

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Abbati, Jugo. "Contra la pereza" ["Against Laziness"]. *Cuadernos Hispanoamericanos* no. 824 (February 1, 2019), 132-135. [Review of Eduardo Lago, *Walt Whitman ya no vive aquí: Ensayos sobre literatura norteamericana* (*Walt Whitman no longer lives here: Essays on American Literature*).]
- Austenfeld, Thomas C. "Questions of Epic and Lyric: The Challenge of Walt Whitman." *IdeAs: Idées d'Amérique* 14 (2019), openedition.org/ideas/. [Traces the resonance of the word "epic" as it has been used to describe Whitman's work and argues that "Whitman appears to have used the history and conventions of epic mainly as an apparatus, while the expressive center of his poetry is definitely lyrical," especially in "his being-in-the-moment, present and future, and continuing right up to our day."]
- Autrey, Michael. "The Whitman Experience." *Raritan* 39 (Summer 2019), 103-114. [Review of C. K. Williams, *On Whitman.*]
- Baez, Frank. "'An Epistle for Walt Whitman' and Other Poems." *Review: Literature and Arts of the Americas* 51 no. 1 (2018), 79-89. [Group of five poems by Dominican poet Frank Báez (b. 1978), offered here in the original Spanish and in English translations by Daniel Shapiro; includes "Una epístola para Walt Whitman" (79-81) ["An Epistle for Walt Whitman" (81-82)], beginning "Querido Walt, te escribo para contarte / cómo tu barba ha inspirado a mi generación / más que tu poesía" ("Dear Walt, I'm writing to tell you / how your beard has inspired my generation / more than your poetry").]
- Barton, Kyle. "Whitman's Disarming Poetics: Recuperating the Language of the Body in *Drum-Taps*." In Christopher Sten and Tyler Hoffman, eds., *"This Mighty Convulsion": Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 85-98. [Examines "the violence of [the] relationship between the human body and written language" in *Drum-Taps*, focusing on numerous "metapoetic moments" in the text in an effort "to examine Whitman's recuperation not of the individual soldiers but of the

language used to conceal their wounded bodies,” as Whitman performs “a significant intervention in cultural rhetoric”; analyzes “the formal techniques Whitman uses to depict and critique the government’s redescriptive seizure of corporeality and identity during the Civil War,” and focuses especially on “Whitman’s highly complicated use of the word ‘arm’ throughout the text,” revealing how, “in a time of war, language is manipulated in order to prioritize weaponry and hide the vulnerable body of the soldier” in what is literally a “disarming” act; traces Whitman’s depiction of “the process of redescription” of “arms” and “limbs” and his eventual restoration of “the language of the body to human tissue,” making the body “visible within language again.”]

Bauerlein, Mark. “Sarah Ruden’s Mistakes.” *First Things* (August 22, 2019), firstthings.com. [Takes issue with Sarah Ruden’s essay on Whitman in the *National Review*, both for factual errors and for Ruden’s lack of “background knowledge” about Whitman, his work, and his times; finds Ruden’s piece “an exercise in low-imagination iconoclasm.”]

Bellis, Peter J. “Reconciliation as Sequel and Supplement: *Drum-Taps* and *Battle-Pieces*.” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 69-82. [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”; an earlier version of this essay appeared in *Mickle Street Review* 21 (Spring 2016).]

Bazalgette, Léon. *Walt Whitman: l’homme et son oeuvre*. La-Neuveville-aux-Joûtes, France: Jacques Flament Editions, 2019. [Re-issue of Bazalgette’s 1908 critical biography of Whitman; in French; with a preface, in French, by Christiane Demumieux.]

Blain, Terry. “Opera inspired Walt Whitman; now his poetry is doing the same for musicians.” *Minneapolis Star-Tribune* (August 2, 2019). [Examines “Whitman’s relationship to classical music” and discusses the Source Song Festival in Minneapolis, where a “Walt Whitman Wednesday” will focus on Whitman songs; interviews Ed Folsom about Whitman’s knowledge of, interest in, and attitudes toward music and musicians.]

Blalock, Stephanie M., and Stephanie Farrar. “Whitman and Dickinson.” *American Literary Scholarship* 2017. Durham, NC: Duke University Press, 2019. [Reviews the scholarship on Whitman and Dickinson published in 2017; the section on Whitman (69-79) is by Blalock.]

Boorse, Michael J. *Conversations* (Spring 2019). [Newsletter of the Walt Whitman Association, Camden, NJ; this issue is the “Bicentennial Issue” and reports on, among other activities, the University of Pennsylvania Kislak Center Exhibition “Whitman Vignettes: Camden and Philadelphia” (May 28-August 23, 2019), the University of Pennsylvania “Whitman at 200 Symposium” (March 2019), and the Rutgers-Camden Steadman Center Exhibition “Democratic Vistas: Whitman, Body & Soul” (May 29-December 7, 2019).]

Bradford, Adam. “Embodying the Book: Mourning for the Masses in *Drum-Taps*.” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 99-118. [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”; an earlier version of this essay appeared in *Mickle Street Review* 21 (Spring 2016).]

Buinicki, Martin T. Review of Walt Whitman, *Life and Adventures of Jack Engle*. *Resources for American Literary Study* 40 (2018), 323-327.

Chevrier-Bosseau, Adeline. “‘I hear America singing, I see America dancing’: la compagnie new-yorkaise DanceVisions célèbre Walt Whitman et Isadora Duncan” [“‘I hear America singing, I see America dancing’: New York Dance Company DanceVisions Celebrate Walt Whitman and Isadora Duncan”]. *IdeAs: Idées d’Amérique* 14 (2019), openedition.org/ideas/. [Reviews a performance by the company DanceVisions of the ballet “I Hear America Singing, I See American Dancing” at the Whitman Birthplace on July 27, 2019, given in honor of the bicentennial of Whitman’s birth and the 141st anniversary of the birth of choreographer Isadora Duncan; analyzes the dance in detail, finding in it the combination of Duncan’s natural movement and Whitman’s poetry, and discusses Duncan as the self-professed “spiritual daughter of Walt Whitman,” whose own choreography and dancing liberated the body in ways that echo Whitman’s poetry; in French.]

