” Ph.D. Dissertation, University of California, Los Angeles, 2010. [Examines “antebellum bachelorhood” in the context of “the American communitarian movement of the 1840s,” looking at the ways that bachelor narrators and characters “explore questions of marriage, sexuality, and reform”: Chapter 4, “Sleepless Nights: Whitman’s Bachelor Letters and Free-Love Poetry” (212-256), argues that “Whitman’s conception of bachelorhood diverges” from the usual patterns, and examines his “Letters from a Travelling Bachelor” as a precursor to “his configuration of marriage, free love, and male sexuality in ‘*Enfans d’Adam*’ and ‘*Calamus*.’”]

Fenton, Elizabeth, and Valerie Rohy. “Whitman, Lincoln, and the Union of Men.” *ESQ* 55 (2009), 237-267. [Picks up on Dana Nelson’s claim that, in the U.S., “the presidential body . . . becomes a site onto which citizens can displace the tensions of state and local difference and through which they can forge imaginary bonds with one another,” and goes on to argue “that homoeroticism is a central component of this representational structure, one that becomes most visible in times of national crisis”; begins by reading “a graphic response to the Nullification Crisis within the context of early national figurations of the federal government and its presidency to show that male marriage is an important trope within the discourse of national cohesion,” then “turns to visual culture surrounding the 1865 death of Lincoln, including a popular *carte de visite* showing Lincoln ascending to heaven in Washington’s embrace, which echoes this tropology,” and then “turns to Whitman’s poems and prose about the fallen president, focusing particularly on his elegy ‘When Lilacs Last in the Dooryard Bloom’d,’” arguing that, “while readers have long recognized the queer eros in ‘Lilacs,’ that erotic cathexis is often seen as singular, rather than symptomatic of a larger nationalist tropology of male love,” and contending “that Whitman’s work makes explicit what was already implicit in the discourse of U.S. nationhood: namely, that the survival of the nation depends upon an eroticized progression of male bodies.”]

Folker, Brian. “The Photograph and the Parenthesis: Walt Whitman, Walter Benjamin, and the Management of Time in ‘Song of Myself.’” *Arizona Quarterly* 67 (Summer 2011), 1-21. [Examines two visual elements in the

1855 edition of *Leaves of Grass*—the frontispiece “daguerreotype portrait of Whitman” and the parentheses around line 304 of the long poem eventually entitled “Song of Myself” (“Miserable! I do not laugh at your oaths nor jeer you”)—and meditates on their significance, using “Walter Benjamin’s meditations on technology and history”; finds that the portrait, “though strikingly modern, nevertheless reinforces the ideology of Romantic mysticism that underlies the poetry itself” and finds that the parentheses break the “forward momentum” of the poem and give a “fairly dramatic” visual dimension to Whitman’s decision to “extend his sympathy to a lone individual,” rendering the line a key to understanding the “paradoxical dynamic between individual and collective” in the poem, since “the parenthetical line about the prostitute must remain stubbornly unassimilated by Whitman’s assertions concerning the one life, an indigestible mote persisting through the great, roiling tract of ‘Song of Myself.’”]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 29 (Summer 2011), 37-42.

Glaser, Brian Brodhead. “Reassessing Whitman’s Hegelian Affinities.” *Walt Whitman Quarterly Review* 29 (Summer 2011), 19-32. [Reviews the history of criticism about Whitman’s knowledge of and use of Hegel, and argues that “what drew Whitman to Hegel was a sense of their affinity as thinkers on the subject of freedom”; goes on to examine this affinity by discerning “an important similarity between Whitman’s self-representation and Hegel’s idea of *Geist* or spirit,” evident in “Song of Myself” and Hegel’s *Phenomenology of Spirit*, arguing that both writers gain an “understanding of the self [that] constituted a breakthrough for Whitman into a new understanding of freedom,” one based not on autonomy but on “having one’s chosen identity recognized by others,” a condition where “the individual self is understood not as a fundamentally pre-social autonomous core but as a space into which one may, through identifications, draw more and more personal modes of being,” revealing that “the largest shape which spiritual selfhood can take is the body of a community.”]

Goeske, Daniel. Review of Günter Leypoldt, *Cultural Authority in the Age of Whitman*. *Zeitschrift für Anglistik und Amerikanistik* 59 (2011), 98-100.

