

## WALT WHITMAN: AN ANNOTATED BIBLIOGRAPHY



- Aćamović, Bojana. “Walt Whitman in the Yugoslav Interwar Periodicals: Serbo-Croatian Reception, 1918-1940.” *Walt Whitman Quarterly Review* 38 (Winter/Spring 2021), 139-168. [Offers a detailed examination of “Whitman’s Serbo-Croatian reception” in the “interwar period” when “the Kingdom of Serbs, Croats, and Slovenes (i.e., the Kingdom of Yugoslavia) existed”—“times of great turmoil, struggle, and changes in literature, culture, and society”—and when “the periodicals publishing translations and essays on Whitman” took “two predominant approaches to the American poet”: as “a quintessentially modern poet, a harbinger of a novel democratic expression,” and as a proto-socialist poet, “regarded as a poet of workers and social justice”; traces the ways that this work on Whitman encouraged “connections of Yugoslav authors with the European intellectual circles,” offering “insight into the international circulation of the periodicals and the collaboration of artistic and activist groups from different countries.”]
- Anderson, Kirsten. *Who Was Walt Whitman?* New York: Penguin Workshop, 2021. [Short biography of Whitman, aimed at young readers; generously illustrated by Tim Foley.]
- Anson, John. “Bolton’s Enduring Fascination with American Poet Walt Whitman.” *Bolton News* (June 6, 2021), theboltonnews.co.uk. [Summarizes Paul Salveson’s work on the Bolton, England, Whitmanites known as the “Eagle Street College,” led by an architect’s assistant named J. W. Wallace and a physician named John Johnston; offers some details about the lives of the people involved in this group.]
- Athenot, Éric. Review of Delphine Rumeau, *Fortunes de Walt Whitman*. *Revue Française d’Études Américaines* no. 166 (2021), 137-140. [In French.]
- Belflower, James. “Emerging Improvisations: A Review of *Writing in Real Time: Emergent Poetics from Whitman to the Digital*.” *Journal of Modern Literature* 44 (Winter 2021), 162-169. [Review of Paul Jaussen, *Writing in Real Time*.]
- Boorse, Michael J., ed. *Conversations* (Spring 2020). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of Association events; this issue contains one article, listed separately in this bibliography, along with all the winning poems in the annual Association High School Poetry Contest.]
- Boorse, Michael J., ed. *Conversations* (Spring 2021). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of Association events and with two articles, each listed separately in this bibliography.]

- Campion, Dan. "Taking a Lead." *Bardball* (July 8, 2021), bardball.com. [Poem, with epigraph of Whitman's comment that "base-ball" is "the American game," concluding "The name is safe, the hyphen out, / Walt got the call correct, / Bard, umpire, manager, and scout, / Our leadoff intellect."]
- Cunning, Andrew. "A Table, A Cup, A Meowing Cat': Marie Howe's Theopoetics of the Ordinary." *Literature and Theology* 33 (September 2019), 307-320. [Parts of the essay examine how Whitman and others have influenced Marie Howe's poetry, as part of "a specifically American tradition of 'ordinary' writing."]
- Cutler, Edward S. "The Discontinuity of American Poetry." *Poe Studies* 53 (2020), E3-E6. [Review of John Michael, *Secular Lyric: The Modernization of the Poem in Poe, Whitman, and Dickinson*.]
- Dacey, Philip. *Heavenly Muse: Essays on Poetry*. Ed. Biljana D. Obradovic. New Orleans, LA: Lavender Ink, 2021. [Reprints several of Dacey's pieces on Whitman and his work, including his encyclopedia entries (101-107) on "Me Imperturbe," "To the States," and "I Heard You Solemn-Sweet Pipes of the Organ," as well as his interview with Ed Folsom, "Philip Dacey on Whitman" (82-86), and his previously unpublished autobiographical note that summarizes his own work on Whitman (51-53); Dacey's scattered comments on Whitman appear throughout the book.]
- Dean, Tim. "Forms of Poetic Attention." *American Literary History* 33 (Spring 2021), 161-180. [Review essay re-evaluating Whitman's "poetics of presence," his "undifferentiated ontology," and his "theory of voice" (his insistence on hearing his poems vocalized rather than just reading the poems); reviews Lucy Alford's *Forms of Poetic Attention*, Mark Doty's *What Is the Grass?*, and Peter Riley's *Whitman, Melville, Crane, and the Labors of American Poetry*.]
- Dietzman, Harrison. "[A] wholly new and original poetic genius': Thomas Wentworth Higginson, Emily Dickinson, and Literary Immortality." *Emily Dickinson Journal* 28 (2019), 43-61. [A major part of the essay discusses Higginson's disdain for Whitman and his work and argues that, in his *Reader's History of American Literature* (1903), his "implicit exclusion of Whitman" opens "the possibility that Dickinson represents the archetype of a great, 'genius,' poet."]
- Eckenfelder, Ute. "Gras sing ich, Walt Whitman." *Sinn und Form* 73 (May-June 2021), 330-331. [Poem, concluding "Und bis zum / Horizont hügel auf wuchernd, Walt Whitman, dein Lied—"; in German.]
- Edmundson, Mark. "What Walt Whitman Knew About Democracy." *Wall Street Journal* (April 15, 2021). [Examines how Whitman's central image of the grass is his key democratic trope, allowing him to offer a visual emblem for "e pluribus unum, from many one" ("no two grass blades are alike" and "yet step back and you'll see that the blades are all more like each other than not"), an image suggesting that "the one and the many can merge" and an image allowing Whitman to imagine "a world without significant hierarchy."]

