Ambroggio, Luis Alberto; Christopher Merrill; and Sholeh Wolpé. ALOUD: “Song of Myself: Walt Whitman in Other Words.” Los Angeles, CA: Los Angeles Public Library, June 30, 2015. [ALOUD Podcast recorded in Los Angeles Central Library’s Mark Taper Auditorium, with Merrill reading passages of “Song of Myself” in English, Wolpé reading her translation in Persian, and Ambroggio reading his translation in Spanish, accompanied by Sahba Motallebi on setar.]


Conrad, Eric. “‘Anything honest to sell books’: Walt Whitman and the Autograph Monster.” Walt Whitman Quarterly Review 32 (Spring 2015), 187-214. [Explores Whitman’s relationship to the growing culture of autograph-collecting in the late-nineteenth century and examines the ways that Whitman dealt with the many requests for his autograph; proposes that Whitman’s use of his autograph in his published books represents, “for perhaps the first time, an author’s autograph . . . utilized as an integrated component in the design and advertisement of a literary work;” goes on to analyze Whitman’s use of his facsimile signature on the covers of his book as a personal “brand,” where “his signature functioned as a marker ‘both of originality and standardization.’”]


Gantz, Jeffrey. “Rod Gilfry Makes Matt Aucoin’s ‘Crossing’ Sing.” *Boston Globe* (June 1, 2015). [Review of Matthew Aucoin’s opera “Crossing,” with Rod Gilfry in the lead role of Walt Whitman.]

Goldsmith, Kenneth. “If Walt Whitman Vlogged.” *New Yorker* (May 7, 2014). [About the Whitmanesque “Internet poet” Steve Roggenbuck and the “on-line writing community” Alt Lit; quotes Roggenbuck as saying, “Five and a half years ago, I read Walt Whitman and it changed my life. . . . You know that Walt Whitman would die for this, that Walt Whitman would be on a TweetDeck, kicking his legs up, and going ha-a-a-rd.”]


Katz, Wendy J. “Previously Undocumented Art Criticism by Walt Whitman.” *Walt Whitman Quarterly Review* 32 (Spring 2015), 215-229. [Reprints two previously overlooked journalistic pieces of art criticism by Whitman, one an 1851 “extended description of a painting by Jesse Talbot, *Encampment of the Caravan*, in the *Evening Post*” and the other an 1852 “critique of the National Academy of Design annual exhibition” in the New York Sunday Dispatch; also reprints a response to that critique published in the *Sunday Dispatch*; offers an extended analysis of the political and cultural contexts of these pieces.]

Lemon, Bob. “Walt Whitman’s Sampler.” *Timothy McSweeney’s Internet Tendency*, mcsweeneys.net/tendency. [Whitman parody, including “Song of My Shelf,” with “Molasses Chew,” “Chocolate Whip,” “Messenger Boys,” and “Cherry Cordial.”]


Mong, Derek. “Walt Whitman’s iPad.” *Poetry Northwest* 9 (Summer/Fall 2014),
poetrynw.org. [Analyzes the Apple iPad television ad with Robin Williams reciting “O Me! O Life!,” speculates about whether “Whitman would have approved” of his implied endorsement of the product, and argues that the ad badly misrepresents the poem; goes on to muse about how Whitman would have reacted to the iPad.]

Nabae, Hitomi. The Spirit of No Place: Reportage, Translation and Re-told Stories in Lafcadio Hearn. Kobe, Japan: Kobe City University of Foreign Studies, Monograph Series in Foreign Studies no. 54, 2014. [Chapter 4, “Trans-Pacific Songs,” contains a section called “My Song and Our Song: Demystifying Whitmanesque America” (120-142), that examines ways that Whitman “mythologizes the Orient” and ways that Lafcadio Hearn “struggled to transcend the pervasive Whitmanesque values of his time” and looked to “Japan as a counterexample to American individualism”; finds that “Hearn’s critique of American individualism as a self-complacent egoism” derived from “his analyses of Whitman,” including his discomfort “with Whitman’s verse due to its lack of form,” with Whitman’s “explicit sexual expressions,” and “with Whitman’s open admiration of himself as well as his belief in American democracy,” attitudes that “encouraged democratic capitalism, selfish pursuit of materialistic gain, and self-complacency” and undermined “the spiritual, or invisible realms that [Hearn] saw as the sources of creative imagination,” qualities that he found much more apparent in Japan: Hearn believed “one has to make efforts to erase one’s individuality in order to achieve an ethically sound society,” and thus he “was simply unable to sing the song of democratic America together with Whitman.”]

Oliver, Robert Michael. “Song of Myself: The Whitman Project.” Washington, D.C., 2015. [Part one of a two-part performance piece called Poe Whitman, with the first night dedicated to Robert Michael Oliver’s performance of “Song of Myself,” accompanied by photography by Francisco Rosario and voiceover narration by Elizabeth Brue, with music by Douglas Fraser; directed by Oliver and Holly Twyford; premiere at the D.C. “Capital Fringe” summer festival, Hyman M. Perlo Studio, July 2015, as part of the Performing Knowledge Project.]


Price, Kenneth M. “Retrospect and Prospect: Walt Whitman and the Study of Periodicals.” American Periodicals 25 (2015), 35-38. [Considers the changes
in periodical studies brought on by the digital revolution and describes how the online Walt Whitman Archive (whitmanarchive.org) has developed its presentation of Whitman’s “periodical texts in a digital environment.”]


Sivakumar, Srividya. “Singing and Celebrating the Body and Soul.” The Hindu [Chennai, India] (May 29, 2015). [Comments on Whitman’s “celebratory poetry” with its “unsettling” themes, which “push the boundaries of whatever we hold sacred and dear.”]

Sood, Arun. “A Modern Poet on the Scotch Bard’: Walt Whitman’s 1875 Essay on Robert Burns.” Walt Whitman Quarterly Review 32 (Spring 2015), 230-236. [Analyzes the overlooked earliest version (1875) of Whitman’s much-revised essay on Robert Burns to show that “Whitman is far more visceral in his criticisms of Burns’s poetry in the earliest draft . . ., moderating his analysis with each edit, resulting in a final essay that, perhaps, represents a glossed version of his truer sentiments,” sentiments that “extend far beyond mere blind adoration.”]
