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*Special Double Issue: Walt Whitman's Newly
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Walt Whitman: A Current Bibliography, Winter/ Spring 2016

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Allott, Daniel. "Walt Whitman Built Free Verse and Freedom into His Poetry." *Investor's Business Daily* (March 21, 2016). [Offers a general overview of Whitman's career.]
- Bellis, Peter J. "Reconciliation as Sequel and Supplement: *Drum-Taps* and *Battle-Pieces*." *Mickle Street Review* no. 21 (Spring 2016), micklestreet.rutgers.edu. [Begins with the question, "Why does *Drum-Taps* require a sequel, and *Battle-Pieces* a supplement?," and goes on to note how Whitman and Herman Melville "could simply have ended their books with the close of Civil War hostilities," but both felt "something more" was needed "to give the war shape and meaning: an additional movement toward reunification and reconciliation," though both supplements brought "formal disruption" as "reconciliation is deferred or displaced into a separate section of the text and marked by an all too visible scar or seam"; goes on to demonstrate how "the break in Whitman's text marks the point between wartime conflict and postwar reconciliation, a necessary pivot in what he comes to see as a single temporal and psychological process," while for Melville, "reconciliation is blocked by the politicized struggle of Reconstruction, a discursive shift that leaves the volume not so much temporally incomplete as structurally flawed" ("Whitman sees reconciliation as a task that poetry can still accomplish, given time; Melville fears that it may lie beyond the reach of discourse altogether"); concludes by observing that, "nearly 150 years later, it is all too clear that Melville, not Whitman, was the more prescient, for the tasks of reconciliation and reunification still remain."]
- Bennett, Joe. "Finding Walt's Wisdom amid the Jakes." *Dominion Post* [Wellington, New Zealand] (February 10, 2016). [Recounts the experience of reading Whitman's poetry while on the toilet, finding an insect crawling on the page, quelling the instinct to kill it, and realizing that "letting the creature be" was consistent with Whitman's message.]
- Black, Christopher Allan. "Lincoln's Revolutionary Rhetoric in Doris Kearns Goodwin's *Team of Rivals* and the Historiographic Elegies of Walt Whitman." *Philological Review* 39 (2013), 53-83. [Examines how Doris Kearns Goodwin's *Team of Rivals* and Whitman's *Memories of President Lincoln* both "paint a heroic picture of the sixteenth president as the po-

litical savior of antebellum American society,” “analyze Lincoln’s rise to power in the antebellum era and his ability to maintain the integrity of the union,” “view Lincoln as a martyr who was sacrificed to heal the wounds of a divided country,” and portray “Lincoln as possessing an almost mystical command of rhetoric that caused individuals of different political backgrounds to reconcile their differences”; concludes that, “unlike the historian, Whitman’s role as national elegist was to reflect the sentiment of the American public towards the President during his time,” while “Goodwin’s narrative deconstructs the accepted image of Lincoln by offering the public a picture of Lincoln as a principled moral leader deeply conflicted over the pressing political issues of his day.”]

Boorse, Michael J., ed. *Conversations* (Winter 2015-16). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events, a timeline of “Whitman at War” (this issue’s timeline goes from December 5, 1864, to December 6, 1865), and one article, listed separately in this bibliography.]

Bradford, Adam C. “Embodying the Book: Mourning for the Masses in Walt Whitman’s *Drum-Taps*.” *Mickle Street Review* no. 21 (Spring 2016), micklestreet.rutgers.edu. [Examines Civil War era mourning practices and notes how many family members of dead soldiers were never able to retrieve the body of their loved one, thus robbing them of the opportunity to go through traditional mourning rituals; proposes that *Drum-Taps* is Whitman’s attempt to “mediate grief and foster successful mourning through a book that . . . not only represented the deceased, but allowed readers to imagine themselves reconnected to them through its pages,” a process made possible by Whitman’s “curious lack of detail, and augmented by a material construction in which binding, typography, and visual ornamentation were crafted to represent any and every lost soldier of the Civil War,” thus facilitating “a collaborative process of mourning which would create what was, in essence, a community of ‘readerly’ mourners united in spite of geographical, political, or ideological distances,” as these readers invested Whitman’s “anonymous soldier images . . . with the identities of the soldiers they had lost.”]

