

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Arcangelini, M. J. “Walt Whitman Poses for *Bear Magazine* (1996)” and “Walt Whitman Attends a Bear Weekend: At the Pool (2012).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 183-185. [Poems, the first ending “Whitman is hoping for the cover, / it might help move some books: / poetry can be such a hard sell”; the second, with an epigraph from “Song of Myself,” beginning “Under an umbrella at a wrought metal poolside table / the Bard holds court in the dry August heat.”]
- Ashland, Alexander; Stefan Schöberlein, and Stephanie M. Blalock. “All Thy Wide Geographies?: Reading Whitman’s Epistolary Database.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 121-143. [Describes a project growing out of the *Walt Whitman Archive*’s ongoing effort to edit and publish the complete two-way correspondence of Whitman (over 6,000 letters); “Mapping Whitman’s Correspondence” sets out “to explore this data through methods like corpus analysis, relationship diagrams, geolocation, and topic modeling, examining Whitman’s communication practices as they formed and changed over time” and offers early results (with explanatory maps) of this data analysis of Whitman’s Civil War, Reconstruction, Post-Reconstruction, and Old Age letters.]
- Bauman, David J. “Wrestling with Uncle Walt (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 274-275. [Poem ending “. . . I know / you feed their roots, and so I look for you, / daily, beneath the soles of my road-worn boots.”]
- Beam, Jeffery. “That Night (for Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 50. [Poem beginning “That body tree on a misty hill.”]
- Bernardini, Caterina, and Kenneth M. Price. “Whitman’s ‘Deathbed’ Radicalism and Its Modernist Effects.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 17-32. [Argues that the so-called “deathbed edition” of *Leaves of Grass* (1891-1892), disparaged by many critics in recent decades, was “still radical and innovative” and that “Whitman’s reception among the modernists was so powerful not *despite* the ‘deathbed edition’ but precisely *because* of it”; it was, after all, the edition most modernists read, and it influenced writers like Ezra Pound and Ivan Turgenev because it demonstrated Whitman’s “straddling of tradition and innovation” and his valuing of “variability and expandability” and of “work [that] remained unfinished, revisable, rewritable, in the making, and in flux, always and inevitably changing into something else,” the very “embodiment” of “textual variability”; focuses on the “Inscriptions” cluster and the annexes—the beginning and end of this edition—to illustrate these points.]

- Boelhower, Gary. "Claim the Ancient Tribe (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 257-258. [Poem containing the lines "the green risings urge and urge and urge / the roots going deep."]
- Bryant, Marsha. "Brew the Locomotion for Whitman's Marvelous Machine." *Massachusetts Review* (January 2, 2020), massreview.org. [Review of "To a Locomotive in Winter," a smoked porter and the fourth beer in Bell's brewery's *Leaves of Grass* series of beers, brewed in honor of the Whitman Bicentennial; offers commentary on the poem "To a Locomotive in Winter."]
- Bryant, Marsha. "Massachusetts Reviews: Bells for Whitman's Captain." *Massachusetts Review* (October 29, 2019), massreview.org. [Review of the third beer in Bell's brewery's *Leaves of Grass* series of beers, brewed in honor of the Whitman Bicentennial; offers commentary on the poem "O Captain!"]
- Castiglia, Christopher. "Reading Whitman in Disenchanted Times." In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 302-215. [Focuses on two critics—Richard Chase and Jane Bennett—to examine how "they made [a] Whitman to meet the challenges of their lives"—Chase in his 1955 *Walt Whitman Reconsidered*, where he "creates a Whitman who exposed and combatted the violence, suspicion, and conformity of Cold War American culture," and Bennett in a series of essays on Whitman written over the past decade, where she responds to "the planetary disasters caused by escalating climate change" by "situating Whitman in relation to 'vital materialism,' the belief that objects have a force . . . independent of their use by humans, and that this power exists in symbiotic relationship to the porous human body, generating bonds, conscious and unconscious, between humans and their environment"; concludes by discussing the author's own Whitman by recalling his reading, as an adolescent, of *Leaves of Grass*: "His poems, with their brazen declarations of camaraderie and homoeroticism, appealed to someone stuck in a suburban house, trying to figure out urges I had no script for otherwise."]
- Cohen, Matt, ed. *The New Walt Whitman Studies*. New York: Cambridge University Press, 2020. [Collects thirteen essays in three parts—"The New Life of the New Forms: Aesthetics, Disciplines, Politics"; "Wet Paper between Us: New Reading Methods"; and "A Kosmos: The Critical Imagination"—with an introduction by Cohen (1-14) reviewing the scope of the book and commenting on the essays; each essay is listed separately in this bibliography.]
- Conway, Jeffrey. "Man Over Fifty (after Walt Whitman, 1919-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 138-141. [Poem, containing the line "On TV, a book of WW poems, left on top of a toilet tank, dedicated in ink, unravels the shadowy empire of the science teacher turned meth master."]
- Corn, Alfred. "The Bridge, Palm Sunday 1973." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 149-150. [Poem beginning with an epigraph from "Crossing Brooklyn Ferry" and containing the lines "A dreamer, maybe, who called on Whitman and clasped / His

