

WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Amarosi, A. D. “Song of herself: Patti Smith opens and closes a month dedicated to the life of Philly’s greatest poet.” *Philadelphia Weekly* (May 7, 2019). [Reports on “punk poet Patti Smith” and her daughter Jesse Paris, who “will participate in Whitman’s birthday event at City Hall (with cake) on May 31, as well as perform a May 30 tribute to Whitman at the Philadelphia Museum of Art”; goes on to report more generally on the “Whitman at 200” series of events in the Philadelphia area, lasting for many weeks and “encompass[ing] numerous poetry and music events in May that showcase and engage writers, performance artists and composers throughout the region,” including a commission by Homer Jackson, head of the Philadelphia Jazz Project, who has created “Song of the Open Road” as “an audience participation event . . . a walking-talking-singing tour.”]
- Arzbaecher, Lauren. “Big Grove celebrates Walt Whitman’s 200th birthday.” *Daily Iowan* (June 19, 2019). [Reports on “Whitman at 200” symposium and exhibit at the University of Iowa and Stephanie Blalock’s lecture at Iowa City’s Big Grove Brewery on how Whitman’s “creativity was stirred by the bar community at Pfaff’s, a haven for artists of all kinds.”]
- Ayers, Ed; Brian Balogh, Nathan Connolly; and Joanne Freeman. “Song of Ourselves?: Walt Whitman and the American Imagination.” *Back Story* (Virginia Humanities, May 31, 2019), backstoryradio.org. [Podcast honoring “Whitman’s life and legacy—from sexuality to spirituality, poetics to place,” with several segments: “Whitman on the Waterfront” (guests Zaheer Ali and Julie Golia); “Still Crossing Brooklyn Ferry” (guest Robin Gow); “Whitman, the American Redeemer” (guest Harold Bloom); “A Full Load for a One-Horse Cart” (guest Robert Schultz); “The Two Whitmans” (guest Cornelius Eady); “From Whitman to Obama” (guest Cristina Beltrán).]
- Bair, Barbara. “My Brother’s Keeper.” In Binh Danh and Robert Schultz, *War Memoranda: Photography, Walt Whitman, and Memorials* (Roanoke, VA: Taubman Museum of Art, 2019), 77-89. [Offers an overview of Whitman’s work in the Civil War hospitals with wounded and dying soldiers; compares his work to that of Clara Barton (“while she became known as the Angel of the Battlefield, Whitman was an angel of the wards”); touches on his attitudes toward slavery (“a human stain on democracy for Whitman”); discusses medical advancements made

during the war and the practice of preserving specimens of bones from injured soldiers; examines some of the Civil War letters Whitman wrote to his mother, to soldiers, and to soldiers' families; and looks briefly at ways Whitman's Civil War work is still remembered in Washington, D.C.]

- Balestrini, Nassim Winnie. "Matthew Aucoin's Opera *Crossing* (2015): Reinventing Walt Whitman for the Twenty-First Century." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 13-24. [Examines Matthew Aucoin's 2015 opera *Crossing* about Whitman's hospital service during the Civil War, focusing on "the libretto's suspenseful intertwining of internal and external warfare" and its "various perspectives on heroism, historiography, and the purposes of art"; investigates how "the libretto's three central male characters embody boundary-crossings from North to South (and vice versa) and across the racial divide between black and white"; concludes that the opera "both questions and confirms the continuing significance of Whitman's oeuvre in the present."]
- Barash, David P. "Walt Whitman, Born 200 Years Ago, Offers a Key Lesson." *Psychology Today* (June 16, 2019), psychologytoday.com. [Argues that "Whitman was an ecstatic voice for the connectedness of living things, a recognition that . . . is shared by Buddhism and biology. Also physics."]
- Barnat, Dara. "'I followed Whitman through half of Camden': Gerald Stern, Walt Whitman, and Jewish American Identity." In Mihaela Moscaliuc, ed., *Insane Devotion: On the Writing of Gerald Stern* (San Antonio, TX: Trinity University Press, 2016), 74-83. [Argues that "Whitman is the most prominent" of "Gerald Stern's literary influences," "affecting poetic style and persona"; examines in detail Stern's 1995 poem "Hot Dog," where Whitman is a key presence and where "the Sternian persona and Whitmanian persona become unified"; concludes that, "through Whitman, Stern confirms his position as a Jewish outsider," since "Whitman consistently serves as a prism through which Stern rethinks, revises, and redefines himself as a Jew and poet in America."]
- Bernstein, Jesse. "Philadelphia Celebrates Poet Walt Whitman's 200th Birthday." *Jewish Exponent* [Philadelphia, PA] (May 29, 2019), jewishexponent.com. [Notes that Whitman "was not a Jew" but nonetheless has "long been an object of fascination for Jews who have seen themselves as kindred spirits"; notes how Jewish writers like Allen Ginsberg and Karl Shapiro were devoted to him; goes on to note the many events surrounding "a celebration of Whitman in Philadelphia."]