Charnoff, Lisa. “Walt Whitman, William Cullen Bryant-Related Homes for Sale.” *Newsday* (February 26, 2016). [Reports on the Greenport, Long Island, home of Whitman’s sister Elizabeth Van Nostrand, which “recently came on the market for \$549,000,” and recounts the poet’s frequent visits

to the home, calling Greenport “Whitman’s retreat from the city.”]

Cohen, Matt. “Walt Whitman’s Eidólon of Exile: Distribution and the Literary Imagination.” In Johanna Hartmann and Hubert Zapf, eds., *Censorship and Exile* (Göttingen, Germany: V & R, 2015), 221-242. [Examines “the role of international circulation and celebrity in the making of Whitman’s career,” and argues the importance, for Whitman, of “the relationship between circulation and celebrity—between the distribution of fame as a function of personal presence and one’s bodily ability to move, to distribute oneself—and that of writing or visual images”; considers “Whitman’s depiction of himself as a national poetic orphan in light of his engagement of international distribution efforts”; analyzes “the key role played by translation efforts in both Whitman’s ideas about poetry and his distribution strategies”; and offers a reading of “Eidólons” “in light of Whitman’s adoption of an image of being bereft in the immediate aftermath of its composition,” concluding that “it is the distributive quality of the eidolon that is interesting: a fantasy of the already distributed, the emissive and transformative qualities immanent in all endeavors, all the moods of the poet, even, before they hit the page.”]

Flood, Alison. “Volunteer Finds Letter Written for Dying Soldier by Walt Whitman.” *Guardian* (March 11, 2016). [Reports on the recent discovery by a volunteer in the National Archives of an 1866 letter written by Whitman for a sick soldier named Jabo, only the third known instance of Whitman writing a letter for a soldier and signing the soldier’s name.]

Folsom, Ed. “Co-Responding with Walt Whitman.” In Celeste-Marie Bernier, Judie Newman, and Matthew Pethers, eds., *The Edinburgh Companion to Nineteenth-Century American Letters and Letter-Writing* (Edinburgh: Edinburgh University Press, 2016), 596-611. [Argues that “previous scholarship has not fully appreciated just how thoroughly letter-writing influenced Whitman’s poetics, and just how important the idea of correspondence was for a writer who saw his whole life’s work as an attempt to prompt a response from the reader,” since “Whitman’s very idea of the reader was at once of an intimate single person and a representative democratic self . . . who would join the poet in a ‘co-response’ and would become his literal co-respondent”; goes on to explore Whitman’s “remarkably deep and complex” association with letter writing “from the series of ‘letters’ he published as a young journalist through the ‘correspondence’ he published in the second edition of *Leaves of Grass* (1856) to the letters

he wrote for soldiers during the Civil War to the thousands of letters he copied as a clerk in Washington, D.C., right on through to the hundreds of letters from his readers that he read and re-read in his final years”; concludes by considering what Whitman called his “philosophy of correspondence.”]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 33 (Fall 2015), 133-142.

Gailey, Amanda, and Daniel Manheim. “Whitman and Dickinson.” In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2013* (Durham, NC: Duke University Press, 2015), 55-79. [Reviews scholarship on Whitman and Dickinson published in 2013; the Whitman section of the chapter (55-62) is by Gailey.]

Gardner, M. C. *Whitman’s Code: A New Bible. Volume 2: The 365 Poems of the Collected Clusters*. Los Angeles: Patcheny Press, 2015. [Reprints and offers commentary on each of the 365 poems from *Leaves of Grass* that Whitman collected in clusters; seeks to solve the “exquisite puzzle” of *Leaves of Grass* by examining “Whitman’s ambitious plan to write a New Bible,” structured on the numbers 12, 24, 52, and 365, representing months in a year, hours in the day, weeks in a year, and days in a year, forming a “code” that Gardner claims to have cracked; Gardner offers two different ways to arrive at 365 poems, preferring the one listed in the Addendum to this volume, separating the 24 poems of the *Inscriptions* cluster and then counting all the poems of the Deathbed Edition (1891), starting with “Starting from Paumanok” and ending with “Good-Bye My Fancy!,” the final poem of the Second Annex.]