Goldberg, Philip. *American Veda: From Emerson and the Beatles to Yoga and Meditation*. New York: Harmony Books, 2010. [Chapter 2, “The Voice of an Old Intelligence” (27-46), examines how, “because of Emerson and his direct heirs, Henry David Thoreau and Walt Whitman, millions of educated Americans have been touched by India since the mid-nineteenth century,” and goes on to view Whitman as the “Bhakti Bard,” who “set the poetic template for what some consider a homegrown Tantra, the stream of Vedic spirituality that sees the divine in the mundane and directs sensory experience toward spiritual realization.”]

Goodman, Richard. “Cut and Paste.” *Fine Books & Collections* (October 2010), 14-15. [Review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*.]

Gordon, Ricky Ian. "City of Ships." 2011. [Song based on Whitman's "City of Ships," commissioned for Five Boroughs Music Festival in New York City, as part of "Five Boroughs Songbook"; premiered at the Galapagos Art Space in Brooklyn, October 2011.]

Guerra, Douglas. "Forcibly Impressed: Reform Games and the Avatar Figure in Milton Bradley and Walt Whitman." *American Literature* 83 (2011), 1-27. [Examines "the overlapping discourses of avatar found in Milton Bradley's 1860 *The Checkered Game of Life* and Walt Whitman's 'Song of Myself,'" arguing that "the same avatar-like perspective on self that was so integral to Bradley's game" is visible in Whitman's *Leaves of Grass*, since Whitman "specifically frames lyric agency as a kind of avatar positionality with regard to social choices," thus allowing us to see "Whitman's voracious 'I' . . . as an avatar within an algorithmic poem," giving the reader "an opportunity to define a self that chooses, that decides among complex but limited collections of subject-positions within the American social milieu"; proposes that "Whitman makes a subtle intervention into nineteenth-century debates on characterization—moving the conversation beyond Romantic Lockean notions of the self as a passive vessel and toward the same avatar-type self that Bradley imagines in *Life*," thus "giv[ing] us considerable insight into the manner in which agency was being reimaged in the midcentury moment."]

Hatch, Doxey. "'I Tramp a Perpetual Journey': Walt Whitman's Insights for Psychology." *Journal of Humanistic Psychology* 51 (January 2011), 7-27. [Argues that in his poetry "Whitman addressed many issues of critical importance to psychology, anticipating insights that were formulated systematically by psychologists only much later and pointing toward concepts that are currently on the cutting edge of innovation," including the rejection of "mind-body dualism," advocating "a holistic perspective consistent with modern physics," pointing out "the interdependence among individual humans that informs sociobiology, family systems theory, and transpersonal psychology," creating an "expansive sense of his own identity [that] is of particular relevance to our culture preoccupied with self-esteem," and anticipating "constructivist epistemology, sexual egalitarianism, multiculturalism, and postmodernism," while also offering, in his "comments about his relationship with the reader," relevant insights "about the relationship between therapists and clients."]

Hecker-Bretschneider, Elisabeth. *Bedingte Ordnungen: Repräsentationen von Chaos und Ordnung bei Walt Whitman, 1840-1860*. Frankfurt, Germany: Peter Lang, 2009. [Traces representations of chaos and order in Whitman's early stories, *Franklin Evans*, and the first three editions of *Leaves of Grass*, and examines Whitman's use of the concepts of chaos and order—which he borrows from science and pseudoscience—in the context of various reform movements and political debates from 1840 through 1860; in German.]

Hoffman, Tyler. *American Poetry in Performance: From Walt Whitman to Hip Hop*. Ann Arbor: University of Michigan Press, 2011. [Chapter One, "Walt Whitman 'Live': Performing the Public Sphere" (16-54) is an expanded

version of an essay that appeared in the *Walt Whitman Quarterly Review* (Spring 2011).]

Hsu, David. "Walt Whitman: An American Civil War Nurse Who Witnessed the Advent of Modern American Medicine." *Archives of Environmental & Occupational Health* 65 (2010), 238-239. [Summarizes Whitman's experiences as "a voluntary nurse in the American Civil War" and traces how he "suffered not only physically, but also psychologically and spiritually," from the experience; proposes that "although PTSD was not yet formalized in his lifetime, his writing strongly suggests that if he were alive today, he would meet the diagnostic criteria for this disorder," and concludes that "an evaluation of Whitman's life reveals that his environment and occupation were tied to his health through infectious disease and psychosomatic illness."]

