

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Blake, David Haven. "Performance and Celebrity." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 117-126. [Examines how "celebrity intersects with one of the most challenging ideals of American life: how the many can be represented in the one"; demonstrates how Whitman "understood the performative aspects of celebrity" and "championed the role that readers played in deciding what was important in their world"; offers an overview of "how artistic celebrity could work" in the antebellum United States, and looks at the various cultural forces that generated celebrity, from oratory and opera to photography and popular music, pointing out too "how deeply enmeshed poetry was in this emergent culture of celebrity," with Longfellow, Whittier, Poe, Lydia Sigourney, and Emerson as examples of poet-celebrities; considers how "Whitman periodically questioned whether the self could exist outside its communal display" and how he used "publicity stunts" to generate publicity for himself and his work.]
- Blalock, Stephanie M. "Periodical Fiction." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 78-87. [Traces how, in the 1840s, Whitman "began building his literary reputation by writing periodical fiction" and examines his short fiction and the surprising number of times it was reprinted; discusses his two novels, written a decade apart, yet "both influenced by nineteenth-century popular fiction genres"; and argues that "if Whitman was known among national and international readers in the 1840s and early 1850s, it was likely as a writer of periodical fiction."]
- Bohan, Ruth L. "Visual Arts and Photography." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 127-135. [Examines "Whitman's many friendships with artists and his scrutiny of a broad range of visual modes of representations," including photography, painting, sculpture, and book and magazine illustration; suggests how "Whitman's language reveals and reinforces his absorption in the visual arts culture" of his time; and looks at how Whitman in his last decade of life was the subject of paintings, photographs, and sculptures.]

- Bradford, Adam. "Death and Mourning." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 287-296. [Offers an overview of "the psychology and social rituals of mourning" in the mid-nineteenth century in order to understand how "the power of the conventions surrounding death and mourning" were "central to [Whitman's] corpus of poetry"; traces how "Whitman's familiarity with these conventions" is apparent in much of his early, pre-*Leaves of Grass* work and goes on to show how he draws on this knowledge in *Leaves* itself to construct texts that become—in both representational and material ways—mourning objects, and how the poet reconfigures mourning conventions to become "powerful tools" in his work, especially in his Civil War writings, where he "hoped that fostering successful mourning for countless bereaved individuals would also help heal the ongoing division of the national social body."]
- Bradford, Adam. Review of Lindsay Tuggle, *The Afterlives of Specimens: Science, Mourning, and Whitman's Civil War*. *Walt Whitman Quarterly Review* 36 (Summer 2018), 78-85.
- Bromwich, David. "Whitman's Assumptions: 'Song of Myself' in *Leaves of Grass*, Walt Whitman." *Social Research: An International Quarterly* 85 (Fall 2018), 503-519. [Offers an extended reading of "Song of Myself," examining the poem's "distinct modalities," including "invitation, characterization, catalogue, prayer, and rhapsody or sheer exclamation"; explores Whitman's "ethic of 'acceptance'"; and sees "the entire poem . . . as an adventure of faith, a thrust and gamble of inventive energy untethered by prudence."]
- Bronson-Bartlett, Blake. "From Loose Leaves to Readymades: Manuscript Books in the Age of Emerson and Whitman." *J19* 6 (Fall 2018), 259-283. [Argues that "the increasing availability of readymade manuscript books by midcentury . . . yielded two strains of literary experimentation represented in Emerson's and Whitman's published works: respectively, one struggling to transcend a culture of mere readymades, the other open to the readymade as the medium of transcendence"; illustrates, through close work with Emerson's and Whitman's material notebooks, how "subtle shifts in the material culture of the period spurred new and differentiated forms of writing and thought," and proposes that "the production and marketing of manuscript books during the antebellum decades . . . introduced new conditions for the embodied practices of reading and writing that gave us Emerson, Whitman, and the variations of philosophical and poetic exper-

imentalism we know as transcendentalism.”]

Bronson-Bartlett, Blake. Review of Joanna Levin and Edward Whitley, eds., *Whitman Among the Bohemians. Resources for American Literary Study* 39 (2017), 349-354.

Buinicki, Martin T. “Reconstruction.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 278-286. [Offers an overview of Whitman’s life and views during the Reconstruction period, noting how “his employment in Washington, DC, provid[ed] a unique vantage point from which to observe the nation grappling with the difficult work of reconstruction,” including the troubling issue of race, which Whitman both approaches and avoids in the “dizzying catalog of volumes” he publishes during “the tumultuous post-war years,” when the poet undergoes an odd “turn away from politics.”]

Buinicki, Martin T. Review of Matt Cohen, *Whitman’s Drift. ALH Online Review Series* 17 (December 4, 2018).

Cohen, Matt. “The American South.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 48-56. [Analyzes how “Whitman’s writing was shaped profoundly by the American South as both idea and reality,” and how he set out “not just to embrace a range of Southern identities but to embody them poetically”; offers an overview of the poet’s 1848 stay in New Orleans, examines how “his lifelong doubts about social equality among races and black suffrage . . . put him on a sympathetic footing with white Southerners,” and how his relationship with former Confederate soldier Peter Doyle and his care of Confederate soldiers in Washington DC’s wartime hospitals were “transformative for his perspective on the South”; and shows how Whitman’s writing was read and responded to in the South, in sometimes surprising ways, as in the case of his “long-term friendship with . . . John Newton Johnson, a former slaveowner and Confederate veteran” from rural Alabama.]