Gilbert, Roger. “Whitman and Stevens: Certain Phenomena of Sound.” *Wallace Stevens Journal* 40 (Spring 2016), 61-74. [Reviews “the odd critical history of Whitman-Stevens comparisons” (with special attention to the work of Harold Bloom) and argues that “it is not so difficult to detect a Whitmanian ground tone in Stevens’ verse, provided one tunes to the right frequency”; goes on to “trace the ghostly demarcations left by Whitman in Stevens’ verse, especially as they disclose themselves to the ear,” particularly evident in Stevens’ 1942 *Parts of a World*, with lines like “This health is holy, this descant of a self, / This barbarous chanting of what is strong, this blare,” where we discover Stevens’ fondness for “the verb ‘chant,’” his “palette of flamboyant diction,” the “repeated use of the demonstrative pronoun ‘this,’” and other stylistic traits inherited from

Whitman, including “a virtuosic command of syntax as extended vocalization”; concludes by considering “Montrachet-le-Jardin,” the Stevens poem “most evocative of Whitman in its acoustic substrata.”]

Gonzalez, Pilar. *I Celebrate Myself: A Conversation with Walt Whitman*. 2016. [Theatre “movement piece” involving working people in “survival jobs” that support their creative aspirations, each of them asking Whitman for advice; premiered in February 2016 at the Davenport Theatre in Manhattan, directed by Pilar Gonzalez.]

Hamscha, Susanne. *The Fiction of America: Performance and the Cultural Imaginary in Literature and Film*. Frankfurt, Germany: Campus, 2013. [In a study of the interplay of classic American literature and pop culture in creating and performing American identity, juxtaposes American literary texts to contemporary American films, including, in “Act II, Scenario 3,” “S(w)inging the Self: Whitman, *Spider-Man*, and the Body Politic” (150-180), which offers a reading of “Song of Myself” as a performance of Americanness, with “the poet’s body . . . a mirror image of the body of the republic” and goes on to argue that “the individual bodies of Whitman’s self and of Spider-Man become American bodies—become America, even—which claim to be inclusive and representative of the whole nation.”]

Harris, Kirsten A. *Walt Whitman and British Socialism: “The Love of Comrades.”* New York: Routledge, 2016. [Offers a “detailed examination of the different ways Whitman was interpreted, appropriated and put to use by British socialists at the turn of the century” and investigates “why, at this key moment of socialist history, Whitman mattered,” and how “his poems were understood to speak to and for the socialist cause”; with chapters on Edward Carpenter’s *Toward Democracy*, James William Wallace and the Bolton Whitmanites, “Whitman at Work in the Socialist Press,” William Clarke’s *Walt Whitman* as “socialist exposition,” and the “socialist appropriations” of Whitman’s “Pioneers! O Pioneers!”]

Heer, Jeet. “Whitman of Wasilla.” *New Republic* (January 20, 2016). [Observes that former U.S. vice presidential candidate Sarah Palin’s “unique diction and idiosyncratic syntax have caught the imagination of poetry lovers” and suggests “she is heir to the tradition of free-flowing democratic verse that runs from Walt Whitman to Carl Sandburg to Allen Ginsberg”; goes on to quote Jason O. Gilbert: “With a little proper formatting, this speech [Palin’s endorsement of Donald Trump for president] was poetry, in the tradition of Walt Whitman.”]

- Heinze, Denise. "Unlikely Antiphony: Whitman's Call and Morrison's Response in 'Song of Myself' and *Song of Solomon*." *Walt Whitman Quarterly Review* 33 (Fall 2015), 85-113. [Argues that, in order to understand "the relationship between *Song of Solomon* and 'Song of Myself,'" we need to move beyond a model of influence or a model of Toni Morrison's "signifying against Whitman" or a model of melding "Eurocentric sensibilities with Afrocentric ones," and instead embrace a notion of "a sublime call and response, a musical dialogic, . . . in which a leader 'lines out' a phrase that is then repeated by a listener, but with a marked difference"; goes on to argue that the character Pilate, "one of Morrison's most endearing creations, demonstrates an unlikely camaraderie with Walt Whitman."]
- Hoffman, Tyler. "A Prefatory Note on Whitman, Stevens, and the Poetics of Americana." *Wallace Stevens Journal* 40 (Spring 2016), 6-9. [Investigates Wallace Stevens' dismissive comments about Whitman's "notorious catalogues" and his characterization of Whitman's poetry as "Americana," and concludes that "Stevens did not locate the same spiritual, or poetic, validity in Whitman's insistent materialism, and his own poetics embodies that difference."]
- Ifill, Matthew L. "Whitman's Two 'Midnight Visitors.'" *Conversations* (Winter 2015-2016), 1-8. [Examines in detail two poems that Whitman read at some of his Lincoln Lecture events, both entitled "The Midnight Visitor" and both based (at least loosely) on an ancient Greek ode by Anacreon. One version was translated by Thomas Moore and published in 1800; Whitman copied the poem out in manuscript from Moore's book, altering many of the lines (that manuscript is now housed at the Whitman House in Camden). The other version was by the French poet Henri Murger, translated into English by an unknown translator and then reworked by Whitman and widely printed in newspapers (the Whitman House has one printed slip of the poem pasted on the inside front cover of one of Whitman's copies of the 1860 *Leaves of Grass*). Whitman read both versions aloud at public events and to friends.]
- Jenkins, Lee M. "Beach Boys: Stevens, Whitman, and Franco-American Modernism." *Wallace Stevens Journal* 40 (Spring 2016), 50-60. [Examines how "the spatialized or rhizomatic models of intertextuality and of transatlantic reception history may help us gauge the extent to which the lines of poetic connection between [Wallace] Stevens and Whitman are enmeshed," particularly around the "sea-lyric" that both poets wrote; goes