- present hand, as if to build a bridge across time.”]
- Dacey, Philip. “Walt and Joe.” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 1-2. [Poem beginning “Until I learned that my father was bisexual, / I had never thought of associating him / with Walt Whitman.”]
- Dahlby, Tracy. “Can America Recapture Its Signature Exuberance?” *History News Network* (January 12, 2019), [historynewsnetwork.org](http://historynewsnetwork.org). [Proposes that Whitman is “the godfather of our national exuberance, a champion of the country’s heaving potential and can-do spirit,” who “tapped into the energy and brashness of our democratic experiment like no other,” and offers “three cheers for the ebullient currents of American life Walt Whitman chronicled” because “they can lift us above our brattish, self-defeating ways.”]
- Dillard, Gavin Geoffrey. “Untitled (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 284. [Poem beginning “Meditations on Uncle Walt: / beard-ed old scribbler on the bank of a / creek.”]
- Divjak, Igor. “Poezija v prostem verzu: tradicija Walta Whitmana v sodobni ameriski in slovenski poeziji” [“Poetry in Free Verse: The Tradition of Walt Whitman in Contemporary American and Slovenian Poetry”]. *Primerjalna Knjizevnost* 42 (November 2019), 27-37. [Examines Whitman’s invention of free verse and its effects on Lawrence Ferlinghetti; goes on to trace Whitman’s influence on early twentieth-century Slovenian poets Oton Zupancic and Anton Podbevcek, as well as on contemporary Slovenian authors, including Andrej Brvar, Esad Babacic, and Uros Zupan; in Slovenian.]
- Doty, Mark. “The Question of Homoeroticism in Whitman’s Poetry.” *Literary Hub* (April 14, 2020), [lithub.com](http://lithub.com). [Excerpt from Doty’s *What Is the Grass?: Walt Whitman in My Life* (2020); examines “unspeakability” (“the underside of speech” or “unvoiced longing”) in Whitman’s poetry and “his participation in what cannot be said, his huge pressurizing awareness of all that resists language.”]
- Doty, Mark. *What Is the Grass?: Walt Whitman in My Life*. New York: W. W. Norton, 2020. [A poet carefully reading a predecessor poet who has greatly influenced him; traces the resonance between Doty’s own experience and Whitman’s life and work; probes the sources of Whitman’s power through close readings of poems mixed with personal memoir; examines the power of a voice that survives death.]
- Durkee, Arthur. “Walt Whitman’s Summer Wander Across America (1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 64-71. [Prose poem imagining Whitman as he “sets forth from his front door . . . to walk boldly forth across the face of America,” watching baseball in Iowa, basketball in Oklahoma, and “find[ing] revelation” from coast to coast.]
- Equi, Elaine. *The Intangibles* (Minneapolis, MN: Coffee House Press, 2019). [Poems; the final poem, “Vegging Out” (96), begins “Whitman / Lorca / Popeye” and concludes “The Green Lion sleeps / on the uncut hair of graves.”]

- Fein, Richard J. *Whitman/Vitman*. Georgetown, KY: Finishing Line, 2019. [Book of fourteen poems, all of them about or evoking Whitman, most reprinted from earlier books by Fein, but the last four of which (23-27) are new: “Richard III at the Bowery Theater (from Whitman’s *November Boughs*),” “A Professor Re-reading *Calamus* (1967),” “Here’s Looking at You, Whitman,” and “Whitman/Vitman”; earlier poems include “To Walt Whitman,” “Your Grass,” “If only my mother had eaten Leaves of Grass,” “Visiting My Father’s Grave,” “Streets,” “To America,” “A Born-Again Song of Myself,” “from ‘Sleep-Chasings,’” “from ‘The Last Poems of Yankev Rivlin,’” and “Whitman at Timber Creek.”]
- Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 37 (Summer/Fall 2019), 122-143.
- Folsom, Ed. “Whitman Getting Old.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 232-247. [Ruminates on how many of Whitman’s ideas about American democracy are now, 200 years after his birth, beginning to feel old and stale, and points out what an aging enterprise Whitman criticism itself is; proposes that “one of the new portals for understanding this prolific poet is old age itself” and goes on to explore his old-age poems by pointing to “some of the ways that this still largely ignored corpus of Whitman’s work may be his most modern and radical, as he discovers poems he can die in, and as he invents forms that give body to the act of dying”; analyzes some of Whitman’s late formal innovations, including transegmental drift, open enjambment of lines, and even an open parenthesis that never closes.]
- Fretwell, Erica. “Haptic Feelings.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 144-160. [Explores Whitman by “freely handling him . . . in order to stage a set of ‘haptic feelings’ that underwrite his corpus: the hold, the fold, and the press,” and seeks to reveal “the embodied interactions and affective repertoires that textual matter, from the collage to the codex, affords,” where “a paper fold morphs into a fraternal embrace and female crease” and where “the print press is an applied force and affective repertoire”: “The haptic will not quiver Whitman to a new identity. But it quivers us to the turbulent interdependencies of race, sex, and gender in a poetic project that can seem merely radical or reactionary.” Analyzes the resonance of holds (handholding and the “ship’s hold,” where slaves were kept), folds (of paper, which is meant to be handled; of the brain; of the labia; of time), and presses (libidinal and mechanical) in *Leaves of Grass*.]
- Fritscher, Jack. “Photo Op at Walt Whitman Junior College (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 247-248. [Poem beginning “Swimmer’s Bodies. / Long, lean, hard-muscled”; goes on to echo the “twenty-eight young men” section of “Song of Myself”: “28 young men and all so . . . manly.”]
- Gildzen, Alex. “Body Parts (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 51-55. [Poem with an epigraph by Whitman (“from top to toe I sing”), beginning “GUY MADISON’S HAIR.”]