Cohen, Michael C. Review of Matt Cohen, *Whitman’s Drift. Nineteenth-Century Literature* 73 (June 2018), 127-130.

Cohen, Michael C. “Verse Forms.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 59-67. [Explores “Whitman’s deep investment in questions of verse form” and looks at “the utopian horizon that Whitman’s understanding of ‘form’ makes visible in his poetics,” as “his poetry seeks to reintegrate aesthetic

and ethical practice,” and the “free growth of its formalism seeks as its end worldly, which is to say bodily, happiness.”]

Collins, Father Michael, with Alexandra Block, Thomas Cussons, John Fandon, and Philip Parker. *Remarkable Books: A Celebration of the World's Most Beautiful and Historic Works*. New York: DK, 2017. [Examines, illustrates, and offers a guide to more than eighty of the “world’s most celebrated, rare, and important written works,” including *Leaves of Grass* (92-94).]

Coviello, Peter. “Civil War.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 269-277. [Argues that “Whitman’s writing in the Civil War shuttles between . . . two great crises: crises in how the nation came to represent itself, to itself, and crises in the meaning and parameters of gender and sex,” shattering the poet’s “early-career expressivist utopianism” but simultaneously furnishing “a strange kind of replenishment along the way” having to do with “unexpended possibilities of sex” that presented themselves to him not just in his writing but in his actual experience: “In the war, Whitman himself circulates not in the form of his printed book but *in person*, bed by bed by bed, offering an affection to the ranks of wounded soldiers he finds in hospitals,” as the war “*replenishes* Whitman’s sense of desire as the cohering element of national life and his vision of sex itself . . . as the great force capable of forging a public, a citizenship, a nation.”]

Cuomo, Alessio, Director. “Ode to the Journey.” *Wideoyster* no. 3 (2018), wideoyster.nl/magazine3-eng/new-york-city. [Short film about New York City, with voiceover of the second section of Whitman’s “Give Me the Splendid Silent Sun,” narrated here by Eric Forsythe.]

Cutler, Edward S. “Romanticism.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 327-336. [Argues that *Leaves of Grass*, especially the first three editions, “exemplifies that spirit of a comparatively minor but radically innovative strain of romantic philosophy that flashed up in Jena, Germany, during the closing years of the eighteenth century,” “an aesthetic mode that sought to fuse poetry and philosophy,” one that “would find its fullest exemplar and a kindred spirit in Whitman, who late in life would even declare himself ‘the greatest *poetical* representative of German philosophy,’” though he himself read no German; examines how Whitman became familiar with German philosophy, how he picked up German romanticism’s “playful, often mystifying preference for paradox and self-negating irony” and “self-contradict-

tion”; tracks how Whitman follows Novalis in finding “the I and the Not-I are not opposable, but co-extensive and complementary aspects of an incommensurable, groundless absolute that offers no sure footing,” and how he follows Fichte in deciding to “open every circuit, including the special case of transcendental self-identity, in favor of an infinite, free activity,” because “Whitman’s provocations are not leads toward systemic or doctrinal certitude; they circle the paradox of the whole, which the I and you share on equal terms”; concludes by viewing how Whitman’s construction of *Leaves* “intuited the broader conceptual energy of early German romanticism regarding a new, absolute book.”

DeSpain, Jessica. “Transatlantic Book Distribution.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 177-186. [Examines the history of British distribution and publication of Whitman’s work, noting how over the course of his career we can trace “a positive shift in British perception of the poet because of editorial interventions,” including those by William Michael Rossetti, Ernest Rhys, and James Camden Hotten; looks at how “Whitman capitalized upon his British reception as another means to expand notice of his work; the negative reviews stirred literary nationalism whereas the positive reviews gave him literary cachet both at home and abroad.”]

Dowling, David O. “The Literary Marketplace.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 167-176. [Notes how “Whitman vigorously adapted to the increasingly commercial terrain of the antebellum literary marketplace that transformed authorship into a competitive free market scramble” and offers “an overview of the literary marketplace Whitman encountered during his career”; ends by looking at Whitman’s “personal and professional relationship with Fanny Fern” as a “case study of his adaptation” to the changing literary market, including his “self-promotion” and “his belief that the periodical press could carry the message of his broader democratic vision.”]

Downs, Maggie. “Mariah Carey’s ‘All I Want for Christmas’ as Written by Walt Whitman.” *McSweeney’s* (December 12, 2018), mcsweeneys.net. [Song lyrics rewritten as a Whitman poem, beginning “I do not want much this Christmas time / There is but one thing I need. / It is not a gift that can be placed beneath the holiday tree, / The house is fill’d with merriment, I breathe the fragrance of the festivities, / I invite my soul to celebrate . . .” and ending “B’cause baby, all I want for Christmas is me!”]