on to argue that “Stevens and Whitman . . . found common ground in Paris,” since both used French words and phrases, imagined themselves in Paris (though never went there), and since both were embraced by Franco-American modernists congregated around Sylvia Beach’s famous Shakespeare and Co. bookstore, so that “in the Paris of the 1920s, the decade in which that city superseded London as the hub of modernist experimentation, the binary between Stevens and Whitman collapses.”

Lanzendörfer, Tim. “Modern Romantics: Emily Dickinson’s ‘I Like to See It Lap the Miles’ and Walt Whitman’s ‘To a Locomotive in Winter.’” In Oliver Scheiding, René Dietrich, and Clemens Spahr, eds., *A History of American Poetry: Contexts-Developments-Readings* (Trier, Germany: Wissenschaftlicher Verlag Trier, 2015), 141-154. [Discusses how, “for Dickinson and Whitman both, poetry was a means to investigate questions about the self,” and examines how “both were concerned with the relationship between society and poetry, between self and nature, and with the role of the self in society”; reads Dickinson’s and Whitman’s locomotive poems in relation to each other; concludes that both poets “found ways of addressing a changing society in poetry and revolutionized poetic form.”]

Loots, Christopher. “‘That Inscrutable Thing’: Holography, Nonlocality, and Identity in American Romanticism.” *Configurations* 24 (Winter 2016), 71-108. [Investigates theoretical physicist David Bohm’s “holomovement theory that allows for new, more comprehensive ways to reconsider the reality of oneness” and rethinks Ralph Waldo Emerson’s, Herman Melville’s, and Whitman’s “notions of oneness” to reveal how “Transcendental-holomovement concepts” as evidenced in these writers’ work can lead “toward new interdisciplinary understandings of American Romanticism”; argues that “boundaries between the known and unknown, or in the Bohmian sense between the classical explicate order and the immanent implicate order, are in motion throughout Whitman, throughout the poetry and within the poet himself,” as Whitman “dispels the search for origins and ends and disassembles such linear pursuits in an acceptance of the echo and ripple of that recursive tidal flow, of the holomovement’s dynamism.”]

MacLeod, Glen, ed. *Special Issue: Wallace Stevens and Walt Whitman. Wallace Stevens Journal* 40 (Spring 2016). [Special issue of *Wallace Stevens Journal*, containing five essays and a “questionnaire” on Whitman and Stevens,

each listed separately in this bibliography; with an introduction, “Influence or Affinity?” (1-5), by MacLeod, that summarizes the essays and investigates whether a “factual” and “historical” approach to the question of Whitman’s influence on and affinity with Stevens is superior to a “theoretical” approach.]

MacPherson, F. G. A. “Poetry and Political Commitment in Late Nineteenth-Century England.” Ph.D. Dissertation, University College London, 2011. [Chapter 3 examines how socialist writer Edward Carpenter’s “long utopian poem *Towards Democracy* (1883-1904)” was “inspired by Walt Whitman’s vision of homosexual comradeship”; *Proquest Dissertations and Theses Global*, DAI-C 74/09.]