- Gilson, Lisa. "Walt Whitman, White Revanchism, and the Dilemmas of Social Criticism." *American Political Thought* 9 (January 2020), 1-26. [Examines the "erasure" of black Americans in Whitman's Reconstruction-era writings and argues that his avoidance of any discussion of race stemmed not "from increasing racial prejudice and an ambivalence or outright opposition to black suffrage" so much as it did from "Whitman's shift in intended audience from Americans more broadly to white Southerners"; traces this "rhetorical shift" in strategy and argues that "Whitman did not fundamentally change the central argument of his earlier writings, namely, that the best and most morally sound foundation of democracy was 'general suffrage,' including suffrage for black Americans," even as he set about "adapting [his] social criticism to appeal to reactionary audiences"; concludes by "assess[ing] the costs of Whitman's rhetorical turn," his "plainly unsuccessful" efforts to influence Southern whites, "linking his more narrowly tailored strategy to a more general predicament of political theorists responding to antidemocratic backlash."]
- Giron, Robert L. "'O Captain! My Captain!' (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 205. [Poem beginning "with taut muscles I lay waiting / as I long to feel goose bumps."]
- Goldberg, Shari. "A New Chapter in the Story of Trauma: Narratives of Bodily Healing from 1860s America." *American Literature* 91 (December 2019), 721-749. [Questions "the conventional genealogy of trauma" and argues that three literary texts from the 1860s—Oliver Wendell Holmes's *The Guardian Angel*, Louisa May Alcott's *Hospital Sketches*, and the Civil War sections of *Specimen Days*—are early texts representing trauma and in fact contain "the seeds of a 'fully formed theory of trauma' . . . that grows out of the Civil War and toward the present day"; in Whitman's case, he offers a "record of trauma [that] becomes evident through Whitman's deep care," as he represents "mental breakdown" but offers a radical new kind of therapy in which "the mind may be healed by acquiescing to the body's physiological functions."]
- Gray, Nicole, and Matt Cohen. "Walt Whitman's *Leaves*." In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 161-181. [Examines Whitman's habit of pressing leaves in his books and scrapbooks, "leaves from trees that he collected and pressed, or that were given to him by friends and would-be lovers far and near," and goes on to probe how, "for Whitman, everything falls between the poem and the tree" because his books, "as carefully crafted objects, bridged the interpretive space between the natural materials of which they were made and the textual creations they embodied," and "preserving the leafness of the leaves was integral to preserving and revising the set of poems he persistently called *Leaves of Grass*"; argues that "Whitman's leaves mediate a form of affection, temporal and often, but not always, queer," and proposes that critics must learn to interpret "material markers of affection like pressed leaves," precisely because "they are not textual" and because learning to do so can teach us "the relationships among trees, books, people, and poems"; goes on to "explore some examples of the leaves found in Whitman's books and trace them into Whitman's poetry and prose," to suggest ways that leaves illuminate Whitman's "interplay of grown and manufactured, conscious and unconscious, lived

and expressed,” and to raise archival questions about the “sustainability of Whitman’s leaves” so as to allow for “the study of forms that resonate and evolve across text and context.”]

Grossman, Jay. “Manuprint.” *Walt Whitman Quarterly Review* 37 (Summer/Fall 2019), 47-65. [Investigates “a special kind of hybridity in Whitman’s manuscripts—their intermingling of print and handwritten elements—in order to reconfigure our paradigms for thinking about Whitman’s writings in ways that resist, on the one hand, the privileging of manuscripts as somehow closer to an ‘authentic’ Whitmanian self, and, on the other, the familiar print/manuscript binary, in which print functions always as the distinct telos and destination toward which manuscript writing necessarily, inevitably tends”; challenges the “unexamined privileging of manuscripts as the place where selves and secrets . . . reveal themselves, especially when contrasted against the supposedly multiply-mediated figurations of public print”; examines, as a case in point, Whitman’s use of the “doubled hyphen” in his manuscripts, an odd hybrid of manuscript and print that suggests how “Whitman’s doubled hyphens signal the cohabitation of print and penmanship/manuscript practices when Whitman sets pen to paper;” an alignment that “possesses broad interpretive consequences” “across the whole Whitmanian corpus,” as in the ways he often describes his manuscripts in printing terms, hearing in the term “composition” both the writing with pen and the compositing of print; demonstrates how Whitman even associates print rather than manuscript as the “place of ‘instinct’”; argues that “Whitman thinks through print and he sees, not only the manuscript, but the world and the people in it through the practices of the printshop”; concludes by revealing the origins of the term “manuprint.”]