Hughes, Evan. *Literary Brooklyn: The Writers of Brooklyn and the Story of American City Life*. New York: Henry Holt and Company, 2011. [Chapter 1, "The Grandfather of Literary Brooklyn: Walt Whitman" (7-24), offers an overview of what Brooklyn was like during Whitman's years there and investigates how Whitman's *Leaves of Grass* "drew breath from the people of Brooklyn, his literal and spiritual home," and how Whitman "was America's first great bard and the keystone of Brooklyn's literary tradition."]

Ketchian, Sonia I. "Achmatova Hears Whitman Singing: Poems of Origins United by Shards and Drifts." *Russian Literature* 68 (October-November 2010), 307-326. [Traces "the similarities between Anna Akhmatova's long poem 'By the Very Sea' (1914) and Walt Whitman's 'Out of the Cradle Endlessly Rocking,'" arguing that the thematic and formal correspondences between the poems are the result of Akhmatova's familiarity with Whitman's work, primarily through Kornej Cukovskij's translation of *Leaves of Grass* and Konstantin Bal'mont's writings about Whitman; concludes that "the two poems are infused with noticeable similarity in each speaker's search for poetic origins, Muse, and poetic craft."]

Killingsworth, M. Jimmie. Review of Ted Genoways, *Walt Whitman and the Civil War*. *Nineteenth-Century Literature* 65 (2010), 413-416.

Levinson, Julian. *Exiles on Main Street: Jewish American Writers and American Literary Culture*. Bloomington: Indiana University Press, 2008. [Examines how American Jewish writers—including Emma Lazarus, Mary Antin, Ludwig Lewisohn, Waldo Frank, Anzia Yezierska, I. J. Schwartz, Alfred Kazin, and Irving Howe—gained a new understanding of themselves as Jews via their exposure to the work of Emerson and Whitman; Chapter 6, "From Heine to Whitman: The Yiddish Poets Come to America" (121-146), examines "the uniquely productive encounter between Yiddish poets and the American bard" as "Jewish writers in America . . . find common cause with Whitman, and . . . see themselves as secret sharers of the deeper spiritual and political vision emanating from his work"; examines I. J. Schwartz's Yiddish translations of Whitman, which sought to render Whitman in a more colloquial Yiddish, thus providing "a license for Yiddish poets to explore the full range of their language" and allowing them to "construct a

new *Jewish* discourse, using Whitman as a model”; an earlier version of this chapter appeared as “Walt Whitman among the Yiddish Poets” in *Tikkun* (September/October 2003).]

López, Alfred J. “Translating Interdisciplinarity: Reading Martí Reading Whitman.” *Comparatist* 35 (May 2011), 5-18. [Examines José Martí’s reactions to Whitman, starting with his attendance at Whitman’s Lincoln lecture in New York in 1887 and continuing to “his now-famous essay ‘El poeta Walt Whitman,’” and probes the “insoluble problem” of how Martí could “so admire a writer who celebrated—even came to represent—so much of what Martí hated and feared in the U.S. as a rising empire with designs on his beloved Cuba”; examines some recent critical views that suggest “Martí’s apparent praise for Whitman actually conceals a critique of the latter’s imperialist rhetoric” and even more recent arguments by Laura Lomas that “claim that Martí deliberately ‘camouflages’ his true misgivings about Whitman in what would otherwise appear to be a praise-laden tribute”; takes issue with such “winking” readings of Martí’s essay on Whitman and concludes that, since Martí was leading a “‘double life’ in New York,” living with a mistress and illegitimate child while conspiring to “carry out an armed insurgency against Spain,” he “probably did not spend much time worrying about whether U.S. or Latin American readers would find his critique of Whitman too radical,” since “he had more pressing things to worry about.”]

Lybeer, Edward. “Whitman’s War and the Status of Literature.” *Arizona Quarterly* 67 (Summer 2011), 23-40. [Seeks to look beyond the “redemptive reading” of Whitman’s wartime writings and strives to pay more attention “to the author’s moments of doubt” captured in his “prosaic rendering of the war”; offers “a contrastive analysis of *Drum-Taps* and *Specimen Days*,” seeing the poems “largely follow[ing] the optimistic trajectory” and the prose “riddled with unresolved tensions”; argues that “the experimental thrust of Whitman’s autobiography makes it an early example of modernist historiography,” one that betrays “the author’s skepticism towards the *function* and *value* of artistic practice, and particularly literature.”]