Claviez, Thomas. “Melville, Whitman, and Metonymy: Towards a New Poetics of Community.” *Textual Practice* 33 (2019), 1767-1785. [Investigates a “metonymic poetics of community” discovered in Whitman’s poetic lists and in Melville’s “Bartleby, the Scrivener,” revealing that the “the hermetic figure of the copyist can be juxtaposed to Walt Whitman’s notorious lists, as that which cannot be integrated into the omnivorous, imperial I/eye of the poet laureate of American democracy; as that which defies being sublated into a metaphoric conception of community”; offers a theory of “metonymic literature” that yields the kind of “metonymic societies” that Whitman and Melville propose, “in which a contingent modernity and a metonymic modernism merge in a symptomatic manner,” as in Whitman’s “notorious” lists, “desperately held together by Whitman, the auto-American,” who “brackets any kind of possible cacophonous dissensus—in itself the truest polyphony—through himself and democracy,” a dissensus that Melville registers with Bartleby, who could be “one entry in [Whitman’s] highly metonymic,

poetic phone book” but who “refuses to be defused under Whitman’s God-like gaze”; finds “Melville’s and Whitman’s experiments in contingency” to be “an early, symptomatic literary instantiation of, and experiment in, a metonymic society.”]

Clements, Brian, ed. *Every Atom: Reflections on Walt Whitman at 200*. *North American Review* (May 30, 2019-December 16, 2019), northamericanreview.org/tags/every-atom. [200 scholars, writers, critics, artists, journalists, and public figures each respond to a few lines from the 1855 version of the poem Whitman eventually entitled “Song of Myself,” one person a day for 200 days, starting on Whitman’s 200th birthday; with an introduction by Clements, and contributions from Martín Espada, Jericho Brown, Jody Williams, Rosanne Cash, Ezra Greenspan, Martin Klammer, Camille Dungy, Lauren Haldeman, Edward Hirsch, Christopher Merrill, Jane Hirshfield, Richard Jackson, John A. Johnson, Jill McDonough, Roy Morris Jr., Maggie M. Cao, Cynthia Shor, Gary McDowell, Lindsay Tuggle, Matthew Zapruder, Hayan Charara, Julia Alvarez, Mark Edmundson, Bill Koch, William Heyen, Gillian Conoley, Paul Lauter, Gary Schmidgall, Byrne R. S. Fone, Nina Murray, Christopher Soto, Zack Turpin, Daniel Nester, Dana Levin, Heather McHugh, Stephanie Burt, Robert Hass, Liz Rosenberg, Kevin Brockmeier, Kim Addonizio, Virgil Suárez, Annie Finch, Amanda Gailey, Sumita Chakraborty, John Vernon, Billy Collins, Nikki Giovanni, Susan Briante, Marcia Chatelain, Dale Smith, A. B. Westrick, LeAnne Howe, Ivy Wilson, Leslie Lindenauer, Amy Richter, John E. Seery, Naomi Shihab Nye, Colum McCann, William Pannacker, Kenneth Price, Kazim Ali, John E. Thiel, Evie Shockley, Edward Whitley, Sophronia Scott, Scott Russell Sanders, Brandon R. Brown, Martha Collins, Justin Martin, David Kirby, Sandra Beasley, Neil de la Flor, Maureen Seaton, Sean Thomas Dougherty, Delphine Rumeau, Matt Miller, Michael Grabell, Jason Stacy, Shelley Fisher Fishkin, Ada Limón, Sholeh Wolpé, Barbara Kerley, Diane Ackerman, Lewis Hyde, Marvin Bell, Robert Schultz, Allen Crawford, Afaa Michael Weaver, Anna Lena Phillips, Rachel Morgan, Maire Mullins, Erica Jong, Lauren Goodwin Slaughter, Jean Huets, Tyler Hoffman, Ellen Bass, Rebecca Morgan Frank, Joe Bruchac, Beth Jensen, Dana Phillips, Catherine Waitinas, Joshua Brand, Elizabeth Cohen, Barbara Bair, Nancy Kuhl, Holly M. Wendt, Mark Favale, Nick Flynn, Brian Thiem, Samuel Otter, Ellen McGinnis, Peter Riley, Mary Jo Bang, Brenda Hillman, Marilyn Chin, Anthony Hunt, Jay Parini, Mark Doty, Alexandra Teague, Betsy

Erkkila, Martin Buinicki, Denise Duhamel, Alfred Corn, Earl S. Braggs, Travis Helms, David Haven Blake, CAConrad, Elizabeth Ketelle, Todd Gitlin, Philip Metres, Eileen R. Tabios, Tana Wojczuk, Maria Mazziotti Gillan, Bradley Paul, Michael Cunningham, Maxine Hong Kingston, Lisa Bellamy, Cecilia Woloch, Arthur Vogelsang, Marilyn Nelson, Karin Coonrod, Donald Steven Olson, Lauren Gunderson, Sarah Cahill, Cynthia Wachtell, Marika Brussel, Ruth Bohan, Dean Rader, B. A. Van Sise, H. Paul Moon, Jennifer Crandall, Matt Cohen, Michel Delville and Elisabeth Waltregny, Brian Pals, Piotr Gwiazda, Charles Bernstein, Jim Daniels, Milton Kessler, Michael Hinds, Edward Hagan, Sena Jeter Naslund, Sarah Raskin, Elisabeth Frost, Rhonda Morgan, Joe Klemczewski, Jeffrey Davis, Lauren Camp, Marie Howe, Jimmie Killingsworth, Micah Bateman, Hector Tobar, Stefan Schöberlein, Jesse Lee Kercheval, Taylor Brorby, Jonathan Silverman and Meghan Sweeney, Stephanie M. Blalock, Sascha Pöhlmann, Richard Deming, Katie Ford, Tahseen Al-Khateeb, Karen Romano Young, Sharbari Ahmed, John Marsh, Sean Ross Meehan, Morton Schoolman, Maxine Chernoff, Kirsten Silva Gruesz, Michael Robertson, Brian Brennan, J. D. Schraffenberger, Ann Fisher-Wirth, Michael Puttonen, Al Filreis, Paul Berman, Bessy Reyna, David Lehman, Shane McCrae, and Ed Folsom.]

Coombs, Kate, and Carme Lemniscates. *Little Poet Walt Whitman: Miracles Everywhere*. Layton, UT: Gibbs Smith, 2019. [Children’s book, with text by Coombs and illustrations by Lemniscates; with excerpts from Whitman’s “Miracles.”]