Grossman, Jay. “Whitman in Your Pocket: The History of the Book and the History of Sexuality.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 101-120. [Probes “the inextricable relations between representations and the worlds that literary works produce as well as inscribe” to show how “the meanings and functions a literary work are not separable from its material context, and that what the history of the book has to teach us is precisely the nonextractable nature of a work’s literary content”; illustrates this by examining “a small reprint edition of Whitman’s poems,” *Walt Whitman’s Poems*, “one volume in one of the precursor series to the better-known Little Blue Books, . . . first issued around 1919 by the publishing house of the *Appeal to Reason*, the most widely circulated socialist weekly of the opening decades of the twentieth century,” and a volume that has, on its inside front cover, an ad for another book in the series, Margaret Sanger’s *What Every Girl Should Know*, a sexology guide; points out how “the juxtaposition of Whitman and Sanger . . . recapitulates Whitman’s own insistence on openness around sexuality,” revealing “a genealogy of sexual knowledge with Whitman as Sanger’s forebear”; discusses, too, how *Walt Whitman’s Poems* “is filled with examples that demonstrate its presumably male speaker, like Sanger’s young women, is also looking for an ideal man,” and reminds us that “both Sanger and Whitman were targets of Anthony Comstock’s obscenity regulations.”]

- Hahn, Kimiko. "Ode to the Whitman Line 'When lilacs last in the dooryard bloom'd.'" *Poets.org* (December 12, 2019), poets.org. [Poem beginning "I cannot consider scent without you" and concluding "so tell me finally, is *last* as in *the last time* or *to make something last*—to hold, to hold you, to memorize fast—"]
- Halling, Anna-Lisa. Review of Francesca Pasciolla, *Walt Whitman in Fernando Pessoa*. *Ellipsis* 4 (Fall 2019), 302-304.
- Hayes, Nicholas Alexander. "Definition (after 'A Noiseless Patient Spider' by Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 96. [Prose poem, ending "His cheekbones are now promontories from which spiders launch filament, filament, filament seeking only to connect."]
- Hentoff, Nick, and Ed Folsom. "Who is 'W.'?: Questions about Whitman's First Known Piece of Published Journalism." *Walt Whitman Quarterly Review* 37 (Summer/Fall 2019), 116-121. [Reveals two newly discovered pieces in the *New-York Mirror* written by "W.," one of which can be identified as having been written by Thomas Richard Whitney (1807-1858); offers evidence that all three pieces were written by Whitney, thus calling into question Whitman's authorship of "The Olden Time," long identified as the first known piece of Whitman journalism.]
- Hewett, Greg. "Kosmic Haikus for Walt (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 259. [Poem ending "This minimal form: / you'd open to the journey- / work of the stars.\*"]
- Hightower, Scott. "Tracking Thoreau (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 120-122. [Poem about Thoreau meeting Whitman: "November, 1856, / Thoreau met Whitman."]
- Howdle, Andrew. "Winged Words (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 142-143. [Poem beginning "What butterflies, Walt Whitman, / Find rest in your beard?"]
- Jeffery, Curran. "Robust Democracy (written during the events of Tiananmen Square Beijing in 1989 after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 130-131. [Poem beginning "Robust Democracy—Father Whitman sang your praises in a young and robust America."]
- Knable, Sunny. *Song of the Redwood-Tree: Bassoon Works of Sunny Knable*. Newtown, CT: MSR Classics, 2020. [CD, containing Knable's musical setting of Whitman's "Song of the Redwood-Tree" for piano, soprano, and bassoon; with Stefanie Izzo (soprano), Scott Pool (bassoon), and Natsuki Fukasawa (piano).]
- Lago, Eduardo. *Walt Whitman ya no vive aquí: Ensayos sobre literatura norteamericana* [*Walt Whitman no longer lives here: Essays on American Literature*]. Mexico City: Sexto Piso, 2018. [Essays on and interviews with various American writers; in Spanish.]

