

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Acamovic, Bojana L. "Look for Him under Your Bootsoles . . . or in His Prose." *NASLEDE* 14 no. 36 (2017), 69-79. [Compares *Specimen Days* to Whitman's poetry and discovers many similar "stylistic features"—the "prose-like features in Whitman's poetry" are balanced by "poetic practices at work in his prose pieces"; goes on to examine the prose in relation to the poetry and finds "Whitman's prose writings are complementary to his poetry and can serve as a key for interpreting it."]
- Barron, James. "Seeking a Second Chance at Landmark Status, Aluminum Siding and All." *New York Times* (July 15, 2018). [Reports on efforts by various Whitman advocates to get "landmark stats" for his former house on Ryerson Street in Brooklyn, even though it has undergone significant alterations (including aluminum siding) since the time Whitman lived there; quotes various Whitman experts on the importance of the house.]
- Blake, Leo D., and Matthew L. Ifill. "Then the Camden Ferry." *Conversations* (Winter 2017-18), 1-5. [Recounts Whitman's love of ferries in both Brooklyn and Camden, and describes the history of a 1940 painting of "Whitman on the Camden Ferryboat Wenonah" by Hannah Cutler Groves (1868-1952), who met Whitman on a ferry when she was a young girl in the 1870s; the painting is now owned by the Walt Whitman Association in Camden and is being restored.]
- Boorse, Michael J., ed. *Conversations* (Winter 2017-18). [Newsletter of the Walt Whitman Association, Camden, NJ; this issue contains reports of Association events, including news of the erection of a new historical marker in Camden to honor Whitman, winning entries in the annual High School Poetry Contest, a report on the celebration at the Camden Mickle Street house on Whitman's 198th birthday, and one article, listed separately in this bibliography.]
- Brooks, David. "What Holds America Together." *New York Times* (March 19, 2018). [Asks "What on earth holds this nation together?," and turns to Whitman's *Democratic Vistas* for the answer, viewing it as a "lab report" on "the American experiment to draw people from around the world and to create the best society ever"; concludes that "so much of what he wrote rings true today: the need to see democratic life as an exhilarating adventure, the

terrible damage done when you tell groups that they are of no account, the need for a unifying American mythos, the power of culture to provide that mythos, and above all, the reminder that this is still early days. We're still a young country.”]

Camboni, Marina. “Giovanni Papini e Walt Whitman tra Pragmatismo, Nietzsche e Futurismo” [“Giovanni Papini and Walt Whitman: Between Pragmatism, Nietzsche and Futurism.”] *Novecento Transnazionale: Letterature, arti e culture* 2, no.1 (2018), 26-41. [Examines Italian author Giovanni Papini’s (1881-1956) encounter with William James’s Pragmatism and “argues that Papini’s early reading of the two volumes of Walt Whitman’s *Canti scelti* shaped his own brand of pragmatism”; analyzes Papini’s influential 1908 essay, “Walt Whitman,” which “pragmatically used Whitman’s poetry to show Italian artists how to write modern literature,” “created an image of the poet/Whitman as a hybrid, avant-gardist and pragmatist, Übermensch,” and brought Whitman into “the cultural debate of the time” over Friedrich Nietzsche’s *Thus Spoke Zarathustra* (a debate that involved a wide variety of figures like feminist author Sibilla Aleramo (1876-1960), syndicalist politician Benito Mussolini [1883-1945], and futurist artist F. T. Marinetti [1876-1944]); concludes by investigating “the image of the ‘newborn’ modern man and its machinistic Futurist incarnation, to show how its spiritualist version in Papini’s work and its dynamically futurist image project in-human and anti-human visions of a future humanity, totally different from that of full-bodied, sentient and democratic human beings imagined by Whitman”; in Italian.]

Dworkin, Dennis. Review of Kirsten Harris, *Walt Whitman and British Socialism*. *Victorian Studies* 60 (Fall 2017), 117-119.

Ferrere, Alexandre. “Walt Whitman and Allen Ginsberg: A Story of Influences.” *Empty Mirror* (2018), emptymirrorbooks.com. [Examines the long history of Allen Ginsberg’s reading of, responses to, and uses of Whitman.]

Folsom, Ed. “In Memoriam: Donald J. Kummings, 1940-2017.” *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 301. [Memorial tribute to Whitman scholar Donald Kummings.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 287-298.