Croghan, Lore. “Preservationists Redouble Campaign to Landmark Walt Whitman’s Clinton Hill House.” *Brooklyn Daily Eagle* (November 4, 2019). [Reports on “the unveiling ceremony for Walt Whitman Way,” a “new Clinton Hill street sign [that] stands at the intersection of DeKalb Avenue and Ryerson Street across from Pratt Institute,” a couple of blocks away from the Whitman family’s former residence at 99 Ryerson Street, which “advocates want landmarked”; notes that “a petition calling for the house to be landmarked has nearly 7,000 signatures.”]

Croghan, Lore. “Whitman in Canoes on the Gowanus at Dawn.” *Brooklyn Daily Eagle* (September 20, 2019). [Reports on how “the Gowanus Canal—poisoned waters and all—became a place of pure poetry” as “devoted Whitmanites paddled out on the canal . . . to declaim passages” from *Leaves of Grass* at dawn on September 18.]

- Da Costa, Sara André. Review of Francesca Pasciolla, *Walt Whitman in Fernando Pessoa*. *Hispanic Research Journal* 20 no. 3 (2019), 311-313. [In Portuguese.]
- Espada, Martín. “Filthy Presidentiad: Walt Whitman in the Age of Trump.” *Poetry* 215 (November 2019), 168-184. [Discusses how “the bicentennial of democracy’s bard falls in the shadow of a demagogic presidency” and reflects on this sad irony; “invoke[s] Whitman in Spanish for the sixty million people of Latin American origin or descent in this country. . . . I invoke Whitman in Spanish because, here and now, Whitman is *their* poet. I invoke Whitman in Spanish because Donald Trump is our president”; examines how “Whitman grounds ‘Song of Myself’ in an ethos of compassion” and concludes that “somehow, poets must accept Whitman’s challenge to ‘confront greed, injustice, and all forms of that wiliness and tyranny whose roots never die,’ made manifest in the age of Trump.”]
- Faflik, David. “Notes to Reader: Whitman’s Adventures in Metafiction.” *Studies in American Fiction* 46 (Spring 2019), 55-77. [Analyzes the recently rediscovered Whitman novel *Jack Engle*, arguing that “our interest in *Jack Engle* resides in the storytelling strategies the author uses to elicit readerly interest, inside a narrative that is, to be fair, not all that interesting”; goes on to “propose a ‘meta’ valuation of this curious fiction,” showing how, unlike in his poetry, Whitman “provides precious little emotional space for readers to occupy in his novel”; tracks “Jack’s many ‘meta’ gestures” as he “appears to be preoccupied by his narration *as* narration”; examines how and why it is the case that “nowhere in *Jack Engle* do we come across the Whitmanian presence who presides over *Leaves of Grass* as the moral conscience of his country” since he sacrifices “the receptive experience of his readers by narrating a novel that dwells on its own narration”; and concludes by finding Whitman’s novel “‘Barthian’ for its ambivalent metafictional depiction of narrative design.”]
- Faith, Ian. “Walt Whitman, Herman Melville, and the American Civil War Poetry Anthology.” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 203-226. [Examines “the political economy of Civil War poetry by tracing the development of edited anthologies, the poems and poets editors decided to include, and the trajectory of [Civil War] literary criticism” in order to explain the paucity of such anthologies during most of the twentieth century before “the curious emergence of Walt Whitman and Herman Melville in the 1970s as the poets laureate of

the war,” a belated recognition brought on by an emerging realization that “Whitman and Melville seemed prescient about the war’s lasting effects”; offers a chronology of American Civil War poetry anthologies from 1862 through 2014.]

Folsom, Ed. “The Centennial of Horace Traubel’s Death.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 261-265. [Notes that the bicentennial of Whitman’s birth is also the centennial of Horace Traubel’s death, an anniversary that deserves to be commemorated; describes Traubel’s death during 1919, the centennial of Whitman’s birth.]

Folsom, Ed. “‘The Foulest Crime’: Whitman, Melville, and the Cultural Life of a Phrase.” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 23-32. [Points out how challenging it is to track ways that Melville’s *Battle-Pieces* might have been influenced by Whitman’s *Drum-Taps* and vice-versa, because Melville’s text, though it was published a year after Whitman’s, never changed once it was published, while Whitman’s text underwent “a dynamic process of incessant change” over a twenty-year period, allowing for the strong possibility that *Drum-Taps*, published a year ahead of *Battle-Pieces*, may have influenced Melville’s text, and that Melville’s text may have influenced Whitman’s, since Whitman continued to revise long after Melville’s book appeared; focuses on one case in point, a key phrase—“the foulest crime”—that both poets used at key places in their Civil War collections; goes on to trace the “cultural history” of this phrase, examining how ambiguous it was, sometimes referring to secession and sometimes referring to slavery; examines how both Melville and Whitman critics have read the phrase in very contradictory ways over the years, and concludes that “the illuminating and troubling ambiguities of ‘the foulest crime’ continue to resonate” in the U.S. today.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 358-392.

Folsom, Ed. “Walt Whitman at 200: Introduction.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 227-231. [Introduces this special issue of the journal, celebrating and documenting the bicentennial of Whitman’s birth; contrasts the 2019 events surrounding the 200th anniversary of the poet’s birth to those events that occurred in 1919 at the centennial celebration; summarizes the many events taking place in the bicentennial year.]