- Edmundson, Mark. *Song of Ourselves: Walt Whitman and the Fight for Democracy*. Cambridge, MA: Harvard University Press, 2021. [Reprints the 1855 poem eventually titled “Song of Myself” and offers a reading of the poem as “the genesis and development of a democratic spirit, for the individual and the nation” as the persona becomes “an egalitarian individual . . . overcoming the major obstacles to democratic selfhood”; sees Whitman’s tireless work in the Civil War hospitals (“a hellish zone”) seven years after the poem was published as Whitman becoming “more than the poet of *Song of Myself* and begin[ning] to become a manifestation of his poetic vision”: “He became a version of the individual that his poem prophesied.”]
- Engels, Jeremy David. *The Ethics of Oneness: Emerson, Whitman, and the Bhagavad Gita*. Chicago, IL: University of Chicago Press, 2021. [Includes chapters on “Over-Soul,” “Cosmos,” “Bodies,” “Two Visions,” “Genius,” and “Democracy”; reads the *Bhagavad Gita* in relation to works by Whitman and Emerson, focusing on the idea of “oneness” and its ethical challenges, arguing that it is an idea that can effectively counter problematic aspects of contemporary American culture.]
- Farhadi, Samaneh. Review of Behnam M. Fomeshi, *The Persian Whitman: Beyond a Literary Reception*. *Babel* 67 (April 2021), 118-122.
- Ferrada Aguilar, Andres. “Imaginación visionaria y crisis modernas: Blake, Emerson y Whitman.” [“Visionary Imagination and Modern Crises: Blake, Emerson and Whitman”]. *Revista Chilena de Literatura* no. 103 (May 2021), 455-479. [Examines how writings by Blake, Emerson, and Whitman help to “articulate correspondences between the visionary imagination and the fissures produced by an industrial and protestant modernity,” revealing “poetic visions that converse, simultaneously, with an imaginal site and its necessary counterpart, a disenchanting modern culture”; in Spanish.]
- Finan, E. Thomas. *Reading Reality: Nineteenth-Century American Experiments in the Real*. Charlottesville: University of Virginia Press, 2021. [Explores how Emerson, Whitman, and Emily Dickinson (and later American writers) understood the terms “real” and “reality” and argues that for these writers those terms did not only include the physical world but also the spiritual, the sincere, and the individual’s experience, the “experiential real”; Chapter 3, “In and Out of the Game with Walt Whitman,” argues that “the enterprise of *Leaves of Grass* involves the quest for realizing witness, which at once insists on distinction between self and other and suggests a unification that blurs distinction,” creating a poetry that “preserves the particular even as [it] promotes a visionary politics.”]
- Fleck, Jonathan. “‘Strong, manly, and full of human nature’: The Roots of Rubén Darío’s ‘Walt Whitman.’” *Walt Whitman Quarterly Review* 38 (Winter/Spring 2021), 169-188. [Offers an “archival, transnational reading” of Nicaraguan poet Rubén Darío’s influential 1890 sonnet “Walt Whitman” by showing how the poem emerged from an interview with Whitman by two journalists that was printed in several U.S. newspapers and then translated into Spanish and incorporated into an article in *Revista Ilustrad de Nueva York*, where Darío read it and incorporated aspects of it (especially “the poet’s