- Dressman, Michael. "Living the Myth: The Authorial Life of Walt Whitman." In Edmund P. Cueva and Deborah Beam Shelley, eds., *Lessons in Mythology: A Comparative Approach* (Newcastle upon Tyne, U.K.: Cambridge Scholars, 2017), 89-103. [Offers an overview of "building the legend and, eventually, the myth of Walt Whitman," including the poet's reading of and use of Emerson's works, his self-marketing, his hospital work in Washington DC during the Civil War, William Douglas O'Connor's writings about Whitman, and the "special knack of the poet to reach his reader and identify with that reader, to explain the world and its workings in personal terms—this is what has cemented the myth of Walt Whitman."]
- Drew, Wayne Adrian. *Song of Myself*. London: Bedfords Publications, 2019. [One-act monologue, in which Whitman speaks about his life and reads from his works; premiered in London, England, on the 200th anniversary of Whitman's birth, in the Orangery of the Fan Museum in Greenwich; starring Peter Barrow as Whitman.]
- Dudding, Will. "When Walt Whitman Reported for the *New York Times*." *New York Times* (October 22, 2018). [Discusses the Civil War articles that Whitman wrote as a freelance journalist living in Washington, D.C., for the *New York Times*, when he "was piecing together a divided, changing nation."]
- Eckel, Leslie Elizabeth. "Oratory." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 98-107. [Posits a "counter-narrative of Whitman's development as an orator"—"rooted in the 1850s" and reaching "its high point in the series of lectures on 'The Death of Abraham Lincoln' that Whitman performed at the end of his career"—revealing "a different story about his development as a cultural figure," a story in which "Whitman's poems could be read as a written record that he felt was complementary or even secondary to the live presence he intended to maintain before an eager American audience"; demonstrates Whitman's oratorical aspirations and argues that, while he finally "channeled his oratorical energies into his poems," he did manage through his Lincoln lectures "to master the art of performing before the captive audience of which he had always dreamed."]

- Erickson, Paul. "Erotica." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 136-145. [Notes how Whitman, talking of his poetry, once said that "sex is the root of it all," and examines "what sorts of books about sex were available at the time that Whitman was writing and publishing," pointing out that "pornographic materials were widely available in antebellum cities"; demonstrates that "critics who called for *Leaves* to be prosecuted as obscene had a point, at least according to the standards that prevailed in antebellum New York."]
- Fasman, Jon. "Out of Hopeful Green Stuff Woven: The Bicentenary of America's Homer." *The World in 2019* (London: The Economist Newspaper Ltd., 2018), 40-41. [Asks "What would America's greatest poet make of his country on his 200th birthday?" and suggests that what "would disturb Whitman more than anything else about his country's current condition" is that "Americans live in wholly separate political tribes that fear and loathe each other."]
- Folsom, Ed. "A yet more terrible and more deeply complicated problem': Walt Whitman, Race, Reconstruction, and American Democracy." *American Literary History* 30 (Fall 2018), 531-558. [Investigates Whitman's experiences in two cities—New Orleans in 1848 and Washington D.C. in the Reconstruction years—that had the most racially mixed populations of any cities in the nation and probes why the earlier experience led to the development of the absorptive and unifying democratic voice of his antebellum work, while the postbellum experience did not generate new imaginative work that absorbed African American citizens into his democratic embrace; goes on to deal with Whitman's Reconstruction writings, including *Democratic Vistas* and *Memoranda During the War*, and analyzes the surprising absence of the issue of race in those works, especially given his experience in Washington during the mayoralty of Sayles Jenks Bowen and his job as a copyist for Attorney General Amos T. Akerman, both of whom worked toward instituting a biracial democracy in the US; concludes by underscoring how Whitman, the writer most perfectly positioned to help the nation imagine its way to a biracial democracy, failed in the postbellum years to initiate the national imaginary that the postbellum US so desperately needed and continues to seek.]

Folsom, Ed. "Impact on the World." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 383-392. [Examines the phenomenon of "talking back to Whitman by an international group of poets . . . as his influence has extended far and wide, not only across race and social class and ethnicity and poetic style but across nationalities, languages, and continents"; investigates an "unavoidable paradox" in viewing Whitman's work in an international context—"the poet who celebrates diversity, multiple identities, and democratic tolerance can sometimes seem dangerously and globally hegemonic," leading to "a dual tradition in absorbing Whitman": "He enters most cultures as both invader and immigrant, as the confident, pushy, overwhelming representative of his nation, as the large and inscrutable voice of the United States; *and* as the intimate, inviting, submissive, always malleable immigrant, whose work gets absorbed and rewritten in always surprising ways"; concludes by tracing the history of commentary on Whitman's impact on other cultures, and looks at how translations of Whitman's work are significant for demonstrating how "Whitman alters the language that he disappears into at precisely the moment he magically appears anew in it; the new language alters Whitman as much as he alters it."]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 36 (Summer 2018), 86-94.

Fomeshi, Behnam M. "Something Foreign in It': A Study of an Iranian Translation of Whitman's Image." *Transfer* 14 (2019), 49-72. [Uses photographs and engravings of Whitman and photographs and paintings of Iranian poets to demonstrate "Whitman's reception in relation to the common image of the poet in contemporary Iran," and does so by looking closely at the cover photograph of "a recent book-length Persian translation of Whitman published in Iran" (Mohsen Towhidian's 2011 *Man Walt Whitmanam*); argues that "images of the younger, more casual and rebellious Whitman have found their place in the minds of his Western readers, but that aspect of his image does not register for his Persian audience," who "favor the one that looks the oldest and possesses special qualities significant to the Persian image in which a significant, wise poet must always be old"; offers illustrations to demonstrate the ways that images of the older Whitman "take on the aspect of a prophet and look similar to major Persian poets, including Sa'di, Hafiz, and Rumi."]