- Fomeshi, Behnam Mirzababazadeh. “‘Till the gossamer thread you fling catch somewhere’: Parvin E’tesami’s Creative Reception of Walt Whitman.” *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 267-275. [Demonstrates how Iranian poet Parvin E’tesami’s (1907-1941) poem “God’s Weaver” (1941) melds “classical Persian poetry, the fables of Aesop and La Fontaine, [and] her father’s translations from Western literatures” with the work of Whitman, specifically his “A Noiseless Patient Spider,” a poem E’tesami likely encountered at the American school for girls she attended in Tehran; offers a detailed reading of the poem that emphasizes how Parvin “create[d] her own unique spider . . . a cross-bred spider that is part Persian and part Whitmanian.”]
- Gaillard, Hélène. “Singing and Painting the Body: Walt Whitman and Thomas Eakins’ Approach to Corporeality.” *Miranda* 15 (2017), journals.openedition.org/Miranda/10470. [Focuses on “the similarities in Whitman and Eakins’ treatment of the flesh and their mutual efforts to promote a new understanding of corporeality,” offering a “comprehensive study of the social resonance of corporeal matters in Eakins and Whitman’s art,” including “the link between medical progress and the two artists’ aesthetics.”]
- Geberer, Raanan. “Brooklyn Pols Support Landmarking Walt Whitman’s Home.” *Brooklyn Daily Eagle* (May 23, 2018), brooklyneagle.com. [Reports on the efforts of “a coalition of preservationists, scholars and admirers of poet and former Brooklyn Eagle editor Walt Whitman to landmark one of his former homes at 99 Ryerson St.” in Brooklyn, an effort that now has the support of seven city councilmembers.]
- Heine, Stefanie. “Circulating Multitudes: From Antiquity to Cell Theory.” *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 219-244. [Examines “some intertexts and possible sources” for “the tension between singularity and multiplicity in the organic poetics sketched in *Leaves of Grass*,” offering “a new context” for Whitman’s “conceptions of the body and organic life” by tracing them “back to antiquity, in particular to Pre-Socratic and Stoic philosophy,” and tracing them also to Whitman’s reading about “some of the latest discoveries in biology” in the mid-nineteenth century, particularly “cell theory”; takes a “comparative look” at how “Pre-Socratic and Stoic philosophy and cell theory approach the ‘contradiction’ addressed in ‘Song of Myself,’” discovering “more similarities between the two discourses than one would expect”; probes the nature of “breath” in “Song of Myself” and analyzes the scientific works on cells and breathing by, among

- others, Joseph Priestly, Theodor Schwann, and Matthias Jakob Schleiden.]
- Hennequet, Claire. *Nation, démocratie et poésie en Amérique: L'Identité poétique de la nation chez Walt Whitman, José Martí et Aimé Césaire* [*Nation, Democracy and Poetry in America: The Poetic Identity of the Nation by Walt Whitman, José Martí et Aimé Césaire*]. Paris, France: Sorbonne Nouvelle, 2017. [Investigates Whitman in relation to Cuban poet José Martí (1853-1895) and Martinique poet Aimé Césaire (1913-2008), examining all three as national poets who represent in their work the new territories, emerging peoples, and complex histories (including slavery) of their countries, and who all provide radically upsetting styles that open possibilities for new definitions of nation and citizenry; in French.]
- Karbiener, Karen. "In Memoriam: Joann Peck Krieg, 1932-2017." *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 299-300. [Memorial tribute to Whitman scholar Joann Krieg.]
- Latini, Ryan. "Walt Whitman's Grave Concern." *Medium* (May 23, 2017), medium.com. [Reports on a trip to Whitman's grave in Camden, New Jersey, and on the author's research about the history of Whitman's planning for his tomb.]
- Marchant, Fred. "Walt Whitman's House." *Radical Teacher* no. 111 (July 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."]
- Meiners, Benjamin. "Whitman's Narrative Futurism: Frontier Erotics in the 1860 *Leaves of Grass*." *Walt Whitman Quarterly Review* 35 (Winter/Spring 2018), 245-266. [Argues that "the intimate entanglement between Whitman's 'radical' and 'democratic' sexual poetics and his nationalist, imperialist vision of United States expansion has remained overlooked" in Whitman criticism; sets out to trace "the frontier erotics of one of Whitman's earliest efforts to describe the possibilities of queer futurity in the 1860 edition of *Leaves of Grass*"; and probes "how Whitman's radical sexual vision of democracy in many ways depended upon violence—obscured at times as it may be—against indigenous peoples in the U.S."]
- Michael, John. *Secular Lyric: The Modernization of the Poem in Poe, Whitman, and Dickinson*. New York: Fordham University Press, 2018. ["Part II: Walt Whitman" consists of two chapters: Chapter 3, "Whitman's Poetics and Death: The Poet, Metonymy, and the Crowd" (91-124), examines how

“Whitman’s poetic language experiment in his early editions of *Leaves of Grass* modernizes and secularizes [the] long tradition of poetic self-expression and brings the lyric face to face with—or, more precisely, makes the lyric ‘I’ internalize—the heterogeneities of the modern crowd as an object the poet might imagine himself possessed by and possessing,” and how “death and materialism, first and last imbuing in his poetry, comes to center Whitman’s modern assumption of the lyric tradition and the modern crowd that had come to define poetry’s context”; and Chapter 4, “Whitman and Democracy: The ‘Witness of the World’ and the Fakes of Death” (125-156), explores “the palpability of death and democracy in Whitman’s poems,” concluding that “Whitman’s genius was not only to invent a poetic form to order and disorient the world, but also to realize that the ethical and political survival of a democratic nation in a secular age may depend upon the ability to imagine the fakes of union where union has no substantial meaning beyond the vagaries and instabilities of a pressing and renewable urge for contact.”]