weakened physique” offset by “the virility of a face that comes to express intersecting anxieties of sexual nonconformity and socioeconomic reordering in continental America”) into his poem.]

Folsom, Ed, and Christopher Merrill. *The Million Dead, Too, Summ'd Up: Walt Whitman's Civil War Writings*. Iowa City: University of Iowa Press, 2021. [Collects forty pieces of Whitman's Civil War writings—poetry and prose—with critical commentary on each piece by Folsom and a poet's afterword on each piece by Merrill; with an introduction, “How Whitman Wrote the Civil War” (1-8), and a bibliography, “Walt Whitman and the Civil War: A Selected Annotated Bibliography” (209-227), both by Folsom.]

Folsom, Ed. “Walt Whitman: A Current Bibliography” (Focus on International Scholarship). *Walt Whitman Quarterly Review* 38 (Winter/Spring 2021), 240-249.

Grant, David. *“The Disenthralled Hosts of Freedom”: Party Prophecy in the Antebellum Editions of Leaves of Grass*. Iowa City: University of Iowa Press, 2021. [Examines “how *Leaves of Grass* relates to party discourse” and focuses on the antebellum editions of *Leaves* (and on *The Eighteenth Presidency!*) in arguing that “Whitman's affiliations with antislavery parties come into sharp relief” when they are viewed “as at once the medium and the source for a prophetic apparatus that relies less on specific policy positions than on the coherent rhetorical system employed to support those positions”; proposes that “the cultural project of *Leaves of Grass*, in this sense, ran parallel with the struggles of the Free Soil and Republican parties themselves to channel antislavery principles into the already formalized and restricted terms of American party discourse—but from the other direction,” with Whitman “free to abstract [tropes and conventions] from their source in the campaign contexts and hence insinuate their new implications more fundamentally into the national imaginary”; individual chapters focus on “how the National Bard could be a partisan hack,” the party discourse surrounding the “sovereignty of labor,” “party antislavery typology,” the “party trope of thronging” (with a focus on “Poem of the Road”), and “‘Calamus’ as an answer to the Union-Savers.”]

Gray, Nicole. “Vivas to those who have failed’: Walt Whitman Electric and the (Digital) Humanities.” *Digital Humanities Quarterly* 14 no. 4 (2020), digitalhumanities.org/dhq. [Uses “Whitman's poems and his material practices” to explore “digital methods in the humanities” that “have helped to create the potential for resurrecting an experimental, recuperative critical mode that approaches literature in terms of its transformability”; examines the “interweaving” of “the transformative logics of poetry and code . . . to illuminate the structural mechanics of each, as well as their mutual dependence on figurative language”; offers a reading of the “dreamspace” of “The Sleepers” as “a transformative, experimental environment” that is “an analogue of namespaces in computer and information science,” and tracks Whitman's shifting views on race in America through his early “Sleepers” manuscripts and through his changes to the poem over the years, revealing how, by 1881, for Whitman, “the moment for the conjunction of experimental dreamspace with historical possibility had passed.”]