McMullen, Kevin. “New on the *Walt Whitman Archive*: The Integrated Catalog of Walt Whitman’s Literary Manuscripts.” *Walt Whitman Quarterly Review* 33 (Fall 2015), 125-129. [Describes the new “integrated catalog” of Whitman’s manuscripts on the *Walt Whitman Archive*, which now include scans and EAD descriptions of all prose manuscripts of published works.]

Miller, Andrew. *Poetry, Photography, Ekphrasis: Lyrical Representations of Photographs from the 19th Century to the Present*. Liverpool, England: Liverpool University Press, 2015. [The first section, “The Ekphrasis of the Cicerone: The 19th Century,” contains a chapter called “Imprints on a Mind of Silver: Walt Whitman’s ‘My Picture-Gallery.’”]

Miller, Andrew. “Taking Fire from the Bucolic: The Pastoral Tradition in Seven American War Poems.” *Amerikastudien/American Studies* 58 (2013), 101-119. [Examines the “pastoral mode” in seven American war poems, including “When Lilacs Last in the Dooryard Bloom’d,” and concludes that in the American tradition the pastoral is not an escape or retreat from the horrors of war, but rather “in league with war,” often taking “the form of the counter-pastoral.”]

Miller, Matt. “Whitman and Stevens: No Supreme Fiction.” *Wallace Stevens Journal* 40 (Spring 2016), 34-49. [Examines differences between Whitman’s and Stevens’ approaches to poetry, positing that, “while Whitman was inclusive both in his poetic tools and the subjects they operated upon, Stevens was committed to a poetics that explores the creative tension between an expansive palette in terms of artistic surface and a restrictive subject matter in terms of ideas and themes”; goes on to propose that “two differences between Whitman and Stevens—their particular ways

of responding to the great wars of their respective lifetimes as well as the difference in their poetic concern for sexuality and gender—are critically important in shaping their work” and in fact are so great “that, despite the pervasive urge to link them, . . . Whitman and Stevens are better understood in opposition to one another than through their similarities”; also explores the analogous tension in critical approaches that yoke Whitman and Stevens together—“evidence-based and speculative or theory-driven criticism”—and examines the flaws in previous speculative studies of the Whitman/Stevens relationship, particularly work by Harold Bloom and Diane Middlebrook.]

Moores, D. J. *The Ecstatic Poetic Tradition: A Critical Study from the Ancients through Rumi, Wordsworth, Whitman, Dickinson and Tagore* (Jefferson, NC: McFarland, 2014). [Provides a general inquiry into ecstatic states, a historical overview of the ecstatic poetic tradition, and a discussion of critical implications of ecstatic poetics; Chapter 7, “The Body Ecstatic: Walt Whitman” (104-130), investigates Whitman’s poetry as part of this tradition, arguing that “what makes Whitman’s spiritual ideas so unusual . . . is the intense physicality with which he invests them”; proposes that “Whitman’s image of the electrified body can be seen as a form of *anamnesis*, a term from depth psychology signifying the retrieval of unconscious contents that takes place in psychoanalytic work”; finds that “Whitman praises hetero- and homo-eroticism in *Leaves*,” “strongly identifies with animal life,” “directs his libido toward the earth in a kind of ‘cosmo-erotic’ impulse to merge himself sexually in nature,” has a “prescient, intuitive understanding of concepts that have only recently surfaced in cognitive science” (including recognizing “the truth-value of the sensations that registered on his body”), “steals heavenly fire and brings it down to earth,” shows “readers how to heal from diseased ideas,” and “uses the idealized, electrified self to challenge and change several problematic values writers have internalized over the centuries of Western history”—thus affirming that “the body ecstatic is the portal to a holistic life of happiness.”]

Olson, Don. “A Course Connecting Astronomy to Art, History, and Literature.” *Physics Teacher* 53 (October 2015), 396-400. [Describes a course “combining astronomy and the humanities” and offers examples of effective texts from various painters and writers, including Vincent van Gogh, Claude Monet, Shakespeare, and Whitman.]

Peyton, Dave. “Come Spring, It’s Time to Think of Daffodils, Walt Whitman.”

Herald-Dispatch [Huntington, WV] (March 27, 2016). [Explains why, for the author, “daffodils and Walt Whitman are inseparable” and considers the relationship of Whitman’s ideas about death and resurrection to the idea of Easter.]