Marrs, Cody. “Whitman’s Latencies: Hegel and the Politics of Time in *Leaves of Grass*.” *Arizona Quarterly* 67 (Spring 2011), 47-72. [Suggests that the change in Whitman’s poetry from antebellum to postbellum work has to do with “a transformation of its temporal vision, a restructuring that takes shape as a turn away from the early verse’s ‘now-time’ in favor of a teleological ‘not-yet,’” as the Civil War changes Whitman “from being a poet of the conjuncture to an oracle of the imminent,” shifting *Leaves* from “a vast song of the present into a chant of and for the future”; argues that Whitman’s later work does not represent a “decline” but rather a “re-forming of his verse by way of a philosophy of history,” leading him to reimagine “the political . . . temporally,” discarding “an organic idea of national synchrony and embrac[ing] a more linear, teleological model of national becoming,” “predicated on a more or less Hegelian idea of fruition.”]

- Martin, Jorge. "City of Orgies, Walks, and Joy!" 2011. [Song based on Whitman's "City of Ships," commissioned for Five Boroughs Music Festival in New York City, as part of "Five Boroughs Songbook"; premiered at the Galapagos Art Space in Brooklyn, October 2011.]
- Miller, Louis. "My Approach to the Whitman Translation." Edited and translated by Joseph C. Landis. *Yiddish/Modern Jewish Studies* 16 nos. 1-2 (2009-2010), 184-189. [Miller's description and defense of his 1940 Yiddish translation of Whitman's poems, with "Some Observations on Louis Miller's Response to Shmuel Niger" (190), and a selection of Miller's Whitman translations into Yiddish (136-183).]
- Miller, Matt. "Makings of Americans: Whitman and Stein's Poetics of Inclusion." *Arizona Quarterly* 65 (Autumn 2009), 39-59. [Works to assemble Gertrude Stein's "repeated and emphatic claims about Whitman into a coherent picture," noting that she "mentioned Whitman at least five separate times, and in fact, she explicitly claims—long before most of Whitman's critics did—that Whitman is what Alan Trachtenberg calls our first and most important 'precipitant of the modern';" acknowledges that "we cannot really know with a strong degree of certainty how Stein read Whitman," but "we can be clearer . . . about the points of relation between their writing," especially as evident in Stein's interest "in establishing as broad as possible of a system for comprehending diverse human behavior," "recognizing the vital singularity of strong personalities at the margins," and bringing "those powerful individuals closer to a new definition of centrality"—"to broaden the scope of the normal."]
- Nichols, John. *The "S" Word: A Short History of an American Tradition . . . Socialism*. Brooklyn: Verso, 2011. [Chapter One, "'More of a Socialist Than I Thought': Walt Whitman and a Very American Ism" (1-24), recounts Horace Traubel's conversations with Whitman discussing Whitman's appearance in a British socialist journal and his views on socialism, recalls Whitman's socialist disciples, mentions Whitman's admiration of radical thinkers like Fanny Wright and the ways Whitman "embraced elements of the radicalism that was all around him," and focuses on Whitman's comment that he was, "intrinsically," "more of a socialist than I thought"; examines Whitman's views in the context of today's often-expressed view that socialism is somehow un-American.]
- Olidort, Shoshana. "Whitman in Yiddish, Soon Posted Online." *Forward* (New York, NY) (May 20, 2011), 16. [Reports that "many Jewish poets drew inspiration from and were influenced by Whitman, and quite a few took to translating his work into Yiddish," and notes that Matt Miller will be working "to put Yiddish translations of Whitman" on the online *Walt Whitman Archive* (www.whitmanarchive.org).]
- O'Neill, Bonnie Carr. "The Personal Public Sphere of Whitman's 1840s Journalism." *PMLA* 126 (October 2011), 983-998. [Examines "Whitman's journalism from the period 1840 to 1842 as the primary expression of his developing vision of a public life that is equally committed to the model of