- Lassell, Michael. "Say Yes (after Walt Whitman, 1819-1982 [sic])." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 7-8. [Poem beginning "Say yes. / Say yes to the breeze of a gentle dawn in a grassy field in June."]
- Leong, Andrew Way. "Critique Is Not That Old, Composition Is Not That New: Sadakichi Hartmann's *Conversations with Walt Whitman*." In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 185-202. [Examines Sadakichi Hartmann's 1895 *Conversations with Walt Whitman*, offering background information on Hartmann and analyzing his small book in terms of "recent post-critical turns toward composition"; finds that Hartmann "argues that Whitman is beyond the limits of criticism because of his composite and foliate multitude" and goes on to trace how Hartmann "wrote [his] text in close dialogue with Whitman's broader methods of prose composition," employing "loose, even haphazard, modes of composition," much like Whitman's "messy" "methods of prose assemblage" evident in *Specimen Days*.]
- Mann, Jeff. "New Orleans Ode (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 216. [Poem beginning "Once I pass'd through a populous city, imprinting my brain, for future use, / with its drag queens, wrought iron, Bourbon Street strippers."]
- Martin, Herbert Woodward. "After Walt Whitman." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 128-129. [Poem beginning "What is lightning, my granddaughter asks? / I respond, I do not know what lightning is."]
- Martínez, Marcos L. "Afterimage (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 280. [Poem with an epigraph from Whitman about photography and beginning "The leaf isn't gelatin, photogravure."]
- McCown, Julie. "Celebrating and Singing, Bleeding and Pining: Embodiment and Emotion in Walt Whitman and Adah Isaacs Menken." *Tulsa Studies in Women's Literature* 38 (Fall 2019), 337-355. [Analyzes Whitman's and Adah Isaacs Menken's "use of embodiment and emotion" in "Song of Myself" and *Infelicia* (1868), emphasizing the contrasts between the two in terms of "the duality between the mind (or soul) and the body," mainly resting on gender differences; argues that Menken's work is not "an echo" of Whitman's but rather "a variation and expansion" that "further opens up Whitman's mission to democratize the voice of the American poet, especially to include voices, like Menken's, whose unhappiness, rage, and despair stand at odds with his often celebratory voice."]
- McMullen, Kevin. "'This Fugitive damned Act': Walt Whitman and the Fugitive Slave Law of 1850." *Walt Whitman Quarterly Review* (Summer/Fall 2019), 1-45. [Examines in detail Whitman's conflicted reactions to the Fugitive Slave Law of 1850, especially as evidenced in his poem "A Boston Ballad" and his 1856 unpublished prose tract "The Eighteenth Presidency!"; goes on to track Whitman's "increasing sympathy for



the plight of fugitive slaves in his unpublished political prose . . . and into his poetry”; argues that “the debate surrounding the law challenged Whitman’s democratic humanism, pitting his idealism against the practicalities of life in a bitterly divided nation,” eventually “forcing him to contemplate what he would do if a hounded slave did indeed show up in his dooryard”; concludes that “Whitman’s fear of a hollowness at the heart of America’s citizens” is the “enduring legacy of the Fugitive Slave Law in Whitman’s writing, since it was a law that represented all that was rotten in the political, economic, social, and racial structures of America.”]

- McMullen, Kevin, Stefan Schöberlein, and Jason Stacy. “Walt Whitman at the *Aurora*: A Model for Journalistic Attribution.” *Walt Whitman Quarterly Review* 37 (Summer/Fall 2019), 107-115. [Discusses the difficulties in identifying Whitman as the author of anonymously published journalistic pieces and investigates new developments in “computational linguistics” and author-attribution software that allow for a more reliable basis for discerning the likelihood of Whitman’s authorship; reports on results of a computational analysis of Whitman’s *Aurora* editorials that “confirms the scholarly consensus that Whitman was the author of most of the *Aurora* material attributed to him,” including the “nativist editorials published . . . in the spring of 1842.”]
- Mong, Derek. “‘O Captain! My Captain!’ the Beer.” *Kenyon Review Online* (December 3, 2019), kenyonreview.org. [Review of the third beer in Bell’s brewery’s *Leaves of Grass* series of beers, brewed in honor of the Whitman Bicentennial; offers commentary on the poem “O Captain!”]
- Mong, Derek. “‘To a Locomotive in Winter,’ the Beer.” *Kenyon Review Online* (December 16, 2019), kenyonreview.org. [Review of the fourth beer in Bell’s brewery’s *Leaves of Grass* series of beers, brewed in honor of the Whitman Bicentennial; this one is a smoked porter called “To a Locomotive in Winter”; offers commentary on the poem “To a Locomotive in Winter.”]
- Mulroy, S. P. “Mourning, my relief (after “Song of Myself,” verses XLIV-LII).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 241-245. [Poem responding obliquely to the concluding sections of “Song of Myself,” ending “a plane that never lands but rather flies directly toward a sun / that hangs like the unblinking eye of death, unmoving in the center of the sky.”]
- Murison, Justine S. “Whitman, Women, and Privacy.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 33-49. [Seeks to open up “the feminist work yet to be done on Whitman” by asking “what it is about Whitman’s nude verse and his conceptions of privacy that provoked such specific outrage about women readers, women’s bodies, and sexual desire,” especially for “white women” since in the nineteenth century “white women’s sexual identity” was already “presumed to be heterosexual”; focuses on the 1860 *Leaves of Grass* with its “Calamus” and “Enfans d’Adam” clusters to show that the radical nature of the “Adam” poems is in Whitman’s depiction of women’s “sexual and private *identity*” as “not simply a prescribed social and public role.”]