Pöhlmann, Sascha. *Future-Founding Poetry: Topographies of Beginnings from Whitman to the Twenty-First Century*. Rochester, NY: Camden House, 2015. [Argues that “Whitman has himself begun a poetic mode [of] ‘future-founding poetry’ with the publication of the first edition of *Leaves of Grass* in 1855, continually developing it throughout his literary career,” and goes on to propose that “this has resulted in a continuum of future-founding poetry that can be traced through the twentieth century into the twenty-first, and which underwent various and indeed radical transformations but still always formed a strong undercurrent of poetic production in the United States that is of considerable aesthetic as well as political significance”; Chapter 1, “Whitman: Beginning American Poetry” (37-103), tracks the way Whitman advocates “the process of perpetual beginnings” from 1855 to the Deathbed Edition of *Leaves of Grass*: “he emphasizes the beginnings that are made in the present and firmly emplaces them within the culture they result from, and yet he also indicates that they are indeed only the beginnings of a future, not ends in themselves.”]

Pop, Iggy; Tarwater; Alva Noto. *Leaves of Grass*. Berlin, Germany: Morr Music, 2016. [Extended-play album of musicians Iggy Pop, Tarwater, and Alva Noto paying homage to Whitman, with seven Whitman poems scored by Alva Noto and Tarwater, with Iggy Pop reciting the poems over the music; issued on vinyl only; remix of the bilingual (German and English) 2014 radio-play *Kinder Adams* (Hamburg: Hörbuch Hamburg Verlag).]

Price, Kenneth M., and Janel Cayer. “It might be us speaking instead of him!”: Individuality, Collaboration, and the Networked Forces Contributing to ‘Whitman.’” *Walt Whitman Quarterly Review* 33 (Fall 2015), 114-124. [Offers manuscript evidence that Whitman wrote part of Sylvester Baxter’s 1881 Boston *Sunday Herald* review of *Leaves of Grass*, and investigates the context and implications of such a “collaboration,” which also involved Thomas W. H. Rolleston, an Irishman involved in translating Whitman’s poetry into German.]

Price, Kenneth M. Review of Gary Schmidgall, *Containing Multitudes: Walt Whitman and the British Literary Tradition*. *Walt Whitman Quarterly Review*

33 (Fall 2015), 130-132.

Redding, Patrick. "Between Surface and Influence: Stevens, Whitman, and the Problem of Mediation." *Wallace Stevens Journal* 40 (Spring 2016), 10-33. [Questions why, "given that Stevens . . . said very little about Whitman in his poetry, letters, and prose," "these two names get linked together with such frequency," and argues that "Stevens was probably not a careful or frequent reader of Whitman's poetry, though he did have fairly specific views about Whitman's personality and position within American literary culture"; goes on to propose that "Stevens rarely encountered Whitman's texts directly, but rather came at them through a particular site of mediation: through the literary criticism published by Barrett Wendell and George Santayana, two prominent faculty members at Harvard College while Stevens was an undergraduate," and offers a detailed examination of how these critics' views "shaped his attitude toward Whitman throughout the entirety of his career"; concludes by noting how Stevens failed to look past "Whitman's endless catalogues and bombastic eloquence to discover the descriptive war poet, the philosophical inquirer into the nature of identity, the tragic elegist, or the surreal image-maker."]

Reich, Howard. "Banjo Master Michael J. Miles Takes on Walt Whitman and Jazz." *Chicago Tribune* (January 29, 2016). [Reports on Michael J. Miles's "Camerado Suite," which "sets poetry of Walt Whitman in a concerto for banjo, orchestra and jazz choir," "spans several musical languages, including classical, jazz and folk," and was premiered at Niles North High School in Skokie, Illinois, in December 2015.]

Ruane, Michael E. "Rare Walt Whitman Letter, Written for a Dying Soldier, Found in National Archives." *Washington Post* (March 9, 2016). [Reports on a recently discovered January 1866 letter found in the National Archives by Catherine Cusack Wilson; the letter was written by Whitman for Pvt. Robert N. Jabo, 8th New Hampshire infantry, who was dying of tuberculosis in Washington's Harewood Hospital; the letter was written to Jabo's wife, and Whitman signed Jabo's name and then wrote in a postscript, "Written by Walt Whitman, a friend." This story was reported in numerous other newspapers as well.]