O’Neil, Brandon J. “Meditations on the Birth of Self: Archetypal Revelations in Whitman’s 1855 ‘Song of Myself.’” *Quadrant* 47 (Spring 2017), 23-41. [Examines how the 1855 poem eventually called “Song of Myself” “foreshadows the later psychological theories of C. G. Jung,” especially Jung’s theories of “Individuation”; reads Whitman’s “extensive uses of prenatal and childhood imagery” through the lens of Jung, Marie-Louise von Franz, Erich Neumann, and other Jungians; and concludes that “Whitman’s celebration of himself releases masculine and feminine expressions from their traditional bounds, invites soul and body into playful procreation, and redefines the cycles of life and death, allowing the reader an intimate glimpse into this process of *being*.”]

Plotica, Luke Philip. “Singing Oneself or Living Deliberately: Whitman and Thoreau on Individuality and Democracy.” *Transactions of the Charles S. Peirce Society* 53 (Fall 2017), 601-621. [Investigates how both Whitman and Henry David Thoreau “valorized individuality” yet presented “competing ideals” of the self: “Whitman’s was expansive and centrifugal while Thoreau’s was integral and centripetal,” with Whitman’s “porous, malleable, internally plural self” standing in contrast to Thoreau’s “bounded, willful self”; analyzes how their “distinct visions of individuality continue to speak to us today” and “inform analysis of and attachment to modern democratic institutions and practices.”]

- Price, Marsha M. "Faded Blackness: Racial Ideologies of Whitman, Alcott, and Cather Reflecting the Antebellum and Postbellum Periods." M.A. Thesis, Morgan State University, 2018. [Chapter 3, "Whitman's Marginalization of the African American in *Leaves of Grass*," examines "Ethiopia Saluting the Colors," "I Hear America Singing," "I Sing the Body Electric," "Song of the Redwood Tree," and other poems; MAI 58/01M(E)].
- Riordan, Kevin. "For Walt Whitman's Old Camden Neighborhood, a Bit of Poetic Justice." *The Inquirer* [Philadelphia, PA] (July 20, 2018). [Reports that the New Jersey Department of Environmental Protection has awarded nearly \$900,000 "for design work" leading to "restoration of the houses on either side of the poet's residence" on Mickle Street in Camden; reviews how the poet ended up in Camden and summarizes his thoughts about the city.]
- Robertson, Michael. "'New-born Bard[s] of the Holy Ghost': The American Bibles of Walt Whitman and Joseph Smith." In Harold K. Bush and Brian Yothers, eds., *Above the American Renaissance: David S. Reynolds and the Spiritual Imagination in American Literary Studies* (Amherst: University of Massachusetts Press, 2018), 140-160. [Examines *Leaves of Grass* and the *Book of Mormon* "side by side" in order to "not only shed light on Whitman's scriptural ambitions and the religious dimensions of *Leaves of Grass* but also contribute to recent efforts to bring the *Book of Mormon* into American literary studies"; does not claim that "Whitman was directly influenced by [Joseph] Smith" (even while suggesting that they "were brothers under the skin"), but rather locates both books "in what Richard Brodhead has called 'the history of prophetism in their time,' since both "Smith and Whitman . . . eagerly assumed the role of prophet," though "both wore the prophetic mantle uneasily, for their claims to a unique gift were at odds with their democratic impulses"; finds that both books "offer themselves not only as instruments of re-enchantment but as foundational texts for a revived American nation," and concludes by arguing that "if the Book of Mormon invites belief, Walt Whitman's new American bible demands action."]
- Saville, Julia F. *Victorian Soul-Talk: Poetry, Democracy, and the Body Politic*. London: Palgrave Macmillan (Palgrave Studies in Nineteenth-Century Writing and Culture), 2017. [Chapter 5, "'The Hum of Your Valved Voice': Walt Whitman's Soul and His Democratic Soul Politic" (171-219), explores how Whitman's "talk of soul resonates suggestively with that of his British contemporaries," especially Elizabeth Barrett Browning (soul's reticence),

Arthur Hugh Clough (“soul’s need for the freedom associated with leisure and the open air”), and Robert Browning (idealized “sighs of the soul”); these “echoes alone make Whitman a tempting candidate for a place in an exploration of soul-talk as a dimension of transnational civic virtue,” but, more importantly, “his approach to socioeconomic class and the secularism of his soul” makes him “an especially interesting interlocutor for British soul poets”; goes on to “explore the provenance of Whitman’s secularized soul and the class politics underpinning it” and the ways “he contributes new energy to the idea of leisure as a civil right”; analyzes how Whitman, “as a supporter of abolition and of states’ rights, brings unexpected insights to bear on the fugitive slave and abolition debates with which [Elizabeth Barrett Browning] engages,” and concludes by considering how “When Lilacs Last in the Dooryard Bloom’d” served as “an antidote to postwar cynicism and bitterness” and became “a lasting inspiration to the aspiring republican poet Swinburne.”]