- critical discourse associated with the public sphere and to the close attention to public individuals that characterizes celebrity”; analyzes Whitman’s “aggressively argumentative style typical of the penny papers,” especially “his attacks on Bishop John Hughes” that “incited readers’ accusations of anti-Catholic bigotry and nativism,” and looks at his cultivation of “his flâneur persona, through which he projected an authoritative vision of the life exhibited in New York’s public spaces,” in order to elucidate “the dynamic tension between commercialized institutional or cultural authority and personal judgment that motivates and complicates antebellum public life.”]
- Ormsby, Eric. “Optimistic or Pessimistic about America.” *Commentary* (November 2011). [Mourns the loss of “civil discourse” in the United States and muses on what Whitman has to teach us about this problem, recalling how “no harder look has ever been cast on our republic than Walt Whitman in the years following the Civil War.”]
- Pannapacker, William, and Tyler Hoffman. “Whitman and Dickinson.” In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2009* (Durham: Duke University Press, 2011), 67-82. [The first section, on Whitman (68-75), by Pannapacker, reviews the scholarship on Whitman published in 2009.]
- Parkinson, Hilary. “The Letters of Walt Whitman: The Poet and His Family Were Active Correspondents.” *Prologue: Quarterly of the National Archives and Records Administration* 42 (Summer 2010), 62-63. [Interview with Robert Roper about the research he conducted for his book, *Now the Drum of War: Walt Whitman and His Brothers in the Civil War*.]
- Ralls, Justin. “Two Songs on Poems by Walt Whitman.” 2008. [Musical settings of “Look Down, Fair Moon” and “A Clear Midnight” for piano and baritone; premiered at the Cascadia Composers’ “Seventh Species: Sounding the Summer Solstice” concert, June 22, 2011, at Evans Music Center, Lewis and Clark College, Portland, Oregon, with Nicholas Meyer, baritone, and Justin Ralls, piano.]
- Renfro, Yelizaveta. “Song of the Redwood Tree.” *South Dakota Quarterly* 49 nos. 1-2 (Spring/Summer 2011), 125-133. [Essay about the author’s visit, with her daughter, to a redwood forest, much of it addressed to Whitman, expressing disappointment that he could write such a poem as his “Song of the Redwood-Tree”: “I have come here to discover the error of your ways, Walt Whitman. Your error, I think, was in never coming here. . . . If you could walk with us here among the redwoods, you would write a different poem. Of that I am certain.”]
- Reznick, Jeffrey S., and Elizabeth Fee. “Walt Whitman: ‘A Feather in My Wings.’” *American Journal of Public Health* 101 (June 1, 2011), 1050-1053. [Describes Whitman as not only a “great American poet” but “also a public health activist,” and offers “excerpts from several of his notable early articles on water,” including “City Intelligence: The Health of Brooklyn” (*Brooklyn Daily Eagle*), “Bathing—Cleanliness—Personal Beauty” (*Brooklyn Daily Eagle*), and “A Plea for Water” (*Brooklyn Daily Advertiser*).]