- Grünzweig, Walter. "The Great Psalm of the Republic: Walt Whitman's Democratic Poetics." In Philipp Löffler, Clemens Spahr, and Jan Stievermann, eds., *Handbook of American Romanticism* (Berlin, Germany: De Gruyter, 2021), 495-513. [Investigates what George Kateb called Whitman's "culture of democracy" by examining the 1855 preface to *Leaves of Grass* as a manifesto of democratic poetics and of the pervasiveness of democratic principles in all aspects of American authorship, especially in the author's sharing creation with readers; analyzes several poems to demonstrate the "lyrical manifestation" of Whitman's democratic program, and concludes with an examination of the "nexus" between his democratic poetics and his global poetic vision and reception.]
- Grünzweig, Walter. "The International Whitman: A Review Essay." *Walt Whitman Quarterly Review* 38 (Winter/Spring 2021), 213-239. [Offers an extensive review and summary of Delphine Rumeau's *Fortunes de Walt Whitman: Enjeux d'une reception transatlantique*, viewed in the context of the history and ongoing critical efforts to understand Whitman's international reputation and his absorption into a wide array of cultures and languages.]
- Grünzweig, Walter. "Die Welt, mein All': Hans Jürgen von der Wense und die US-amerikanische Romantik." In Danielle Dell'Agli, ed., *Hans Jürgen von der Wense: Kraftfelder und Korrespondenzen 2* (Kassel, Germany: Jenior, 2021), 49-67. [Examines the commentaries on Whitman (along with those on Emerson and Thoreau) of German polymath, composer, and nature writer Hans Jürgen von der Wense (1894-1966), illuminating the modernist reception of Whitman in Germany; in German.]
- Herrero-Puertas, Manuel. "Super Whitman 1855." *Concentric: Literary and Cultural Studies* 47 (March 2021), 297-331. [Tracks "thematic, formal, and political confluences between Walt Whitman's poetry and the superhero genre" and reads the 1855 *Leaves of Grass* "through the optics of the popular superhero" to demonstrate how that frame "revitalizes Whitman's democratic vision" (particularly the "chasm between individual and popular sovereignty," "a superhero's power in opposition to the power of the people he stands for"); argues that "it is high time Whitman earns recognition in critical genealogies of the American superhero"; also examines a 2013 "comics adaptation of *Leaves of Grass*: Robert Sikoryak's *Song of Myself*."]
- Herzer-Wigglesworth, Manfred. "Der Streit um Walt Whitmans Homosexualität und Magnus Hirschfelds Zwischenstufenlehre" ["The Dispute Over Walt Whitman's Homosexuality and Magnus Hirschfeld's Doctrine of Sexual Intermediaries"]. *Zeitschrift für Sexualforschung* 34 (June 2021), 97-102. [Investigates how Magnus Hirschfeld learned from Eduard Bertz about Whitman's homosexuality and accepted it, even though according to Hirschfeld's own "doctrine of sexual intermediaries" it marked the poet as a "degenerate seducer of youth"; shows how writers Gustav Landauer and Thomas Mann agreed with Hirschfeld's view that "homosexuality is just as healthy and normal as heterosexuality"; in German.]