- Garrop, Stacy. "Terra Nostra: An Oratorio." King of Prussia, PA: Theodore Presser Co., 2016. [Includes five musical settings of Whitman's poetry, for baritone, soprano, children's choir, and chorus—"Smile O voluptuous cool-breath'd earth!," "A Blade of Grass," "A Child said, What is the grass?," "There was a child went forth every day," and "A Blade of Grass / I bequeath myself."]
- Gerhardt, Christine. "The Natural World." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 337-346. [Explores the ways that Whitman's poetry "embraced plants and animals, places and planets, and geographical and geological phenomena not only as tropes but also as parts of interconnected, living systems," and "in doing so . . . responded to a range of nineteenth-century environmental discourses that marked the beginning of a modern ecological consciousness in the US"—"and he did so without categorically separating the human from the nonhuman, natural from built environments, or nature from culture"; finds that Whitman, in creating his "ecopoetics," learned from "the proto-ecological sciences, emerging conservationist arguments, and popular nature essays" in building his "differentiated ecopoetics of attentiveness, and even care, that sidesteps claims to nature's knowability and expressions of a normative ethics," a poetics that allowed him to "face the alterity and ineffability of the non-human world."]
- Gray, Nicole. "Bookmaking." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 156-166. [Examines how "Whitman's involvement in the making of his books has become a focal point in scholarship in the past decade" and examines how he became "a controlling force in the making of his books, involved at every point in the process, from design to printing, binding, and distribution," producing throughout his life a remarkable series of unique material objects, "small batches of singular books."]
- Grossman, Jay. "Sexuality." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 227-238. [Demonstrates how "Whitman shifted the landscape of what it is possible to express in poetic language by insisting upon the poetic value and validity of the sexual and embodied aspects of the American experience not previously treated in verse," reflecting the way "Whitman's life coincides with the century that saw significant changes in the ways sex, desire, and sexuality were understood, conceptualized, and lived," so that his life and

work become “an exquisitely precise barometer for reckoning changes in the ways in which sex and [the] new category of sexual identify have been understood”; concludes by examining how Whitman “placed his sexual and affectionate attraction to men at the very center of his poetry and his political hopes for the nation.”]

Grünzweig, Walter. “Imperialism and Globalization.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 249-258. [Examines how “contemporary geopolitical realities have variously highlighted the dual meanings of Whitman’s orientation toward the world, drawing critical attention both to his cosmopolitan, international inclusiveness and to his more troubling commitment to such ethnographic ideologies as manifest destiny”; reads key Whitman poems to show how Whitman casts globalization in both positive and negative ways.]

Harrison, Joseph. “Seven New Poems by Walt Whitman.” *American Scholar* (Winter 2019), 55-58. [Seven poems, written in Whitman’s voice speaking from beyond death, now living only in his poems: “Sometimes I Dream That I Am Not Walt Whitman” (55), “Let Them Say Whatever They Want” (55), “Returning to the Sea-Shore” (55), “I Hear It Is Charged Against Me” (56), “Like a Ghost I Returned” (56), “Some Tuesdays I Go to Lisbon” (57), “My Old Camerado, My Body” (58).]

Holt, Tim. “Walking with Walt.” 2018. [Drama about a character named Sam Marler who journeys across the U.S. with Whitman in 1890; premiered in September 2018 in the Kenneth W. Ford Theater at the College of the Siskiyous, California; with Tim Holt as Whitman and Nic Fabio as Sam Marler.]

Hornby, Stephen M. *The Adhesion of Love*. 2019. [Drama about John W. Wallace’s visit to Whitman in Camden, New Jersey, in 1891, where the disciple from Bolton, England, confronts the true nature of the male-male intimacy that the Bolton disciples were seeking; premiered by Inkbrew Productions at the Burnley (England) Central Library on February 9, 2019.]

Jaussen, Paul. *Writing in Real Time: Emergent Poetics from Whitman to the Digital*. New York: Cambridge University Press, 2017. [Chapter 2, “Emergent America: Walt Whitman’s Enactive Democracy” (39-66), examines how *Leaves of Grass*, over the course of Whitman’s career, “responds to changes in its environment” and analyzes “the poetics of this adaptability”; suggests

how “Whitman’s use of the bound volume, poetic cluster, or individual ‘leaf’ functions as a mode of provisional closure, producing a formal space whose boundaries are constantly being negotiated and expanded in response to historical events like the Civil War,” creating a “profoundly iterative and recursive” “poetic system,” so that *Leaves* “repeats itself in order to register changes in the world” and becomes “an aesthetic correlative to Whitmanian democracy, a politics and poetics always to come.”]

Jordan, Tina. “When Walt Whitman Was Dying, It Was Front-Page News—for Months.” *New York Times* (December 18, 2018), nytimes.com. [Chronicles the *New York Times* coverage of Whitman’s final illness and death, from December 18, 1891, to a report on March 30, 1892, of the poet’s interment at Camden’s Harleigh Cemetery.]