- Richards, Page. *Distancing English: A Chapter in the History of the Inexpressible*. Columbus: Ohio State University Press, 2009. [Chapter 1, “A Tale of Two Languages and Whitman’s Preface” (9-31), offers a detailed reading of Whitman’s 1855 Preface to *Leaves of Grass*, arguing that it “harbors the topos of the inexpressible” and that “the impasse of inexpressibility building after independence . . . is embedded in the Preface,” which finally offers “an articulation of the inexpressible that turns perceived cultural disadvantage to advantage”; proposes that two voices are discernible in the Preface, “the he-is-not-here-yet first voice” and the “second he-has-already-arrived voice”: “How the Preface goes about adapting a poetics of the inexpressible is both immediate and longstanding, entwined in rhetoric, strategy, and politics: literary anxiety, tensions with the past, and perceived cultural loss, amid national and imperial expansion, are conjoined with the topos of the inexpressible and poetic framing.”]
- Sampson, Jamie Leigh. “The Body Electric.” 2011. [Female vocal quartet, based on a reconfiguration of a line from Whitman’s “I Sing the Body Electric”; premiered in April 2011 in the Contagious Sounds Series at the Gershwin Hotel, New York City, by the Quince Vocal Ensemble.]
- Savage, Jr., John Paul. “Technography and the Sociology of Texts: Reading Phenomena in the Digital Humanities.” Ph.D. Dissertation, Fordham University, 2011. [Chapter 4, “The Scholarly Archive as Electronic Text,” analyzes *The Rossetti Archive* and *The Walt Whitman Archive* in terms of “the accuracy of the archives, the reliability and stability of the archives, and the types of scholarly inquiry potentially enabled by these new archives” by focusing on the “treatment of textual features and (often undocumented) changes to the archives over time”; *ProQuest Dissertations and Theses*.]
- Saville, Julia F. “Swinburne Contra Whitman: From Cosmopolitan to Parochial English Jingo?” *ELH* 78 (Summer 2011), 479-505. [Examines the “politics” of Swinburne’s poetry (“his ‘cosmopolitan republican’ poetics”), using as a test case his “transatlantic engagement with Walt Whitman’s poetics,” arguing that we do not find Swinburne’s true attitude toward Whitman in “his pointedly mean spirited critique, ‘Whitmania’ (1887),” but rather in “some of his most memorable poetry [like *Tristram of Lyonesse*], in between the lines of which the figure of Whitman looms large and variously as an exemplar, an interlocutor, and adversary,” and where we most clearly can see Swinburne’s “balancing [of] patriotic and cosmopolitan loyalties”: “In the process of this dialogue with Whitman’s poetics—itsself a transatlantic expansion of the polemic on the intellectual and moral narrowness of English poetic criticism—Swinburne as a cosmopolitan republican poet wrestles with the increasing density and scope of the challenges confronting poets in Britain in the post-1867 era.”]
- Schuman, William. “A Free Song.” *The Pulitzer Project* [CD]. Chicago: Cedille, 2011. [World premiere recording of the first-ever winner of the Pulitzer Prize for music, Schuman’s 1943 “secular cantata,” a setting of parts of Whitman’s “Long, Too Long America,” “Look Down, Fair Moon,” and “Song of the Banner at Day-Break”; performed by the Grant Park Orchestra, conducted by Carlos Kalmar.]

- Skaggs, Carmen Trammell. *Overtones of Opera in American Literature from Whitman to Wharton*. Baton Rouge: Louisiana State University Press, 2010. [Chapter 1, "Embodying Poetic Transcendence: Whitman and Opera" (13-33), offers an overview of Whitman's views on music in general and opera specifically, concluding that, "through his poetry and prose, he invites all Americans, regardless of class or geography, to enter into the operatic world with him," and, "through the process of translating" opera into poetry, "Whitman democratizes opera, offering its sounds, emotions, and messages to all who will listen."]
- Sovak, Anthony Theodore. "Reading Nation and the Poetry of Robert Frost." Ph.D. Dissertation, State University of New York at Stony Brook, 2011. [Chapter 1, "Whitman, Frost and a Nation's Poetics" (1-41), examines how "Frost continued the project that Whitman began of attempting to create through poetry an accurate reflection of national ideology that each individual as well as the multitude can identify with" and how he extends Whitman's attempt "to make poetry itself the political space of nation building"; *ProQuest Dissertations and Theses*.]
- Stein, Hannes. "Verwalter des amerikanischen Traums." *Die Welt* (June 22, 2011). [Reports on the significance of the recent discovery of Whitman's scribal documents that he copied while employed as a clerk in the U.S. Attorney General's office; in German.]
- Swift, Richard. *Walt Wolfman*. Bloomington, IN: Secretly Canadian, 2011. [CD, the cover of which contains a doctored photo of Whitman as a wolfman; contains one song called "Whitman," a tribute to Whitman.]
- Thomas, M. Wynn. Review of Günter Leypoldt, *Cultural Authority in the Age of Whitman*. *Review of English Studies* 61 (November 2010), 830-831.
- Thomas, M. Wynn. Review of Matt Miller, *Collage of Myself: Walt Whitman and the Making of Leaves of Grass*. *Walt Whitman Quarterly Review* 29 (Summer 2011), 33-36.
- Thomas, M. Wynn. Review of Edward Whitley, *American Bards: Walt Whitman and Other Unlikely Candidates for National Poet*. *Journal of American Studies* 45 (August 2011), E37.
- Townsend, Kathleen Kennedy. "Walt Whitman and the Soul of Democracy." *The Atlantic* (July 8, 2011). [Examines how Whitman "saw the soul of America not in the protection of wealth, but in our devotion to labor," and how "he celebrates a nation where everyone is worthy, not where a few do well": "In his America, we glory in our own work and we make sure there are jobs for everyone."]
- Vasquez, Phil, director and screenwriter. *Song of Relations*. New York: Tin Pan Alley Pictures, 2011. [Short film about a young man questioning his girlfriend's growing dislike of New York City; Whitman's poetry is quoted at length to try to convince her to love New York's always changing permanence; available online at www.tpapictures.com/index.html.]