- Opitz, Thoren. "World Wide Walt: Making and Marketing Whitman's Global Persona." In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 68-82. [Investigates how Whitman's 1856 edition of *Leaves of Grass* with its "Leaves-Droppings" supplement of advertising and its "Poem of Salutation" "presents a global marketing campaign for his poetry" as he uses various strategies—from making his book more comfortable to hold and read, to repeating his name, to writing poems specifically aimed at wider audiences—to make his book more attractive to potential consumers, at home and abroad.]
- Pousson, Martin. "Uncivil War (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 199-201. [Poem ending "The prize is not won, the fearful trip is never done, / the port is abandoned, the bells are mute. Still I remain your man-bride in white, / your flower in May, your flag in distress, your claim, your curse, your crush."]
- Razzi, Francesca. "'American National Literature. Is there any such thing—or, can there ever be?': Walt Whitman e le strategie de selezione del canone tra discorso metaletterario e politica culturale." *Altre Modernità-Rivista di Studi Letterari e Culturali* [*Other Modernities: Journal of Literary and Cultural Studies*], Special Issue (2020), 254-263. [Examines a number of Whitman's prose essays as "a specimen of meta-literary discourse, fostering the development of the American literary field of the late-nineteenth century" and analyzes how the essays, published in periodicals, "enact complex strategies of selection, aimed at constructing a national literature by means of references to previous traditions—either by choosing or discarding their aesthetic and ideological paradigms"; argues that the appearance of the essays in the periodical press enacts a "commodification of the literary work available to a wide audience mainly made up of middle-class readers"; in Italian.]
- Reichard, William. "The Art Lovers, New York, 1900 (after Marsden Hartley, 1877-1943)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 177. [Prose poem ending "And there, just under the sound of the cars and carriages on the street below, the whisper of Walt's breath, his words woven into the trees, his chant repeating *We two boys together clinging—*."]
- Riley, Peter. "'Permit to Speak at Every Hazard': Whitman's Grammar of Risk." In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 216-231. ["Thinks about the political risks and payoffs of refusing the [critical] act of unveiling; of sometimes taking Whitman at his word" and "posits Whitman as a figure that not only tests the constitution of hero criticism, but also provides a language through which we might actively question and then rethink its presuppositions"; engages Bruno Latour's notions of cultural critique and argues that "Whitman's poetry matters now, not because it figuratively sounds the depth of our historical present, but precisely because it puts up a resistance to that form of reading and analysis"; concludes by examining how, for Whitman, "there is only one ethical way"—"suspending the grammar of subordination" so as "to treat the person or thing in front of you," to "risk reaching out" to "restore dignity to the next unlikely, unfamiliar person

we might meet.”]

- Rifkin, Mark. “Intimacies of Place: Walt Whitman and the Politics of Settler Sensation.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 83-98. [Argues that Whitman offers “a theorization of settler sensation” in his suggestion of “a reciprocity between state sovereignty and individuals’ interactions with their surroundings in ways that illustrate how the former implicitly shapes the character of the latter”: “Even as he explicitly endorses expansionism, he explores how everyday nonnative perception confirms the givenness of settlement by taking it as the implicit frame through which the landscape, and one’s relation to it, gain meaning, thereby effacing ongoing histories of Indigenous collective placemaking”; goes on to examine how “Whitman illustrates the connection between state jurisdiction, the natural, and ongoing settler occupation” and concludes by showing how “Whitman’s engagement with *nature*” is “routed through references to Indianness.”]
- Robbins, Timothy. “The Poetics of a New Science: ‘Song of Myself’ as Sociology.” In Matt Cohen, ed., *The New Walt Whitman Studies* (New York: Cambridge University Press, 2020), 50-67. [Offers a survey of “interpretive reprintings of ‘Song of Myself’ across the early American social sciences” to reveal a “neglected afterlife of Walt Whitman, sociologist,” revealing that Whitman’s work stands “at the ideological ‘making’ of early American sociology”; examines “the relationships Whitman forged with two of the discipline’s founders, Frank Baker and Daniel Brinton”; analyzes how Whitman was embraced by early sociologists in the year’s immediately following his death; traces how Robert Park, “the country’s leading social theorist” in the early twentieth century, “mobilized ‘Song of Myself’ to grapple with the discipline’s *ur*-conflict: the influence of social institutions vis-à-vis biological inheritance.”]
- Rockhill, Gabriel. “Whitman’s Polyvocal Poetic Revolution: Equality and Empire in New World Literature.” In Jeffrey R. Di Leo, ed., *American Literature as World Literature* (New York: Bloomsbury, 2017), 167-186. [Examines Whitman’s proposed “poetic revolution,” viewing his account of aesthetic revolution as the necessary cultural supplement to political revolution; investigates Whitman’s contributions to the revisionist historiography of democratic theodicy and manifest destiny, and analyzes the “queer receptions” of Whitman’s stylistic and thematic revolutions, as well as ways his revolution led to “oppressive reversions to patriarchal phallocentrism, racism, and imperialism.”]
- Rodriguez Guerrero-Strachan, Santiago. “The Aristocratic Poet: Juan Ramón Jiménez’s Reading of Walt Whitman.” *Complutense Journal of English Studies* 27 (2019), 317-330. [Analyzes the way Spanish poet and Nobelist Juan Ramón Jiménez (1881-1958) “read and interpreted Whitman’s writings” by “sketch[ing] a theory of Spanish and Spanish American *modernismo* [that] labels Whitman a precursor”; investigates what Jiménez meant when he surprisingly called Whitman an “aristocrat,” arguing that “Whitman could be termed a democrat and an aristocrat because his poetry is rooted in the American people while at the same time it is an attempt to educate people through poetry,” and proposing that “Jiménez theorized a very personal notion of aristocracy that was not opposed to the concept of democracy,” one that celebrated Whitman as an “open aristocrat”: “Whitman is an aristocrat because he is a true democrat,” and “Democracy . . . is that which is not yet aristocracy,” so “an aristocrat is the person

who blends both aristocracy and democracy,” and aristocracy is “the conscious effort that every person makes to create a superior self”—“aristocracy belongs to the future since it is directed toward the final justice of the future.”]