Karbiener, Karen. “Brooklyn and Manhattan.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 15-26. [Examines how “Brooklyn provided the bedrock and materials for Whitman’s literary experiments,” while “Manhattan was their inspiration,” serving as “a perfect model for *Leaves of Grass*.”]

Larson, Kerry. “Politics.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 239-248. [Examines “what it means to speak of a political vision in *Leaves of Grass*” and looks to the ways that the “interpenetration of praise and the political is [important] to Whitman,” posing a particularly tough “set of challenges for his interpreter”; tracks ways that commentators have arrived at contradictory claims about the poet’s political vision and argues that “the self-proclaimed ‘poet of democracy’ may be better described as a poet of anarchy,” whose “impartial love radiates a heartless compassion: non-human, irresistible, and unanswerable”; proposes that in Whitman’s work, “detachment and connectedness are two sides of the same coin: to be receptive to all aspects of the given world is necessarily to be removed from them,” leaving us afloat in “the paradox of detachment and connectedness, . . . the tension between praise and politics”; concludes with the suggestion that, “absurd as it is to call Whitman’s poetry apolitical, it is not entirely accurate . . . to call it political either.”]

Levin, Joanna, and Edward Whitley. “Bohemianism.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 208-217. [Examines how “Whitman affiliated himself with the bohemians from 1859 to 1862, embracing their milieu—espe-

cially their nightly haunt, Pfaff's basement beer cellar at 647 Broadway—as a vital new context in which to reshape his ever-evolving persona and expanding *Leaves of Grass*,” and traces his relationship with the “Pfaffians” like Henry Clapp and Ada Clare, as well as with the poet's own intimate male comrades who frequented the bar, like Fred Vaughan and the members of the “Fred Grey Association.”]

Levin, Joanna, and Edward Whitley, eds. *Walt Whitman in Context*. New York: Cambridge University Press, 2018. [Collection of thirty-eight original essays by various scholars (each listed separately in this bibliography), divided into four groups: Locations; Literary and Artistic Contexts; Cultural and Political Contexts; and Reception and Legacy; with a preface (xix-xxiv) by Levin and Whitley, and a list of “further reading” for each topic (393-410).]

Loving, Jerome. “The Rank and File.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 316-326. [Investigates the different and often contradictory ways Whitman looked at “labor in the nineteenth century,” celebrating the artisan worker before the Civil War, generally remaining silent about the major labor strikes in postbellum America, worrying about labor's growing “socialist attachments,” and writing positively of “gilded age millionaires” like Andrew Carnegie and George Peabody; argues that “Whitman's attention to labor was strongest before the war possibly because slavery, and its extension to the western states, threatened to turn artisanal value into market value and wage-work into wage slavery”; concludes that “the poet's shift from ‘A Song of Occupations’ to ‘Song of the Exposition’ did not involve a change of attitude toward the threat of labor, only a growing regard for the captains of the emerging technologies that would change and devalue work in ways Whitman simply failed to imagine.”]

Mack, Stephen John. “Philosophy.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 198-207. [Argues that Whitman is a philosopher in that “he does have a ‘system’ that is both coherent and comprehensive,” that he is in fact “a philosopher of democracy” who “systematizes democracy, contextualizing its essential but narrowly scoped political arrangements within a broader, *organic* system of interlocking psychological, cultural, economic, and spiritual prescriptions—imperatives that he views as the logical and *natural* extrapolations of democratic political practices”; goes on to propose that “Whitman grounds his philosophy of *organic democracy* in a materialist

metaphysics; but the pragmatic import of that philosophy is ethical in that it strives to temper the often illiberal impulses latent in both raw populism and unrestrained capitalism by subordinating them to the critical pressures of a utopian democratic tradition”; examines the influences on Whitman’s philosophy, including Jeffersonian “rationalist ‘Enlightenment’ ideals,” “British and German romanticism,” and “an eclectic mix of sources that not only included philosophical statements but an extraordinary range of other materials gathered from religion, popular culture, science, imaginative literature, and politics as well,” all resulting in Whitman’s unique philosophy that viewed “democracy [as] the central fact of all existence.”]

Marchant, Fred. “Walt Whitman’s House: Camden.” *Radical Teacher* [Brooklyn, NY] no. 111 (Summer 2018), 48. [Poem, beginning “His last one, two floors, two granite slabs for his doorstep, empty lots and snowy vastness surrounding, rows of row-houses torn down.”]

McGill, Meredith. Review of Matt Cohen, *Whitman’s Drift*. *Walt Whitman Quarterly Review* 36 (Summer 2018), 72-77.

Miller, Matt. “Notebooks and Manuscripts.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 146-155. [Traces the fate of Whitman’s many notebooks and manuscripts, from their being dispersed before and after his death and ending up in many repositories, through recent efforts to gather all this material in one place, as on the online *Walt Whitman Archive*; notes the “prospects . . . for new discoveries and revolutionary readings” that the notebooks and manuscripts now provide.]

Milo [Rory Ferreira]. *budding ornithologists are weary of tired analogies*. San Francisco, CA: Bandcamp, 2018. [Rap album, containing “sansoucci palace (4 years later),” which ends with Milo rapping lines from Whitman’s “Whoever You Are Holding Me Now in Hand.”]