- Folsom, Ed. "What New Orleans Meant to Walt Whitman." In T. R. Johnson, ed., *New Orleans: A Literary History* (New York: Cambridge University Press, 2019), 43-57. [Examines how "Whitman's three months in New Orleans were transformative for him"; traces the "endless critical and biographical controversy" surrounding Whitman's "outrageous claim" that he "fathered six children" during his three-month sojourn in the South; argues that the poet's trip to New Orleans was "vital . . . to his invention of his urban poetics," since "no other city that Whitman visited came close to displaying the variety and diversity of New Orleans," where he experienced "the promise of racial mixing, the mixing of nationalities, and even the polyglot mixing of languages," opening "to him a diversity he had never seen or experienced before . . . but would come to see and celebrate in his poetry of urban inclusion."]
- Fomeshi, Behnam M. *The Persian Whitman: Beyond a Literary Reception*. Leiden [The Netherlands]: Leiden University Press, 2019. [Examines Whitman's previously unexplored reception in Iran and analyzes the emergence of a "Persian Whitman," a new figure born of the "diachronic and synchronic dialogue between the Persian culture and an American poet."]
- Franklin, Kelly Scott. "In Praise of Walt Whitman." *National Review* (August 17, 2019), nationalreview.com. [Takes issue with Sarah Ruden's attack on Whitman in the *National Review*, calling it "character assassination"; counters her arguments by pointing to "the powerful anti-racist passages in his poems" and to the Civil War poems that reveal Whitman's realistic and empathetic observations of the soldiers in the hospitals; concludes by finding a lack of "magnanimity" in Ruden's piece and by celebrating Whitman's elevation of "all human beings as the proper subjects of his art."]
- Gonzalez, Jeffrey. "Great Gray Poet or Great Gray Fool? Queries of Whitman's Legacy by Chris Adrian, Sherman Alexie, Andrea Dworkin, and Michael Cunningham." *College Literature* 46 (Fall 2019), 829-859. [Analyzes "four post-1900 uses of Walt Whitman by US writers that depart from the predominantly appreciative depictions of the poet that are common in American literature"—Chris Adrian's *Gob's Grief* (2001), Sherman Alexie's "Defending Walt Whitman" (1996), Andrea Dworkin's *Mercy* (1990), and Michael Cunningham's *Specimen Days* (2005).]
- Graber, Samuel. *Twice-Divided Nation: National Memory, Transatlantic News, and American Literature in the Civil War Era* (Charlottesville: University of Virginia Press, 2019). [Examines "the transatlantic memory war" in the

years leading up to and through the Civil War, and analyzes how, during the Civil War era, “war news, diplomacy, and literature all combined within the transatlantic field in presentist opposition to implicitly traditionalist British judgments,” drawing “inspiration from the transatlantic memory war of previous decades”: “While British production and consumption of war news unsettled northern visions of the conflict, the transatlantic time lag placed limits on transatlantic communication that ultimately confirmed northern control of the war’s presentist memory and provided Whitman with a fresh argument for an independent national literature.” Whitman is the focus of Chapter 3, “The News and Walt Whitman: Poetry of the Divine Present” (74–98), which “assesses Walt Whitman’s early poetic contribution to this presentist campaign” and offers “a close analysis of a group of religious-themed poems published in Greeley’s *Tribune* in 1850” to demonstrate “that Whitman both understood and participated in the sacred national history taking shape in the popular press” and that, “by framing the national struggle in transatlantic terms,” he “situated traditionalist proslavery forces as an alien power as well as a heretical one”; Whitman is again featured in Chapter 6, “‘Transatlantic Latter-Day Poetry’: Nationalist Anxiety and the Memory Circuits of *Leaves of Grass*” (161–194), which examines “the first two editions of *Leaves of Grass* as a presentist memory circuit that defined itself against transatlantic traditionalism” and finds in the 1855 edition “an overlooked poetic treatment of antislavery news” and in the 1856 edition a telling republication of “early British and American reviews,” thus transferring “the worrisome prospect of renewed intersectional violence onto the well-established framework of a transatlantic memory war” and offering “himself as the sacred ground on which the presentist crusade would stand or fall.”]

Grossman, Carol Porter. *The History of the Limited Editions Club*. New Castle, DE: Oak Knoll Press, 2017. [Chapter 2, “The Beginning of the Limited Editions Club” (11–26) has a section (“*Leaves of Grass* and *Baron Munchausen*”) on the Limited Editions Club *Leaves of Grass*, published in 1929 and part of the First Series of Limited Editions.]

Grünzweig, Walter. “Salut au Monde!': Walt Whitmans weltliterarische Programmatik and sein globales Netzwerk” [“Walt Whitman’s World Literature Program and His Global Network”]. In Dieter Lamping and Galin Thianov, eds., *Vergleichende Weltliteraturen / Comparative World Literatures* (Berlin: J. B. Metzler, 2019), 163–182. [Investigates Whitman’s

strategies to make his poetry relevant to global audiences and compares his ideas to Goethe's well-known concepts of *Weltliteratur*, including American and German notions of exceptionalism; traces Whitman's notions of world literature in poems like "To Foreign Lands" and "Passage to India"; offers a succinct account of transatlantic and European Whitman networks between 1868 and 1900, and details the relationships between French author and Whitman translator Léon Bazalgette, German dramatist and Whitman translator Johannes Schlaf, and authors Rainer Maria Rilke, Émile Verhaeren, Romain Rolland, and Stefan Zweig, nearly leading to a European "Whitman Fellowship" just before the First World War; concludes by suggesting how June Jordan and Pablo Neruda continued to develop Whitman's global reception; in German.]

Guerra, Douglas A. *Slantwise Moves: Games, Literature, and Social Invention in Nineteenth-Century America*. Philadelphia: University of Pennsylvania Press, 2018. [Chapter 1, "Both In and Out of the Game: Reform Games and Avatar Selves" (27-61), has one section, "Walt Whitman and the Puzzle of Puzzles" (52-61), which is a revised and condensed version of Guerra's "Forcibly Impressed: Reform Games and the Avatar Figure in Milton Bradley and Walt Whitman," *American Literature* (2011).]

Hahn, Kimiko. "Ode to Whitman's 'They do not think whom they souse with spray.'" *Georgia Review* 73 (Spring 2019), 139. [Poem, beginning "When the Iowa River overcame its banks / souse did not occur / to me. . . ."]

Harris, Kirsten. "No Unsavoury Connotations: Walt Whitman and His British Readers." *TLS* (May 24, 2019), 14. [Discusses William Michael Rossetti's and Ernest Rhys's expurgated British editions of Whitman's poetry and analyzes how these editions positioned Whitman as a force for "progressive politics" in Britain (while downplaying issues of sexuality), suggesting that "it is no coincidence that work began on the two major British editions of Whitman's poetry around the time of the 1867 and 1884 Reform Acts"; concludes by noting how "by the end of the century the Manchester Labour Press . . . published the first affordable and complete British edition of the final authorized *Leaves of Grass* (1891-2)."]

J.C. "Whitman at Large." *TLS* [*Times Literary Supplement*] (February 22, 2019). [Review of Brenda Wineapple, ed., *Walt Whitman Speaks*.]