Schöberlein, Stefan. “From many million heart-throbs’: Walt Whitman’s Communitarian Sentimentalisms.” *College Literature* 45 (Summer 2018), 449-486. [Offers “a re-reading of sentimental affect in Whitman’s oeuvre as a conscious, poetic and political strategy that goes beyond traditional misreadings of this literary mode as wooden, trite, or uncreative” in order to “lay out how and to what end [Whitman] engaged with the sentimental, what this mode of writing brought to *Leaves of Grass*, and how the poet re-configured and expanded it throughout his life as a writer,” arguing that “there is not ‘one sentimentalism’ in Whitman but a multitude of varying affective-poetical responses to the changing societal and political climate the poet is engaged with”; seeks to “open up his oeuvre to larger discussions of sentimentalism in the nineteenth century” and demonstrate how “the sentimental was a crucial component of his egalitarian vision of society: embraced for creating a sense of ‘comradeship’ and belonging but rejected for its tendencies to homogenize and exclude”; and traces “the attempts in *Leaves* at writing communities into being through the sentimental” by tracking “the sentimental impetus” through “the major editions of *Leaves of Grass*,” as the poet moves from “the reformist politics of conservative sentimentalism in the 1840s and early 1850s” to “his hope for the sentimental to preempt and, later, mend the horrors of war, and finally settle on a familial sentimentalism that, while at times reactionary, also relishes in a radical belief in futurity.”]

Schöberlein, Stefan. "Johannes R. Becher's 'To Europa': A German Expressionist Takes Up Walt Whitman's Broad-Axe." *Chicago Review* 61 no. 2 (2018), 117-129. [Examines the conflicted career of German poet Johannes R. Becher (1891-1958), and particularly his early expressionist work, which "carried with it a distinctly American touch: it was Whitmanian"; this Whitmanian influence is particularly evident in "his expressionist poem-manifesto 'To Europa' (1916)—a wild 348-line call to arms that transposes moments from a number of pieces by Walt Whitman into an apocalypse of war and revolution," drawing upon Whitman's "Europe, the 72d and 73d years of These States," "The Mystic Trumpeter," "Pioneers! O Pioneers!," and especially "Song of the Broad-Axe," in order to create "a blood-drenched call for radical European renewal"; offers a close reading of (and translations of major parts of) "To Europa," and investigates just what it is that Becher found in Whitman that led him to use to the American poet to construct such a statement of "socialist realism" that would lead to Becher's German Democratic Republic (GDR); the author's full translation of Becher's "To Europa" is available on the *Chicago Review* website: <http://chicagoreview.org/johannes-r-bechers-to-europa/>.]

Stephenson, Shelby. *Paul's Hill: Homage to Whitman*. Durham, NC: Sir Walter Press, 2018. [52-part poem, echoing "Song of Myself" in structure and style; illustrated by Jake Stephenson.]

Udayakumar, Ganesh Kumar Radha. "O Leader: Stalin's Poem for Karunanidhi Reminds You of 1865 Elegy for Lincoln." *India Today* (August 9, 2018), [indiatoday.in](http://indiatoday.in). [Compares MK Stalin's 2018 poem, "Shall I Call You Father, My Leader?"—written in Tamil on the death of his father, Indian writer and politician Muthuvel Karunanidhi (1924-2018)—to Whitman's "O Captain! My Captain!"; finds Stalin's poem to be written "in a tone reminiscent" of Whitman's poem about Abraham Lincoln, sharing "the common tone of desolation and grief."]

Whitman, Walt. *Listy Trávy [Leaves of Grass]*. Translated by Ondrej Skovajsa and Hana Lundiaková. Prague: Malvern, 2017. [First complete Czech translation of the 1855 edition of *Leaves of Grass*, with a note on the 1855 edition (159-162) by the translators; in Czech.]



Whitman, Walt. “Wylst ik mei myn holle yn dyn skurte lis kammeraar” [“As I Lay with My Head in Your Lap Camerado”]. *Ensafh* 1 (April 2018), 60-61. [Translation by LubbertJan de Vries, in Frisian, of “As I Lay with My Head in Your Lap Camerado”; original English version on p. 60, with Frisian translation on p. 61.]

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