Mullaney, Clare Renee. “American Imprints: Disability and the Material Text, 1861-1927.” Ph.D. Dissertation, University of Pennsylvania, 2018. [Examines the “rise in disabled populations” in the nineteenth century and how American writers worked “to convey disability on the page”; one chapter deals with Whitman’s Civil War writings; *DAI-A* 80/02(E), *Dissertations Abstracts International*.]

- Mullins, Maire. "Gender." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 218-226. [Examines how Whitman's writings "craft[ed] gender constructions that both reinforced and undercut the mid-nineteenth-century cultural mainstream, . . . anticipat[ing] the work of historians, sociologists, psychologists, and literary theorists in the field of gender studies," and demonstrates how he recognized "that gender is a fluid construct" as he "hoped to transform the societal and cultural understanding of gender."]
- O'Neill, Bonnie Carr. *Literary Celebrity and Public Life in the Nineteenth-Century United States*. Athens: University of Georgia Press, 2017. [Chapter 2, "Walt Whitman: Mediation, Affect, and Authority in Celebrity Culture" (51-86), examines Whitman in the contexts of publicity practices and nineteenth-century celebrity culture; examines Whitman's 1840s *Aurora* journalism and looks at how that work "instilled in him a keen sense of publicity," as his "combative persona" in his journalism "gives way to the compassionate one he uses in his poetry"; reads "Calamus" as an example of his "affective response to his own persona and his work" and "When Lilacs Last in the Dooryard Bloom'd" as an example of "what happens to public affect when its object is no longer present in the public sphere"; examines how "Whitman puts his own image before his readers in the effort to make himself the object of readers' desire"; and concludes that these moments in Whitman's career reveal his "investment in and critical response to celebrity culture and the personalization of public life" and show how his work "responds to the power of affect in a highly mediated popular culture."]
- Pannapacker, William. "Camden and Philadelphia." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 27-36. [Examines Whitman's residency in Camden, New Jersey, from 1873 to his death in 1892, demonstrating how his move to the city was "born initially of personal tragedy and necessity," but how he nonetheless was able to "rebuild a life that was familiar to him" there and to make "many allies, even among the social elites" of nearby Philadelphia, where he became "one of the grand, old men of Philadelphia in ways that increasingly complicated his identification with the common American and standing as a literary outsider."]

- Pöhlmann, Sascha. "Influence in the United States." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 374-382. [Argues that "perhaps no other American writer has worked so tirelessly and insistently on preparing his own reception and the poetic, social, and political influence he would have," a "self-reflexive, future-oriented framing" that is "a central part of his aesthetics"; goes on to examine Whitman's "absorption" into American culture and literature, an influence that turned out to be "very different both in quality and degree" than the poet imagined, as was the case with modernists like Ezra Pound, T. S. Eliot, and W. C. Williams, for whom "Whitman was as much a problem as a positive influence"; also examines the complex interaction with Whitman by Langston Hughes, Muriel Rukeyser, and Allen Ginsberg; concludes by noting that American poetry remains a "perpetual creative reengagement" with Whitman and his work.]
- Price, Kenneth M. "Washington, DC." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 37-47. [Examines how Washington, DC, was "the location of the crucial mid-stage of Walt Whitman's career, 1863-73," and demonstrates how his "remarkable mid-career accomplishments . . . can be better understood when they are situated both temporally and geographically in the nation's capital during the 1860s and 1870s," where Whitman wrote and published his Civil War books, revised *Leaves of Grass*, worked at government jobs, visited thousands of sick and wounded soldiers in the hospitals, and experienced life in "governmental or quasi-governmental bureaucracies."]
- Raz, Yosefa. "Untuning Walt Whitman's Prophetic Voice." *Walt Whitman Quarterly Review* 36 (Summer 2018), 1-26. [Examines Whitman's "activation of a grand prophetic voice" in *Drum-Taps*, where he reads "the present through the past and connect[s] it to the future as an optimistic visionary enterprise; even amid the agonies of war, the speaker of the poem-cycle imagines himself 'as connector, as chansonnier of a great future'"; goes on to "explore the power and authority Whitman generates through the prophetic voice, especially in relation to war," and also examines "the fissures and weakness that underlie this use of prophecy"; the second part of the essay analyzes contemporary poet Rob Halpern's 2012 *Music for Porn*, which "echoes and critiques Whitman's *Drum-Taps*," reveals "the anxiety latent in Whitman's prophetic voice," and manifests "the kind of obsessive madness Whitman denied himself."]