- Hoffert, Barbara. Review of Mark Doty, *What Is the Grass?* *Library Journal* 144 (November 2019), 65.
- Humble, Philippe. "Machine Translation and Poetry: The Case of English and Portuguese." *Ilha do Desterro: A Journal of English Language Literatures in English and Cultural Studies* 72 (May-August 2019), 41-56. [Sets out to "evaluate machine translation quality" by examining three American poems translated into Portuguese by expert translators and translated by Google Translate; one of the poems analyzed is Whitman's "To a Stranger," translated by Geir Campos; concludes that "machine translations provide a useful tool to analyse the idiosyncrasies of translators."]
- Huttner, Tobias. "'Not the Abstract Question of Democracy': The Social Ground of Whitman's 'Lilacs.'" *ESQ* 65 (2019), 642-690. [Focuses on "When Lilacs Last in the Dooryard Bloom'd" and argues "that shifting our historiographic attention away from democracy in ways that the poet himself invites can offer more supple ways of understanding how his poetry relates to, even mediates, a wider field of social and historical forces" and can open room "for reading American poetic history in the grain of capitalism's ever-uncertain reproduction and the heterogeneous, improvisatory movements working against it," revealing how Whitman's grappling "with questions of 'social and economic organization' from a footing outside the problematic of American exceptionalism . . . offers fresh insights into his poetics and influence"; employs "historiographies of American capitalism" (with their emphasis on "the mutually constitutive relationship between capitalism and white supremacy") to illuminate how "Lilacs" is related to "a reconfigured capitalist order's crisis-prone legacy"; seeks to "reread Whitmanian vista in the postwar years" by looking at *Democratic Vistas* to discover how "Whitmanian elegy tests a provisional shape in which momentary vistas might meet . . . persistent historical violence" and "how closer materialist attention to capitalism's history might productively inform ongoing work in historical poetics."]
- Ifill, Matthew L. and Leo D. Blake. "And Yet You Are Not Alone: Whitman's Wisdom in Trying Times." *Conversations* (Spring 2020), 1-5. [Notes how Whitman "essentially spent a year (1888-1889) stuck in the house due to his long-standing health problems" and that we can learn during the current pandemic from his patience and optimism; reviews all the Camden activities of the spring 2019 celebration of Whitman's 200<sup>th</sup> birthday.]
- Ifill, Matthew L., and Leo D. Blake. "*Leaves of Grass* Must Not Be Judged by Isolated Lines: Dr. Kelly Miller and the 'Poet of Humanity.'" *Conversations* (Spring 2021), 8-11. [Discusses Whitman's views on race; recounts an episode told by Lisa Seaman Leggett to Whitman about rapturous comments that Sojourner Truth made to her upon hearing passages from *Leaves of Grass*; offers background information on Kelly Miller (1863-1939), a Black professor and dean at Howard University, who spoke positively about Whitman at the first meeting of the Walt Whitman Fellowship International in Philadelphia in 1895; analyzes his remarks and reprints a section of a poem by Kelly influenced by Whitman.]

- Invoke. *Furious Creek*. Austin, TX: 2019. [Digital album; includes “O Captain! My Captain!” a recitation of the poem with string quartet accompaniment by Invoke quartet.]
- Kukina, Anastasia, and Anna Shvets. “‘Nemuzeynyy’ klassik Uolt Uitmen: sposoby procht-eniya” [“‘Non-Museum’ Classic Walt Whitman: Ways of Reading”]. *Novoe Literaturnoe Obozrenie* no. 167 (2021), 425-430. [Reports on an international conference, “Poetic Experience and Language Experiment: For the 200<sup>th</sup> Anniversary of Walt Whitman’s Birth,” held on October 24-25, 2019, in Moscow, Russia, at Moscow State University and the Margarita Rudomino All-Russia State Library for Foreign Literature, with scholars from Russia, France, and the U.S.; in Russian.]
- Lawrence, Jeffrey. *Anxieties of Experience: The Literatures of the Americas from Whitman to Bolaño*. New York: Oxford University Press, 2018. [Views Whitman’s *Leaves of Grass* as a model of the “US Literature of Experience” (as opposed to the Latin American “Literature of the Reader”) and explores a case in point in Chapter 2, “An Inter-America Episode: Jorge Luis Borges, Waldo Frank, and the Battle for Whitman’s America” (75-100).]
- Mac, Taylor. “Whitman in the Woods.” New York: All Arts (WNET), 2021. [Series of short films of Taylor Mac reciting “Native Moments” (interpreted three different ways), “When I Heard at the Close of Day,” “To a Stranger,” Section 24 of “Song of Myself”; directed by Noah Greenberg; filmed in Philipstown, New York.]
- Margolick, David. “Song of the Subway: Walt Whitman on the Downtown Express.” *New York Times* (July 15, 2021). [Imagines Whitman riding the New York subway and speculates how he might have reacted—“maybe he would have immortalized the subway ride from Brooklyn to Mannahatta the way he already had crossing via ferry” or “alighted at Times Square, ‘afoot and lighthearted,’” knowing “there were so many more roads to explore: the A, E and C; the N, Q, R and W; the shuttle to Grand Central, the 7 downstairs, the 1 across the platform”; accompanied by a cartoon by Rick Froberg of Whitman reading his own book on the subway.]
- Matteson, John. *A Worse Place Than Hell: How the Civil War Battle of Fredericksburg Changed a Nation*. New York: Norton, 2021. [Chapter 12, “Southbound Trains” (246-260); Chapter 15, “Death Itself Has Lost All Its Terrors” (296-316); Chapter 17, “The Song of the Hermit Thrush” (335-360); and the Epilogue, “Real, Terrible, Beautiful Days” (410-434), all focus on Whitman’s relationship to Fredericksburg.]
- Mayberry, Carly. “Walt Whitman Statue To Be Relocated on College Campus, Citing Controversial Racist Past.” *Newsweek* (July 12, 2021), newsweek.com. [Reports on a decision by the Rutgers University-Camden administration to move its statue of Whitman, currently in the center courtyard of the campus, to a less prominent campus site, responding to a petition signed by 3,853, claiming that Whitman “stood for white supremacy and racism against Black and Indigenous Americans.”]
- McKain, Mark. “Whitman at Anvers Island.” *ISLE* 28 (Spring 2021), 381-382. [Poem, addressed to Whitman, concluding: “Wearing a crown of hairgrass, / gazing out at the ship, bringing / DEATH DEATH DEATH, Walt, / could you sing another song?”]