Hellman, Caroline Chamberlin. *Children of the Raven and the Whale: Visions and Revisions in American Literature*. Charlottesville: University of Virginia

Press, 2019. [Investigates “ways in which contemporary ethnic American writers have responded to nineteenth- and early twentieth-century texts historically central to the American literary canon”: Chapter 1, “‘A Walker in the City’: Chang-rae Lee’s *Native Speaker*, Jonathan Lethem’s *Motherless Brooklyn*, and Walt Whitman’s Cartographic Legacy” (21-42), examines “the influence of Whitman’s *Leaves of Grass*” on Lee and Lethem, particularly “how Whitman’s perambulation of nineteenth-century New York is recreated as voyeuristic” in *Native Speaker* and *Motherless Brooklyn*, which recall “I Hear America Singing” and “Crossing Brooklyn Ferry” as they “map late twentieth-century Brooklyn and Manhattan,” learning from Whitman how to “historicize difference as native”; Chapter 4, “New York Unearthed: Excavating the Works of Washington Irving, Walt Whitman, and F. Scott Fitzgerald in Colum McCann’s *Let the Great World Spin* and Joseph O’Neill’s *Netherland*” (88-111), is less involved with Whitman but does indicate in passing how Whitman “resurfaces” in McCann and O’Neill.]

Holmes, Gerard. Review of Éric Athenot and Cristanne Miller, eds., *Whitman & Dickinson: A Colloquy*. *Walt Whitman Quarterly Review* 36 (Spring 2019), 353-357.

Huets, Jean. *With Walt Whitman: Himself: In the Nineteenth Century, in America*. Richmond, VA: Circling Rivers, 2018. [Print version of the earlier “multi-touch book” for iPad/Mac, without the detailed material on “I Sing the Body Electric.”]

Keller, Helen. “Why We Love Horace Traubel.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 266-267. [Reprints Helen Keller’s remarks about Traubel (“The truth is, I love Horace Traubel. . . . He is a mystic, and he is a realist”) delivered at the Whitman Centennial Dinner in New York City on May 31, 1919.]

Kilgore, John Mac. *Mania for Freedom: American Literatures of Enthusiasm from the Revolution to the Civil War*. Chapel Hill: University of North Carolina Press, 2016. [Chapter 5, “The Free State of Whitman” (165-198), examines, in the context of American “literatures of enthusiasm,” Whitman’s own “poetics of enthusiasm” in relation to John Brown’s raid on Harper’s Ferry, focusing on the 1860 *Leaves of Grass* and particularly the “six poems Whitman later clustered as ‘Songs of Insurrection,’” and viewing him “not as the national bard of American Unionism and integralism who speaks for all and heals the nation’s fragmentation, but as the bard of American civil war and international sectarianism who speaks only for the enthusiast in a

global context and calls for political dismemberment of the Union,” offering “a new model of enthusiasm as a dis-membered community of the affections, which is to say, queerly, openly, heterogeneously membered”; the epilogue, “The Tramp and Strike Question: Terminal Enthusiasms” (199-211) examines “Whitman’s post-Civil War fascination with anticapitalism” and his dedication to “rebellion”—his “unflinching devotion to militant rites of dissent in the revolutionary heritage and a corresponding suspicion of all utopian projects.”]

Loving, Jerome. “In Memoriam: Rip Torn (1931-2019).” *Walt Whitman Quarterly Review* 36 (Spring 2019), 393-395. [Memorial tribute to Whitman actor Rip Torn.]

Loving, Jerome. “Walt Whitman’s Seventieth Birthday Party and the Ghost of Ralph Waldo Emerson.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 232-240. [Describes in detail Whitman’s 70th birthday dinner in Camden, New Jersey, arranged by his friends, and examines the speeches and comments made at the dinner, including those by Thomas B. Harned, Francis Howard Williams, John Herbert Clifford, Richard Watson Gilder, and Julian Hawthorne, who gave his final full-throated defense of Whitman before beginning a decades-long “attack” and denunciation of the poet; examines reasons for Hawthorne’s change of heart; notes how “the ghost of Emerson,” “the ghost of [Nathaniel] Hawthorne,” and “the ghosts of the New England Fireside poets” were very much “in the room” that night; Loving’s essay is based on a talk delivered at the Whitman Birthplace on May 31, 2019.]

Luczak, Raymond, ed. *Lovejets: Queer Male Poets on 200 Years of Walt Whitman*. Minneapolis, MN: Squares & Rebels, 2019. [Collection of over 80 poets who “pay homage to not only Walt Whitman, but also to queer poets and queer poetry and the vast and various events, revolutions public and private, that have shaken our world since 1819,” issued to honor “the bicentennial of Whitman’s birth and the 50th anniversary of Stonewall.”]

Marrs, Cody. “*Drum-Taps* and the Chaos of War.” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 119-131. [Argues that *Drum-Taps* “is an astonishingly fragmented affair” in which “the war . . . emerges as a polyvalent and multilinear event that is most amply recorded not in combat but in the volatile timeframes of grief and pain, in the cadences of the march, and in the pauses required for wonderment”]; traces

these various timeframes in particular poems and concludes that the war “becomes spectacularly diffuse, manifesting in these poems not as a single upheaval that can be confidently timed and measured but as a variety of sounds, processions, pauses, and surprises, which Whitman weaves into a chaotic series of exquisite songs”; this essay appeared in a different form in Marrs’s *Nineteenth-Century American Literature and the Long Civil War* (2015).]

McGoldrick, Meaghan. “Walt Whitman gets his way with new street co-naming.” *Brooklyn Daily Eagle* (July 29, 2019). [Reports on the naming of “a Clinton Hill street corner” for Whitman, now to be called “Walt Whitman Way,” after a positive vote by the Brooklyn City Council; the intersection is near the only remaining Brooklyn house that Whitman lived in (99 Ryerson Street).]

Mong, Derek. “‘The Prairie-Grass Dividing,’ the Beer.” *Kenyon Review* (August 31, 2019), kenyonreview.org. [Review of Bell’s Brewery’s second offering in a series of seven Walt Whitman beers brewed in honor of the Whitman Bicentennial; this review deals with the beer named “The Prairie-Grass Dividing.”]

Moon, H. Paul, director. *Whitman on Film: A Video Essay, a Poetry Film Trilogy, and Student Films*. Arlington, VA: Zen Violence Films, 2019, whitmanonfilm.com. [Includes a 35-minute video essay by Moon, “Whitman on Film,” “analyzing Walt Whitman’s every appearance in cinema and television history,” along with a “trilogy of poetry films setting ‘America,’ ‘The Wound Dresser,’ and other Civil War poems”; also includes “five student final projects . . . setting Whitman’s poetry to found footage.”]