Sanders, J. Aaron. *Speakers of the Dead: A Walt Whitman Mystery*. New York: Plume, 2016. [Mystery novel featuring Whitman in 1843 as editor of the New York *Aurora*, drawn into a mystery involving the execution of a female friend of his for the murder of her husband; Whitman becomes the

detective in a plot involving body-snatching.]

Sharpe, Tony. "Whitman and Stevens in the U.K.: Some Personal Reflections."

Wallace Stevens Journal 40 (Spring 2016), 75-82. [Answers a series of questions about Whitman's and Stevens' relative positions in British academia, asserting that Whitman is better-known and more frequently taught than Stevens; that the two poets are seldom taught together; that Stevens has a closer affinity to Emily Dickinson than to Whitman and has a complex but productive interaction with Emerson and Thoreau.]

Skwara, Marta. *Polskie serie recepcyjne wierszy Walta Whitmana: Monografia wraz*

z antologią przekładów [Polish Serial Reception of Walt Whitman's Poems: Monograph with an Anthology]. Krakow, Poland: Projekty Komparatystyki, 2015. [Employing "the tools of comparative literature, translation and reception studies," examines a series of Polish translations (including "retranslations, paraphrases, adaptations, parodies, commentaries, interpretations, quotations and other texts representing intertextual and intermedial connections") of twelve Whitman poems ("One's-Self I Sing," "Song of Myself" [Sections 1, 24, and 52], "For You O Democracy," "This Moment Yearning and Thoughtful," "Once I Pass'd through a Populous City," "Song of the Open Road," "To a Locomotive in Winter," "I Hear America Singing," "Poets to Come," and "So Long!") and analyzes "the functioning of Walt Whitman's poems in Polish culture over more than 100 years"; in Polish.]

Soong, C.S. "Whitman on Democracy." *Against the Grain* (Berkeley, CA:

KPFA-FM, June 29, 2015, againstthegrain.org). [Audio interview with John Marsh about his book *In Walt We Trust: How a Queer Socialist Poet Can Save America from Itself*.]

Southwick, Albert B. "Whitman and Mr. Lincoln." *Telegram and Gazette*

[Worcester, MA] (February 11, 2016). [Reviews how Whitman was "one of the few contemporaries who did sense Lincoln's unique character" and claims that Whitman "worshiped Abraham Lincoln."]

Vogel, Andrew. "The Dream and the Dystopia: Bathetic Humor, the Beats,

and Walt Whitman's Idealism." *Amerikastudien/American Studies* 58 (2013), 389-407. [Reexamines Whitman's influence on the Beats, suggesting that they distanced themselves from Whitman's anachronistic idealism by embracing it only with "bathetic humor," always aware of "the distance between Whitman's dream and the Beats' dystopia," so that, "despite their

range of forms and styles, Ginsberg, Holmes, Kerouac, and Snyder all reflect the bathetic impulse emerging from America's failure to manifest anything resembling Whitman's dream."]

Wachtell, Cynthia. "The Battle of Fredericksburg Revised: Whitman's and Melville's Poems in Draft and Final Form." *Mickle Street Review* no. 21 (Spring 2016), micklestreet.rutgers.edu. [Recounts the horrors of the Battle of Fredericksburg and examines in detail the drafts and final versions of Herman Melville's and Walt Whitman's poems about the battle (Melville's "Inscription for the Slain at Fredericksburg"/"Inscription for the Dead at Fredericksburg" and Whitman's "The battle"/"The Veteran's Vision"/"The Artilleryman's Vision"), demonstrating that the two writers "chose opposite courses," with Whitman writing in his draft "scenes of graphic horror" and "harshly condemn[ing] the entire war," while being far "more guarded" in his sanitized published version in *Drum-Taps*, and with Melville adding "to the revised draft of his poem, which he intended for publication, key words that draw attention to the tragic dimensions of the Union defeat."]

Wilmerding, John. "Painting Poetry." *Wall Street Journal* (January 15, 2016). [Examines Robert Indiana's 1961 painting "Year of Meteors," which quotes, responds to, and engages Whitman's poem of the same name.]

Unsigned. "UNL Professor Plays Key Role in Identifying Lost Walt Whitman Letter." *Daily Nebraskan* (March 17, 2016). [Reports on Kenneth M. Price's aid in identifying an 1866 letter, recently discovered in the National Archives, written by Whitman for a sick soldier named Jabo.]

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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).