- Rebhorn, Matthew. Review of Lindsay Tuggle, *The Afterlives of Specimens: Science, Mourning, and Whitman's Civil War*. *ALH Online Review Series* 16 (September 5, 2018).
- Riley, Peter. "Wet Paper Between Us': Whitman and the Transformations of Labor." In Nicholas Coles and Paul Lauter, eds., *A History of American Working-Class Literature* (New York: Cambridge University Press, 2017), 76-91. [Examines in detail "Whitman's engagement with the emerging world of work in the mid-nineteenth century," especially as he negotiated "the turbulent Brooklyn real estate market" in his role as a contractor; argues that Whitman's engagement is conflicted, both celebrating "a recognizable artisan ideal" that was "coded white and defined in opposition to the encroaching threat posed by slavery," even while he "was also scrupulously attuned to the stutterings of the accelerating New York economy, formulating his malleable poetic persona in relation to the necessities of making a living in turbulent times," part of the "'precariat,' an adaptive and potentially subversive alliance forced to live and work without stable occupational identity or protective labor legislation."]
- Robbins, Timothy D. "A 'Reconstructed Sociology': *Democratic Vistas* and the American Social Science Movement." *Walt Whitman Quarterly Review* 36 (Summer 2018), 27-71. [Offers a reading of *Democratic Vistas* as "a case study of early American social science" by "situating the text's composition . . . within the intellectual tendencies of Reconstruction-era social science," including the postbellum development of the American Social Science Association; examines how *Democratic Vistas*—an essay that linked "the transmission, reception, and circulation of 'culture' to the nation's social evolution"—"laid the groundwork for that concept's adoption by future sociologists, anthropologists, and activists at the turn of the twentieth century"; reveals that *Democratic Vistas* belongs to "a continuous critical tradition," that of "the sociology of culture" that "combined hermeneutics and aesthetics to 'historicize' and examine national literatures"; analyzes changes Whitman made to the final "Orbic Literature" section of the essay, including the addition of a reference to a speech by Ainsworth Rand Spofford, the Librarian of Congress during Reconstruction, who shaped the field of library science, and whose ideas about reading influenced Whitman's own notions of "'gymnastic' reading"; compares Spofford's career and ideas to Whitman's and shows how for both men "literature encased the intellectual spirit of the past as deposits of its cultural evolution."]

- Robertson, Michael. "Disciples." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 361-373. [Looks at the "significant number of readers" in the nineteenth century who saw Whitman "as much prophet as poet" and who believed "his work constituted a new bible"; examines "Whitman's nineteenth-century disciples"—including William O'Connor, John Burroughs, Richard Maurice Bucke, William Michael Rossetti, Anne Gilchrist, Oscar Wilde, John Addington Symonds, Edward Carpenter, J. W. Wallace, and Horace Traubel—and explains how "each of them constructed a unique 'Walt Whitman' in accord with his or her particular spiritual, affectional, and political needs."]
- Rubinstein, Rachel. "Native American and Immigrant Cultures." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 306-315. [Examines how "foregrounding the entanglement of immigrant and Native America in both the larger culture and in Whitman's poetics . . . reframes the context for understanding Whitman's simultaneous and often paradoxical embrace of diversity and nationalism, Native erasures and appropriations," and argues that, "given the strains inherent in Whitman's identification of immigrants and Indians with territorial expansion, it is not surprising that his catalogs, implicating Indians, slaves, immigrants, and workers of all kinds in his vision of an amalgamated America, have been celebrated as foundational for modern multiculturalism by some, and critiqued as "consonant with American imperialism" by others."]
- Satelmajer, Ingrid I. "Periodical Poetry." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 68-77. [Offers an overview of the "more than 150 poems in periodicals" that Whitman published "throughout the span of his adult life," from his "unremarkable" and "derivative" early poetry through his antislavery poetry in the early 1850s through his poems in the Bohemian *Saturday Press*; tracks his later periodical poetry publication in magazines that were part of the "Republican publishing network."]
- Schober, Regina. "Transcendentalism." In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 189-197. [Explores the "points of contact between transcendentalist thought and Whitman's poetry, especially as manifest in their notion of interconnectedness" and shows "how Whitman, in his own idiosyncratic

style, transformed transcendentalist philosophy” through his emphasis on the body and his preference for the city and “the masses” over nature and solitude.]

Skaggs, Carmen Trammell. “Opera.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 108-116. [Argues that “any thorough assessment of [Whitman’s] work must take seriously his recollection about opera’s influence on his composition during the decade preceding the publication of the first edition” of *Leaves of Grass*, and goes on to track Whitman’s experience attending operas, his writing about opera, and the ways he “returns to the metaphor of singing to describe not only the voices of America that speak to him . . . but also the poems that have yet to be created”; suggests that “Whitman’s real innovation in the context of opera was a democratic one, consisting of his ability to relocate and to transpose staged art and its voices . . . in nature, speaking the language of the common man” and “bringing the players and sounds of opera beyond the performance hall.”]

Skal, David J. *Something in the Blood: The Untold Story of Bram Stoker, the Man Who Wrote Dracula*. New York: Liveright, 2016. [Chapter 3, “Songs of Calamus, Songs of Sappho” (85-140), traces how Stoker had one of “his life-changing epiphanies” at first encountering Whitman’s work in William Michael Rossetti’s 1868 *Selected Poems of Walt Whitman*, and how “his Whitman epiphany coincided with the height of his athletic obsession with his own body and the bodies of other competitive young men”; transcribes and analyzes Stoker’s February 18, 1872, letter to Whitman, written when Stoker was in his mid-20s but not sent until four years later, in which he poured out his confused sexual feelings to the poet: “The letter remains the most personal and passionate document Stoker ever wrote” and “raises as many questions as it seems to answer.” Chapter 5, “Londoners” (191-238), contains descriptions of Stoker’s two meetings with Whitman, in Philadelphia and Camden, in the 1880s.]

Stacy, Jason. “Journalism.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 88-97. [Traces Whitman’s career in journalism, from his becoming a “printer’s devil” as a boy through his work as a printer-journalist in the 1830s and on through various journalistic series he wrote in the 1840s and his editing work during that decade on papers like the *Brooklyn Daily Eagle*, then his work on newspapers in the 1850s while he was writing and publishing the

first three editions of *Leaves of Grass*, as “journalism increasingly became a grind” for him.]