Murray, Caleb. “Tedious Walt: A New Whitman for Religious Studies.” *JAAAR: Journal of the American Academy of Religion* 87 (June 2019), 434-459. [Claims that “for some early readers, Whitman was prophetic, even messianic,” but “for later readers, ‘religion’ is best assessed from a critical distance,” and goes on to “trace the workings of ‘religion’ in Whitman’s reception history,” from “Whitman’s early devotees and critics” who saw him “as a religious figure and founder” on up to “more recent scholarship [to] demonstrate the ways in which it, even as it purportedly resists deifying Whitman, often unconsciously reproduces the religious paradigm of its predecessors”; proceeds to “offer a reading of ‘Song of Myself’ that argues for a more robust account of religion within Whitman scholarship”—“a reading of the quotidian in ‘Song of Myself’ that emphasizes the banality of the everyday”—

and a reading that “might also provide a tentative model for the continued theorization of religion in American literature, more broadly.”]

- O’Neil, Brandon James. Review of Jean Huets, *With Walt Whitman: Himself in the Nineteenth Century*. *Walt Whitman Quarterly Review* 36 (Spring 2019), 350-353.
- O’Neil, Brandon James, and Ed Folsom. “A Whitman Bicentennial Album: The Celebratory Procession.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 276-349. [Offers a collection of full-color reproductions of flyers, posters, and programs for some of the hundreds of Whitman Bicentennial events taking place around the world; with an introduction (276-278) by O’Neil.]
- Price, Kenneth M. “Walt Whitman in His Time—And Ours.” *IdeAs: Idées d’Amérique* 14 (2019), openedition.org/ideas/. [Looks at both Whitman’s strengths and weaknesses, especially how he “could give voice so movingly to a diverse U.S. . . . and yet also fail to support African Americans at vital moments”; considers Whitman’s service during the Civil War to both white and black wounded soldiers, but notes how “his concern for African Americans gradually declined” in the years after the war, and how “when Whitman dodged race, he could still speak the language of poetic and democratic universalism,” and how, “when Whitman mentioned race specifically, he hedged”; concludes that “the political and cultural outlook Whitman offers is alternately inspired and short-sighted” and that he “offers a messy and complicated legacy”; essay is accompanied by a French translation (“Pourquoi il est urgent de relire Whitman”).]
- Puckett, James A. “Death and ‘Divine Love’: Kate Chopin’s Reading of Walt Whitman.” *American Literary Realism* 52 (Fall 2019), 68-88. [Offers “an overview of the existing scholarship on the Whitman-Chopin connection, filling in the gaps where they present themselves and thereby outlining what we know definitively, as well as what we can surmise, about the influence Whitman had on Chopin,” and argues that this influence “is both observable and highly prevalent” in Chopin’s work and is “critical for fully understanding” Chopin’s “perspectives on sensuality and mortality and her relationship to late-Victorian science”; dates the beginnings of Chopin’s response to Whitman to the 1880s and focuses on previously unexplored Whitman allusions in Chopin’s 1894 short stories “A Respectable Woman,” “Lilacs,” “Tante Cat’rinette,” “The Night Came Slowly,” and “Her Letters,” concluding that “what Chopin borrowed from Whitman was a blurring of the boundaries between body and soul, between the divine and the physical,

- between life and death, which helped her to effect their reinterpretation.”]
- Rebrovick, Tripp. “A Queer Politics of Touching: Walt Whitman’s Theory of Comrades.” *Law, Culture, and the Humanities* (January 10, 2017), 1-19. [Develops the concept of “political and legal regimes of touching” as a means of reading the “Calamus” poems, arguing that Whitman’s notion of comradeship—“a distinct kind of friendship characterized by physical intimacy”—demonstrates that “touching is a political act” and that the “anachronistic” labeling of Whitman as “homosexual” needs to be revised to view his comradeship as “a model of queerness that can challenge the recent anti-social turn in queer theory”; examines the idea of comradeship in *Democratic Vistas*, where it “relates to politics but is not itself political,” unlike in “Calamus,” where “comrades create their own political institutions, even though those institutions lack anything resembling legislation, voting, or representation,” but where comradeship nonetheless “establishes a new social formation, and the source of its cohesion lies in intimate, physical touch rather than personality and character.”]
- Riley, Peter. *Whitman, Melville, Crane, and the Labors of American Poetry: Against Vocation*. Oxford, UK: Oxford University Press, 2019. [Challenges the “enduring archival hermeneutic”—“the desire to dissociate poetry from the seemingly trivial contingencies that so often define its production”—and begins by looking at a piece of wallpaper with a vegetative pattern (in the archives at Duke University) on the back of which is a draft of lines from a Whitman poem from the 1855 *Leaves of Grass*; goes on to note that “Whitman the Brooklyn real estate developer was decorating his houses as he decorated *Leaves of Grass*”; book examines the intermixing of supposedly menial labor with supposedly lofty art in the work of Whitman, Melville, and Hart Crane; Part 1, “Walt Whitman, Brooklyn Property Speculator,” consists of two chapters: Chapter 1, “*Leaves of Grass* and Real Estate”; and Chapter 2, “Whitman and the Transformations of Labor.”]
- Rosson, Grant. Review of Éric Athenot and Cristanne Miller, eds., *Whitman & Dickinson: A Colloquy*. *Women’s Studies* 47 (2018), 383-386.
- Roudeau, Cécile. “Walt Whitman, chemins parcourus” [“Walt Whitman, Paths”]. *IdeAs: Idées d’Amérique* 14 (2019), openedition.org/ideas/. [Introduces a special section of this issue of *IdeAs*, “Éclairages: Walt Whitman, chemins parcourus” (edited by Anne Reynès Delobel), with four essays, summarized in Roudeau’s introduction and listed separately in this bibliography; in French.]