- Miller, Pauline. "Seeing Whitman through the Eyes of Langston Hughes." *Conversations* (Spring 2021), 1-7, 11. [Discusses Whitman's racial views and looks at Langston Hughes's views on Whitman, including his 1953 pieces in the *Chicago Defender* defending Whitman against the attacks by Lorenzo Turner that claimed Whitman was anti-Negro; offers reprints of both Hughes's and Turner's *Defender* columns (5-7), and reprints Hughes's poem "I, Too" (11).]
- Pardes, Ilana. *The Song of Songs: A Biography*. Princeton: Princeton University Press, 2019. [Offers a detailed cultural "biography" of the Biblical *Song of Songs*, seeking to answer "Why was a daringly sensual poem of love with no reference whatsoever to God or national history included in the Bible?"; Chapter 5, "The Song of America: From Walt Whitman to Toni Morrison" (172-218), "considers the Songs of some of America's greatest literary exegetes—Walt Whitman, Herman Melville, and Toni Morrison—highlighting their insistence on interweaving literal and allegorical readings of the ancient love poem."]
- Parsons, Dave. "Dave Parsons Reviews 'The Million Dead, Too, Summ'd Up' in Advance of Whitman Event." *Houston Chronicle* (May 10, 2021). [Review of Ed Folsom and Christopher Merrill, *"The Million Dead, Too, Summ'd Up": Walt Whitman's Civil War Writings*; also published in *The Courier of Montgomery County* under the same title (May 10, 2021).]
- Price, Kenneth M. "Whitman and the America Yet To Be: Reconceptualizing a Multiracial Democracy." *OUPblog* (July 9, 2021), oup.com. [Suggests that Whitman's "failures, and his successes" to "reconceptualize a multiracial democracy . . . parallel those of the federal government and the Union itself"; offers a reading of Whitman's "Ethiopia Saluting the Colors" as a poem that captures the clashing notions at work in American culture about the possibilities that, "within the American republic, the colors of all the nations could greet each other proudly and courteously."]
- Pung, Alice. *One Hundred Days*. Carlton, Australia: Black Inc., 2021. [Novel about a pregnant sixteen-year-old girl named Karuna, who is isolated in her home with her overprotective mother and immerses herself in reading Whitman's poetry.]
- Radil, Jennifer. "Whitman and the Meandering River." *Art Therapy* 37 no. 2 (2020), 58. [Print of an artwork by Jennifer Radil, representing coils that trace out the various paths the Mississippi River has taken over time, all against the background of a collage of Whitman's poetry manuscripts.]
- Roberts, Kim. *A Literary Guide to Washington, DC: Walking in the Footsteps of American Writers from Francis Scott Key to Zora Neale Hurston*. Charlottesville: University of Virginia Press, 2018. [Chapter 2, "The Civil War Era, 1861-1865" (29-53), offers a "walking tour" of "Walt Whitman's Downtown."]
- Sederat, Roger. Review of Behnam M. Fomeshi, *The Persian Whitman: Beyond a Literary Reception*. *Iranian Studies* 54 nos. 3-4 (2021), 647-651.