See, David G. “Comrade (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 20. [Poem beginning “Lie down in the trenches with me, / Comrade.”]

Share, Don. “Whitman at 200: Ventures on an Old Theme.” *PN Review* 46 (September/October 2019), 36-41. [Claims to have re-read all of Whitman’s work during the bi-centennial year and reconsiders the various “regions of his writing and thinking and feeling”; thinks about whether we should “cancel, forgive, or simply tell the truth about Whitman’s flaws,” then asks “what would Whitman’s poetry be like had there been a Trumpian President in a nineteenth-century White House?”; concludes that “my disillusionment is not with Walt Whitman, with whom I have been dearly in love since I could first read poetry—but with the America whose coming into maturity he so joyously and hopefully witnessed,” because “we have . . . failed to become the idealized future Americans that Whitman conjured with such capacious and grandiose genius.”]

Shaddock, David. “A Universe between My Hat and Boots: Whitman’s Self as a Model for Empathic Connection.” *Psychoanalysis, Self and Context* 14 no. 3 (2019), 323-333. [Views Whitman’s “exquisite intimacy” in relation to “contemporary relational perspectives” and finds “Whitman’s empathy, in which he becomes the people he is describing, . . . as a model for psychotherapy,” just as his “view of the body as the seat of the soul” suggests “contemporary views of ‘embodied psychoanalysis.’”]

Sillin, Sarah. “American Sympathizers: Confessing Illicit Feeling from the Civil War to the Vietnam War.” *Journal of American Studies* 53 (August 2019), 613-635. [Examines the “understudied trope” of “sympathizers” in American literature, tracing how, in nineteenth-century literature, “sympathy fosters national cohesion,” but as we move forward in time, “feeling for the enemy threatens such stability and prompts government efforts to regulate sentiment”; one section of the essay offers a reading of Whitman’s “The Wound-Dresser” as a portrait of a sympathizer who “identifies with the US North and South” and “feels for both armies” but whose refusal “to distinguish any of the soldiers . . . leaves us wondering, for instance, whether the speaker’s capacious sympathy includes African Americans.”]

Simon, Ed. “Why We Will Need Walt Whitman in 2020.” *New York Times* (December 30, 2019). [Argues that, with the American democracy in crisis, we need Whitman to guide us back to the “transcendent” notions of democracy—to sing Whitman’s song of the “divine average,” a notion of democracy that is “not just politics but also transcendence, enchantment, grace and love,” one that recognizes “the mystic chains that connect every woman and man to one another.”]

Smith, Allen. “Coming Out to Myself (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 219-220. [Poem with an epigraph from Whitman and beginning “The paintings and photos found me: / Greek gods, at first.”]

- Stallybrass, Peter. "Walt Whitman's Slips: Manufacturing Manuscript." *Walt Whitman Quarterly Review* 37 (Summer/Fall 2019), 66-106. [Traces the history of the "manuscript imperative" in literary studies as, in the late eighteenth century, any traces of the biographical author became increasingly valued, and authors' handwriting thus became crucial parts of archives, so that for Whitman we find "endless manuscripts and proof copies with Whitman's autograph corrections"; goes on to examine the surprising phenomenon of Whitman's having proofs of poems set in type and printed in multiple copies, then making the same autograph corrections on each copy so as to create valuable collectors' items; demonstrates how "Whitman's so-called 'proofs'" were in fact a process of "manufacturing manuscript" by adding a brief autograph "correction" on multiple copies of "proofs" and then sending them out "to friends and acquaintances all over the world," thus "developing a range of strategies for different kinds of 'manuprint'"; analyzes other versions of Whitman's manuprint practice, as in his copying out by hand already published poems or his responding to requests that he write inscriptions in his already printed books; concludes by looking at how "Whitman was simultaneously promoter, manipulator, and victim of the manuscript imperative."]
- Strajn, Jelka Kernev. "Pesem-kot-okolje pri Waltu Whitmanu in Otonu Zupancicu" ["Environment-poem in the Poetry of Walt Whitman and Oton Zupancic"]. *Primerjalna Knjizevnost* 42 (November 2019), 39-53. [Examines the relationship between Whitman's poetry and that of Slovene poet Oton Zupancic (1878-1949), especially "in light of the concept of environment-poem" and their mutual use of "the conceptual metaphor of wave motion"; in Slovenian.]
- Stuhlmuller, Malcolm. "If I Tell You About Myself" (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 213-215. [Poem ending "if I tell you about myself / your search for me will stop / exactly where I wait for you."]
- Sutter, Herman. Review of Mark Doty, *What Is the Grass?: Walt Whitman in My Life*. *Library Journal* 145 (February 2020), 86.
- Terrell, Guy. "Was Someone Asking to See the Soul? (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 151. [Poem ending "Listen for the music the soul in the body makes—steady / rhythms of pure liquids swimming from one part to another, / caressing life wherever moving, backward as well as forward."]
- Treat, John Whittier. "When Whitman and Whittier Met (after Walt Whitman, 1819-1892, with lines by Whitman and Whittier)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 228-229. [Poem ending "Thou and I, we might have talked, if for naught; / And now, too late, one the other leaving."]
- White, Edmund. "To a Young English Friend (after Walt Whitman, 1819-1892)." In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 169. [Poem ending "I think of your long / White body like silent lightning and / Knowledge-heavy head lying here / In Whitman's worn,