Swist, Wally. “Walt Whitman on Donald Trump.” *Eureka Street* [Australia] 28 no. 17 (September 2018), eurekastreet.com.au. [Poem, beginning “Oh, you snake oil selling *provocateur*, / you faux gilded imposter / selling authoritarianism for American / democracy, may you choke / on your own phlegm-filled speeches. . . .”]

Tudor, Philippa. “Holst, Vaughan Williams and Walt Whitman.” *Musical Times* [London] 159 (Winter 2018), 3-26. [Uses “recently rediscovered settings” of Whitman’s work composed by Ralph Vaughan Williams and Gustav Holst to examine “their choices of Whitman’s texts, and the inter-relationship between Holst and Vaughan Williams in their development and performance”; offers a comparative chronological list of the two poets’ numerous Whitman compositions, from 1899 to 1936, and traces how “the Walt Whitman settings by both Vaughan Williams and Holst demonstrate the development of their respective musical styles, and their combined attempts to break new musical ground as pioneering composers,” as well as how “the subject matter of Whitman’s poetry assisted their exploration of fresh ideas about death and war, whilst Holst’s use of free verse provided a natural bridge to his exploration of innovative time signatures.”]

Tuggle, Lindsay. “Science and Medicine.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 347-358. [Argues that, “in tandem with his belief in the cellular unification of body and soul, Whitman saw science and poetry as symbiotically connected”; goes on to trace how, “throughout his career . . . Whitman sought to unify scientific detachment and poetic empathy,” especially during the Civil War, when Whitman absorbed the “widespread cultural obsession” with “specimen collection” and created his own unique written collections of “specimen cases,” adapting the diagnostic use of specimens in medicine to his own “reverential” use; recounts Whitman’s experience with wounded bodies in the Civil War hospitals against the backdrop of the medical use of the “abundant specimens” the war afforded, and shows how his war experiences led him to abandon his faith in “fertile decay” in favor of appropriating “embalming technology to achieve what was formerly nature’s sacred work: the ‘last chemistry’ that banishes decomposition”; concludes by looking at Whitman’s own death and at Whitman’s decision “to allow his own cadaver to be dissected,” choosing “to ‘bequeath’ his corpse not to

the grass he loved, but to science.”]

Vander Zee, Anton. “Inventing Late Whitman.” *ESQ* (2017), 641-680. [Points out how Whitman in his old age was venerated by his disciples, even as they neglected his old-age work; offers an evocative reading of Whitman’s 1887 poem “Twilight,” and raises the issue of why the late poems have never been read on their own terms; traces the effects of William Douglas O’Connor’s “The Good Gray Poet” on the shaping of “the poet’s late authorial personae” and on the framing of “his life and work strategically as a response to both the Civil War and to the persistent charges of *Leaves’* obscenity,” turning the “yawper of yore” into “a Homeric, white-bearded, sterling-haired, purified, and sacrificial saint: Whitman in age, at once iconic and benign”; tracks how John Burroughs and Richard Maurice Bucke joined in endorsing this transformation; examines in depth how “the critic Edward Dowden played a crucial and almost entirely ignored role in constructing Whitman’s late authorship”; looks at Whitman’s own comments on his late work, and concludes by tracking recent scholarship that has begun, finally, to read Whitman’s late work effectively.]

Walter, William T. “Long Island.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 3-14. [Offers an overview of Whitman’s ancestors on Long Island and of Whitman’s relationship to the island, from his birth in West Hills through his final visit in 1881.]

Whitman, Walt. *Benliğimin Şarkısı [Song of Myself]*. Translated by Aytek Sever. Turkey: İşaret Ateşi, isaretatesi.com, 2018. [First Turkish translation of the complete “Song of Myself,” in the 1881 version.]

Whitman, Walt. *Çimen Yaprakları: Seçme Şiirler [Leaves of Grass: Selected Poems]*. Translated by Aytek Sever. Turkey: İşaret Ateşi, isaretatesi.com, 2018. [Translation into Turkish, by Aytek Sever, of selected poems from the “deathbed edition” of *Leaves of Grass*, with an introduction by the translator (12-19; in Turkish) and a Turkish translation of Whitman’s 1855 preface to *Leaves* (21-54).]

Wilson, Ivy G. “Slavery and Abolition.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 297-305. [Offers “a critique of Whitman’s poems about slavery and abolitionism,” arguing that these works “reveal as much about his politics as they do the reading practices invited by his poetics”; examines particu-

larly the issues of slavery and abolition in the “Talbot Wilson” notebook, “A Boston Ballad,” “Song of Myself,” and “I Sing the Body Electric.”]

Yothers, Brian. “Nineteenth-Century Religion.” In Joanna Levin and Edward Whitley, eds., *Walt Whitman in Context* (New York: Cambridge University Press, 2018), 259-268. [Examines ways that “Whitman tapped into an increasing religious cosmopolitanism in the nineteenth-century United States,” creating a “religiously complex poetic persona that . . . would not be possible were it not formed by a religious context in which American Protestant religious diversity, immigrant faiths, and world religions were in contact and dialogue.”]

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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).