- Blake, David, and Tyler Hoffman. "Walt Whitman at 200." *Radio Times* (Philadelphia: WHYY, May 31, 2019). [50-minute radio program, hosted by Tracey Matisak, with Blake and Hoffman discussing the life, work, and legacy of Whitman on his 200th birthday.]
- Booker, Bobbi. "Neighborhood walks to mark Walt Whitman's 200th birthday." *Philadelphia Tribune* (May 31, 2019). [Reports on "a series of community events, including a big party at City Hall on Whitman's actual birthday May 31" to celebrate the Whitman Bicentennial in Philadelphia; focuses on the efforts of "an interdisciplinary artist, lifelong Philadelphia Homer Jackson," who took inspiration from "Song of the Open Road" to create "a series of neighborhood walks, entitled 'New Songs of the Open Road,' drawing "on the history of civil rights protests and freedom songs as well as particular poems by Langston Hughes and Whitman."]
- Boorse, Michael J., ed. *Conversations* (Spring 2019). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of Association events; this issue contains reports on Whitman Bicentennial events in the Camden/Philadelphia area, with Lynne Farrington (3) reporting on the exhibition "Whitman Vignettes: Camden and Philadelphia," shown at the Kamin Gallery, Van Pelt-Dietrich Library, University of Pennsylvania, May 28-August 23, 2019; Pauline Miller (5) on the "Whitman at 200" symposium and lectures at the University of Pennsylvania in March and April 2019; Tyler Hoffman (6-7) on the exhibition "Democratic Vistas: Body & Soul" at the Rutgers-Camden Stedman Gallery from May 29-December 7, 2019; and Pauline Miller (4) on the 2018 Whitman birthday celebration at the 328 Mickle Street, Camden, home of Whitman, which served as a "notable lead-in to [the] Bicentennial," and where the annual high school poetry contest winners were honored.]
- Brady, Shaun. "Walt Whitman bicentennial celebration kicks into high gear for his birthday." *Philadelphia Inquirer* (May 28, 2109). [Reports on the "yearlong commemoration of Whitman's bicentennial" in both Philadelphia and Camden and describes numerous events taking place on the birthday weekend, including "punk legend Patti Smith" performing "a Whitman tribute" with her daughter Jesse Paris Smith at the Philadelphia Museum of Art.]
- Brake, David Aaron. "Celebrating Walt Whitman's Vulnerable, Inclusive Patriotism on His 200th Birthday." *Document* (June 14, 2019), documentjournal.com. [Recognizes Whitman's continuing importance, suggesting that it is "his willingness and propensity for change that served and continues to serve as a necessary lesson in the nature of progress."]