unstarched embrace.”]

Whitman, Walt. *Calamus* (*Leaves of Grass*, 1860). Translated by Gilles Mourier. Paris, France: Le Sot L’y Laisse, 2019. [Bilingual English/French edition of the 1860 “Calamus” cluster of poems, designed to re-create the look of the cluster as it appeared in the 1860 edition of *Leaves of Grass*; with an introduction in French (“Initialisation des modules externes,” 9-13) by the translator.]

Whitman, Walt. *Días Ejemplares* [*Specimen Days*]. Translated by Santiago Rodríguez Guerrero-Strachan. València, Spain: Publicacions de la Universitat de València, 2019. [First complete Spanish translation of *Specimen Days*; with introductory essays—“El Poeta y la Creación de una Persona” (23-46), and “*Días Ejemplares*: Perseverancia en la Construcción de una Persona en Prosa” (47-78)—along with notes and bibliography (341-343) by Santiago Rodríguez Guerrero-Strachan; in Spanish.]

Whitman, Walt. *Feuilles d’Herbe: 1855* [*Leaves of Grass: 1855*]. Translated by Gilles Mourier. Paris, France: Le Sot L’y Laisse, 2019. [Reissued and corrected edition of Mourier’s French translation of the 1855 *Leaves of Grass*, originally published in 2011 by Jean-Paul Rocher; this edition maintains the look of the original printing of the 1855 *Leaves*.]

Whitman, Walt. “Song of the Open Road” / “Liet fan it lepen Paad.” In Lubbert Jan de Vries, ed., *Eigentrieds* (Leeuwarden, Netherlands: Hispel, 2020), 31-39. [Frisian translation, by Lubbert Jan de Vries, of “Song of the Open Road.”]

Whitman, Walt. *Quotations of Walt Whitman*, ed. Eric Conrad. Carlisle, MA: Applewood Books, 2019. [Selection of quotations from Whitman’s work (including his poetry, prose, and letters), on a wide variety of topics; with preface by Conrad (3-4).]

Wiggerman, Scott. “I Bequeath Myself (for Bruce Noll, after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 161. [Poem ending “. . . I was touched / by Walt Whitman, his earthy yearning— / slugs and worms and life teeming through / the soil between his toes—and I liked it.”]

Wise, Jim. “Walt (after Walt Whitman, 1819-1892).” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 224-225. [Poem beginning “Not for you, Walt Whitman, the empty nothing / of the House of the Dead.”]

Witthaus, M.; E. Mathews; S. Hudak; and R. Rabinowitz. “Walt Whitman, John Mahay, and Urotrauma in the American Civil War.” *Journal of Sexual Medicine* 17 (January 2020), S98. [Looks at Whitman’s care for Private John Mahay in Armory Square Hospital in 1862 and 1863 and comments on how Whitman’s “commitment to John Mahay’s care during the Civil War underscores the essential human aspects involved in acute and chronic urologic care following traumatic injury.”]

Wong, Cyril. “Here” and “Take Our Cue from Time.” In Raymond Luczak, ed., *Lovejets: Queer Male Poets on 200 Years of Walt Whitman* (Minneapolis, MN: Squares & Rebels, 2019), 271. [Poems, both beginning with epigraphs from Whitman’s “The Sleepers.”]

Yandell, Kay. *Telegraphies: Indigeneity, Identity, and Nation in America’s Nineteenth-Century Virtual Realm*. New York: Oxford University Press, 2019. [Chapter 5, “Engineering

Eden in Walt Whitman's 'Passage to India'" (129-157), examines "Whitman's telegraph poems" and how he "imagine[s] the telegraph to perform a spiritual purpose: the disembodied nature of telegraphy's virtual realm allows settlers' voices, and the nation's mythic origin stories that those voices carry, to spread across, eventually to soak into, new lands," linking to "the power of this land's previous Native American oral traditions to construct spiritual connections to American earth and environments": "His poems imagine for American settlers a new type of indigeneity through telegraphy."]

Unsigned. Review of Mark Doty, *What Is the Grass*. *Kirkus Reviews* (January 15, 2020).

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