- Ruden, Sarah. "Song for Himself." *National Review* (August 26, 2019), 49-50. [Calls Whitman "the American intelligentsia's spoiled darling" and finds him "a racist" and "a proto-fascist," confuses "Out of the Cradle" with "When Lilacs Last in the Dooryard Bloom'd," then opines that "Whitman, whose professional self-promotion was pretty much as relentless as his literary self-glorification, . . . looks to me less like the father of the American spirit than the father of empty American celebrity," and argues that "Whitman, as far as he could, did not so much foster democratic mores as undermine them"; article appears online as "Walt Whitman Isn't America's Greatest Poet," nationalreview.com.]
- Rumeau, Delphine. "Whitman continental." *IdeAs: Idées d'Amérique* 14 (2019), openedition.org/ideas/. [Examines Whitman as a hemispheric author, looking at how he was responded to in Mexico, Brazil, and Chile, and how he was read as a socialist poet of the proletariat (as he was also understood in Britain and the Soviet Union); goes on to consider how Whitman's "chant révolutionnaire" continued to be heard by Harlem Renaissance writers, but acknowledges the "shadows" in the "democratic Whitman" that nonetheless need to be recognized; in French.]
- Santos, Marcel de Lima. "Walt Whitman, Fernando Pessoa and the Expression of the Libertarian Poet." *Revell-Revista de Estudos Literarios da Uems* 1 no. 21 (2019), 423-441. [Examines "the configuration between poetic inspiration and spiritual freedom" by looking at the "intertextual dialogue" between the Portuguese poet Fernando Pessoa and Whitman, seeking to illuminate the ways their dialogue develops the debate over "identity/alterity."]
- Schmidgall, Gary. "'O You Singer Solitary': Walt Whitman on the Closet," *Walt Whitman Quarterly Review* 36 (Spring 2019), 241-260. [Examines how and why Whitman was so "drawn to the hermit thrush" and associates "the pathos Whitman invested in that hermit thrush" with "the pathos of a life lived in the Closet"; goes on to probe "how much the habits of a closeted life pervade his poems, other writings, and manuscripts," how "even in the 1855 *Leaves* Walt was beginning to show his resentment at having to present a fake self in public and conceal his real self," and how in the 1860 edition, with the *Calamus* poems, he began "escaping from the suffocating urban Closet into nature" but still "concealed a forbidden love in his poems"; observes how Whitman "was writing simultaneously for both a respectable, mainstream audience (what he called 'civilians') and a niche audience (what he called 'loving comrades')," thus "hiding in plain sight,"

and argues that “Whitman never weaned himself from the instinct to retreat to the Closet for safety and self-preservation”; concludes by analyzing how Whitman nonetheless often saw the Closet as “a claustrophobic and suffocating place,” “a prison” that was “no place to *live*,” and “clearly hoped for and foresaw” a “Closet-less future,” thus becoming “a political activist and futurist”; Schmidgall’s essay is based on a talk presented at the Whitman Birthplace on the fiftieth anniversary of Stonewall, June 28, 2019.]

Schmidt, Kerstin. “Learning from June Jordan and Walt Whitman (and from Las Vegas, too): Notes on Inclusivity and Borders.” *J19 7* (Fall 2019), 349-355. [Offers a “personal reflection on borders and the disconcerting return of strict border practices, both in Europe and the United States” and on “doing American studies from a distance”; recalls how she was not taught Whitman in graduate school and “missed” him because he was “an essential poet of inclusivity” and recalls how “what made Whitman’s ideas clearest to me was a revelatory essay by the African American writer June Jordan” [“For the Sake of a People’s Poetry”]; concludes by discussing Jordan’s ideas of Whitman.]

Scholnick, Robert J. “Trauma’s Interior History: Walt Whitman’s Civil War and Sequelae.” In Bunty Avieson, Fiona Giles, and Sue Joseph, eds., *Memoirs of Trauma, Illness and Loss* (New York: Routledge, 2019), 98-111. [Reviews how Whitman became America’s “greatest chronicler of one of its greatest national tragedies,” exploring how he “takes readers into the darkest depths of the national tragedy” with his “unifying theme” of “trauma, which, he reveals in diverse ways, held the nation in its dark grip, and continued to do so long after the end of hostilities,” even as, “in diverse ways, his Civil War writings . . . realize a new America and a reborn self . . . as he seeks to understand trauma in its complex manifestations, mourn profound losses, and aid the nation to move on”; examines, too, how Whitman’s writings anticipate modern understandings of trauma.]

Shor, Cynthia, ed. *Starting from Paumanok* 31 (2018-2019). [Newsletter of the Walt Whitman Birthplace Association, with news of association activities, including, in this issue, the announcement of Jane Hirshfield as the Birthplace’s 2019 Poet-in-Residence; a report on a Bicentennial Birthplace exhibit featuring various Whitman-inspired commercial products, advertisements, and cultural artifacts from the collection of Ed S. Centeno; a report on the 2018 Birthplace program, “Celebrating Women with Walt Whitman”; and other events.]

- Sloggatt, Peter. "Birthplace to Host Stamp." *Long-Islander* (August 15, 2019), 12-13. [Reports that the United States Postal Service will have its official release of the commemorative Walt Whitman stamp (an 85-cent stamp for 3 oz. letters) at the Whitman Birthplace in Huntington, Long Island, on September 12, 2019.]
- Sloggatt, Peter. "A Flock of Whitman Scholars." *Long-Islander* (August 15, 2019), 12. [Reports on a three-day international conference held "in honor of Walt Whitman's legacy" at the Whitman Birthplace in Huntington, with nine panels of scholars and a keynote by Ed Folsom.]
- Steinroetter, Vanessa. "Materiality in the Civil War Poetry of Melville and Whitman." In Christopher Sten and Tyler Hoffman, eds., *"This Mighty Convulsion": Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 33-49. [Examines Whitman's and Melville's Civil War poetry in the context of "the deep resonance of the material object in a time of war," tracing how both writers "reflect carefully" on the "symbolic and affective powers" of "war-related objects such as flags, rifles, letters, and notebooks"; concludes that these authors' Civil War poems and prose "force us as readers to reevaluate the relationship between human beings and things, especially in times of crisis," as "Melville and Whitman draw our attention not only to the mute eloquence of the object but also to its essential muteness."]
- Sten, Christopher, and Tyler Hoffman, eds. *"This Mighty Convulsion": Whitman and Melville Write the Civil War*. Iowa City: University of Iowa Press, 2019. [Collection of twelve essays by various scholars, divided into four sections—"The Interplay of *Drum-Taps* and *Battle-Pieces*"; "Reimagining *Drum-Taps*"; "Reimagining *Battle-Pieces*"; and "*Drum-Taps* and *Battle-Pieces* Brought Together"—with an introduction by Sten and Hoffman (1-19) that summarizes Whitman's and Melville's experiences during the Civil War, traces the critical histories of *Battle-Pieces* and *Drum-Taps*, and summarizes the essays; essays dealing with Whitman and Melville, and with Whitman alone, are listed separately in this bibliography.]
- Taylor, David. "Renovated Humanity: Whitman as 'a prophet of the new Positivist age.'" *TLS* [*Times Literary Supplement*] (May 24, 2019), 15. [Discusses the nineteenth-century British response to Whitman, especially Whitman's impact on Vernon Lushington (1832-192), who read Whitman's poetry as an affirmation of Auguste Comte's Positivism, a movement that had a significant impact on many British writers, including George Eliot, Thomas

Hard, and George Gissing; considers the possibilities that Whitman himself was aware of the movement, and proposes that Lushington found “a kindred spirit” in Whitman.]