Vogel, Andrew. "Whitman's Columbia: The Commemoration of the World's Columbian Exposition of 1893 in 'A Thought of Columbus.'" *Walt Whitman Quarterly Review* 29 (Summer 2011), 1-18. [Argues that "reading the last poem Whitman wrote, 'A Thought of Columbus,' within the context of the vast promotions that wed the Columbian discovery to American progress since 1492 suggests that Whitman's final poetic statement was dedicated to the spirit" of the World's Columbian Exposition held in Chicago half a year after Whitman's death but planned for and discussed during the final years of the poet's life.]

Whitman, Walt. *Folhas de Relva. Edição do Leito de Morte*. Edited and translated by Bruno Gambarotto. São Paulo: Hedra, 2011. [Portuguese translation of the deathbed edition of *Leaves of Grass*.]

Wilper, James. "Sexology, Homosexual History, and Walt Whitman: The 'Uranian' Identity in *Imre: A Memorandum*." *Critical Survey* 22 (Winter 2010), 52-68. [Considers "the role played by late nineteenth-century sexology, its concepts, its naming systems, and its mode of self-narration" in Edward Prime-Stevenson's novel *Imre: A Memorandum* (1906), pointing out "ways in which the text exceeds the boundaries of this continent of knowledge"; argues that "providing the model for the relations depicted in the novel is a vision of manly and egalitarian 'love of comrades' translated from the verse of . . . Whitman"; uses Prime-Stevenson's "treatment of Whitman's verse in *The Intersexes*" to illuminate how, although his name is not mentioned in *Imre*, "Whitman and his homoerotic aesthetic is ubiquitous."]

Wilson, Ivy G. *Specters of Democracy: Blackness and the Aesthetics of Politics in the Antebellum U.S.* New York: Oxford University Press, 2011. [Chapter 4, "Black and Tan Fantasy: Walt Whitman, African Americans, and Sounding the Nation" (80-102), "considers three different emanations of sound in Whitman's poetry" and argues that he "uses [these] different forms of sound in *Leaves of Grass* to enunciate one's relation to the nation": "Whitman's use of anaphora as a form of political consensus; his reference to the Yankee fife in 'A Boston Ballad' as an invocation of a national anthem; and his staging of black dialect in 'Ethiopia Saluting the Colors' as being outside the registers of the language of national reconstruction"; an earlier version of this chapter appeared as "Organic Compacts, Form, and the Cultural Logic of Cohesion; or, Whitman Re-Bound," in *ESQ* 54 (2008).]

Wry, Joan. "The Art of the Threshold: A Poetics of Liminality in Emerson, Thoreau, and Whitman." Ph.D. Dissertation, McGill University, 2011. [One chapter "examines Whitman's later response to Emerson's liminal poetics, especially in the way that the persona of *Leaves of Grass* becomes a transitioning hero of consciousness and mediating interpreter of human experience—leading a community of readers out of stasis and through threshold moments of conversion"; *ProQuest Dissertations and Theses*.]

Young, Elizabeth. Review of Ted Genoways, *Walt Whitman and the Civil War*. *American Literature* 83 (March 2011), 197-198.

Unsigned. "Walt Whitman's Meteoric Muse Unmasked." *American History* 45 (October 2010), 8. [Reports on the discovery by "an interdisciplinary team at Texas State University" that the meteor described in Whitman's 1860 "Year of Meteors" was in fact "a rare Earth-grazing meteor, which hit the atmosphere tangentially [on July 20, 1860], bursting into flames for a short time before continuing its interstellar joy ride"; the meteor was also recorded by painter Frederic Church in his painting "The Meteor of 1860."]

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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 (<http://ir.uiowa.edu/wwqr/>) and at the *Walt Whitman Archive* (www.whitmanarchive.org).