- See, Sam. *Queer Natures, Queer Mythologies*. Christopher Looby and Michael North, eds. New York: Fordham University Press, 2020. [Argues, through a reading of Charles Darwin, that nature in its aimless variableness can be considered essentially queer; offers a reading of Whitman and Oscar Wilde in this context (“Art for Science’s Sake: Wilde in Whitman’s Wilderness” [90-96]).]
- Shipp Kamibayashi, Kayla. “The Secret Lives of Poems: Digital Inhabitations of Nineteenth-Century American Literature.” PhD Dissertation, Emory University, 2020. [Digital dissertation; Chapter 4, “Collection (My)Self: The Poetics of Virtual Space in Walt Whitman’s *Specimen Days*,” argues that Whitman’s autobiography is “a poem historically failed by print” that is better suited “to live on *digital* surfaces where we can play with [it] instead,” because the work is in fact “intrinsically digital”; *ProQuest Dissertations and Theses Global*; 28167646.]
- Vafa, Amirhossein. Review of Behnam M. Fomeshi, *The Persian Whitman: Beyond a Literary Reception*. *International Journal of Middle East Studies* 53 no. 1 (February 2021), 163-165.
- Vanliew, F. T. *Whitman’s Last Year*. Des Moines, IA: Third Half Publishing, 2020. [Fictional journal of Whitman’s final year, which turns out (thanks to an arrangement brokered by Ralph Waldo Emerson) to be 2019, where he is sent as an anonymous old man to report back on what he learns about twenty-first-century America.]
- Wang, Mai. “Carlos Bulosan, Walt Whitman, and the Transnational Jeremiad.” *Walt Whitman Quarterly Review* 38 (Winter/Spring 2021), 189-212. [Traces Whitman’s influence on Filipino American writer Carlos Bulosan (1913-1956), as he becomes “the inspiration for Bulosan’s artistic reclamation of his past as a colonial subject in the Philippines”; follows Bulosan’s “shifting portrayal of Whitman” that leads him to bond with Whitman “as lone poets of a future that has yet to be written . . . forming an imaginative bond between them as secular Jeremiahs,” and culminating in Bulosan’s 1946 novel *America Is in the Heart*, in which “Whitman’s critical universalism in *Democratic Vistas*” reappears in the main character’s evocation of Whitman “to repair the psychic damage done to him as a colonized subject and immigrant.”]
- Weisenburg, Michael C. “Immediacy as Periodical Aesthetic in Walt Whitman’s Poems in the *Daily Graphic*.” *American Periodicals* 31 (May 2021), 1-18. [Focuses on the poems that Whitman published in the New York *Daily Graphic* (mostly in 1873) and argues that “reading them in the context of other periodical literature brings into relief Whitman’s initial reactions to specific political moments and reconnects his Reconstruction-era writing with his earlier journalism,” showing how he could “foster meaning and material in the daily political process”: “When read on the pages on which they originally appeared, the full meaning of these poems comes into relief and allows them to stand out as speaking to concerns with which his readers would have been fully engaged,” such as the second presidential inauguration of Ulysses S. Grant and the Credit Mobilier Scandal.]

Unsigned. Review of Mark Edmundson, *Song of Ourselves: Walt Whitman and the Fight for Democracy*. *Publishers Weekly* (April 2019), publishersweekly.com.

*The University of Iowa*

ED FOLSOM

“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/](http://ir.uiowa.edu/wwqr/)) and at the *Walt Whitman Archive* ([whitmanarchive.org](http://whitmanarchive.org)).