Thwaites, Sarah L. “*Battle-Pieces, Drum-Taps, and the Aesthetic of Aftermath in Civil War Photography.*” In Christopher Sten and Tyler Hoffman, eds., “*This Mighty Convulsion*”: *Whitman and Melville Write the Civil War* (Iowa City: University of Iowa Press, 2019), 50-68. [Discusses the history of photography during the Civil War and the effects of the new technologies on the writings of Melville and Whitman, and assesses ways both writers incorporated the “aesthetics of aftermath” in their work; compares *Battle-Pieces* and *Drum-Taps* to Alexander Gardner’s *Photographic Sketchbook of the Civil War*, and concludes by noting that Whitman’s Civil War poetry focuses on “expressions of individual suffering” while Melville is more interested in “the aesthetic of modernity, a formula that creates an enduring relationship with technology.”]

Traubel, Horace. “Collect.” *Walt Whitman Quarterly Review* 36 (Spring 2019), 268-275. [Reprints Traubel’s final essay on Whitman from the Whitman Centennial Issue of *The Conservator* (May 1919).]

Vander Zee, Anton. “Late Whitman: Critical Pasts, Critical Futures.” *Resources for American Literary Study* 40 (2018), 90-144. [Investigates just when Whitman’s “late period of authorship” might be said to begin, and settles upon the 1881 edition of *Leaves of Grass* as the entry point to “his final decade of poetic productivity,” when “the supplementary logic that indelibly marks the late work” guides his writing and publishing decisions; examines how “a broadly shared sense of Whitman’s poetic decline in old age predominated in Whitman scholarship into the 1970s,” with a decades-long broad critical consensus that the late work was “figured as echo or afterthought, as an increasingly conventional combination of attenuated affirmation and old-age complaint”; offers a survey of “nearly a century of scholarly reflections on Whitman’s late poetry,” which are largely a record of “scholarly neglect” or dismissal; and concludes by “document[ing] a quiet effort at recovery that began in the mid-1970s,” a “gradual reconsideration of late Whitman” that coincides with “a burgeoning awareness of ageism” in the U.S.]

Wallace, David S. “‘Why Should I Venerate?’: Walt Whitman at 200.” *Los Angeles Review of Books* (October 6, 2019), lareviewofbooks.org. [Recalls the author’s visit to Whitman’s house and tomb in Camden, New Jersey, and ru-

minates about how “to think Walt Whitman is to think the idea of America: its grand plans and its failures, its achievements and its atrocities”; thinks about how “Whitman has no meaningful vision of social change” and asks “can you believe in Walt Whitman if you don’t believe in America?”; finds that “the imaginative sympathy that Whitman demonstrates in some of his best poems is still remarkable” and that “Whitman matches [his] desire to be all things by finding a perfect partner: the readers of the future”; discovers Whitman’s true power in his “need to create an imperfect poetry, a poetry that can live with its brokenness, beyond grand narratives”; concludes that “the most lasting thing in Whitman isn’t bold self-assertion, but rather the moments of greatest difficulty, when the earth becomes terrible, and his language works hard to persist.”]

Whitman, Walt. *Folhas de Relva: A Primeira Edição (1855)* [*Leaves of Grass: The First Edition (1855)*]. Translated and with an afterword by Rodrigo Garcia Lopes. Second bilingual edition, revised and expanded. São Paulo, Brasil: Illuminuras, 2019. [New bicentennial edition of this first Portuguese translation of the 1855 edition of *Leaves*, first published in 2005, with a revised translation and expanded introduction by Lopes; in Portuguese.]

Whitman, Walt. *Folhas de Relva [1891-92]: Texto complete da Edição do Leito de Morte* [*Leaves of Grass (1891-92): Complete Text of the Deathbed Edition*]. Translated by Gentil Saraiva Jr. Self-published on CreateSpace, 2018. [Full translation into Portuguese of the 1891-92 edition of *Leaves of Grass*; with introduction, comments, and notes by Gentil Saraiva Jr.; in Portuguese.]

Yablon, Nick. *Remembrance of Things Present: The Invention of the Time Capsule*. Chicago: University of Chicago Press, 2019. [Traces the origins of “time capsules” to the Gilded Age; Chapter 1, “Safeguarding the Nation: Photographic Offerings to the Bicentennial, 1876-1889” (21-68), contains a discussion of how Whitman’s *Democratic Vistas* “was a time vessel itself, as Whitman intended it ‘perhaps for future designers’ rather than contemporary readers,” and views its 1876 Centennial republication as an indication of his belief in a “deferred resolution” to the nation’s problems and challenges, and that America would “have finally realized its democratic potential” only by the nation’s bicentennial.]

Zboray, Ronald J. Review of Matt Cohen, *Whitman’s Drift*. *Journal of American History* 105 (September 2018), 403-404.

Zhatkin, Dmitry N., and Svetlana N. Morozova. "Poetry of W. Whitman in the Literary-Critical Interpretation of K. I. Chukovsky." *Revista Dilemas contemporáneos: Educación, Política y Valores* 6 (July 2019), dilemascontemporaneoseduccionpoliticaayvalores.com. [Catalogs and examines Korney Ivanovich Chukovsky's (1882-1969) writings about Whitman's poetry in his articles beginning with one in *The Odessa News* (1904) and continuing with articles about and translations of Whitman up to Chukovsky's death in 1969; points out that the period of 1904-1914 was "the time of awakening interest in the works of the American poet in Russia," largely due to Chukovsky's early writings.]

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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).