- Brandwood, Neil. "Huge festival celebrates town's unique bond with great American poet Walt Whitman." *Bolton News* [Bolton, England] (May 12, 2019). [Reports on the "unique event" marking the 200th birthday of Whitman, "who had strong links with the town," and discusses how "venues across town will be hosting a variety of arts events, talks, walks, musical celebrations, plays and workshops" investigating the poet and his links to Bolton; summarizes the history of the "Eagle Street 'College.'"]
- Breitenwischer, Dustin. "On the Poetics of Creative Supremacy: Walt Whitman's 'Manly Health and Training.'" In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 235-254. [Examines Whitman's "long lost self-help guide 'Manly Health and Training' (1858)" to "explore Whitman's racist attitudes toward creative agency and the production of poetry," placing "the white body . . . at the center of his poetry and his self-help guide," while "exploit[ing] the black subject as a liminal figure trapped between slavery and emancipation, and . . . destined to 'gradually disappear'"; argues that this leads to "a poetics of creative supremacy—a poetics that renders the black subject incapable of poetic genius."]
- Broaddus, Will. "Happy Birthday, Walt Whitman: Marathon Poetry Reading, New Book Pay Tribute to America's Bard." *Eagle-Tribune* [North Andover, Massachusetts] (May 15, 2019). [Reviews *Walt Whitman Speaks*, edited by Brenda Wineapple, and discusses a forthcoming reading of the complete 1855 *Leaves of Grass* held at the Salem Athenaeum in honor of the poet's 200th birthday.]
- Buinicki, Martin. "What Walt Whitman Tells Us about Ourselves." *New York Daily News* (May 31, 2019). [Considers "the gaps in the poet's vision of the United States, as well as the gaps between that vision and our current moment"; considers too how "Whitman's personal views on race and gender can fall well short of his idealism," though his is "still a vision worth pursuing."]
- Burleigh, Robert, and Sterling Hundley. *O Captain, My Captain: Walt Whitman, Abraham Lincoln, and the Civil War*. New York: Abrams Books for Young Readers, 2019. [Book for young readers about Whitman's work with wounded soldiers in the Civil War and his admiration for Lincoln; text by Burleigh and illustrations by Hundley.]
- Chernus, Ira, ed. *In the Words of Walt Whitman: A Thematic Anthology*. 2019. inthewordsofwaltwhitman.com. [Online anthology of a selection of Whitman's poetry and prose, arranged by thematic categories like "Truth," "The Universe," "The Self," "Self and Universe," "Emotions," "Self and Society," "Nature," and "The

Arts.”]

Chilton, Martin. “Literature’s least likely pen-pals: Walt Whitman and his Bolton fan club.” *The Telegraph* [London, UK] (May 31, 2019). [Reports on how Bolton, England, “happens to be one of the most significant places in the life of the American poet Walt Whitman” and notes that “the bicentennial of the literary giant will again be celebrated by devoted followers in the mall town in northwest England, a tradition started in 1885 by a group calling themselves the Bolton Whitman Fellowship.”]

Claviez, Thomas. “Walt Whitman: Metonymy, Contingency, and the Democracy of It All.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 139-162. [Engages Aristotle, Roman Jakobson, David Lodge, and especially Jacques Rancière to elucidate “a connection between Whitman’s verseless prose poetry and the problem of contingency as it is addressed by both him and [these other] thinkers”; proposes that “contingency” as a concept” helps us “come to terms with Whitman’s political ethics and the ensuing aesthetic”; goes on to examine how, in *Democratic Vistas*, Whitman’s “chief concern is not the political process that aims for a form of governance balancing conflicting interests, but rather the achievement of a communal mental disposition and attitude fusing all by brotherly love.”]

Cohen, Matt. “What Walt Whitman might make of Trump’s America.” *New York Daily News* (May 31, 2019). [Asks a question—“In an age of political chaos, incessant communication, distraction, environmental catastrophe and resurgent racism and xenophobia, can we still speak with and through, or back to, Whitman?”—and finds no clear answers, but sees the question as a challenge “for would-be writers in the United States today,” a challenge that may itself be Whitman’s most “magnificent inheritance.”]

Conrad, Eric. “The Poet as Printer’s Fist: Walt Whitman’s Indicative Hand.” *Nineteenth-Century Literature* 74 no. 1 (2019), 54-86. [Examines how Whitman developed a kind of “literary brand” by introducing “a striking visual symbol . . . a playful depiction of a pointing hand with a butterfly perched on it” in his 1860 edition of *Leaves of Grass* and then would use it again “decades later in a revised form”; analyzes how this Whitmanian trademark has “deep ties to both manuscript culture and commercial advertising”—deriving in fact from the “manicule,” the “little hand” that is used in margins of manuscripts to point to text—and argues that “Whitman’s pointing finger insists that *Leaves of Grass* is itself an advertisement, an audacious and ephemeral announcement for a so-called new breed of poet”; tracks Whitman’s incessant use of the manicule in his own manuscripts,

marginalia, and print advertisements for *Leaves* and concludes that “Whitman’s butterfly manicure models a symbolic marriage of the print market and the poet . . . the impossible balance of idealism and commercialism that *Leaves of Grass* had supposedly achieved.”]

Conway, Richard J. “Walt Whitman inspires my own life’s song.” *Newsday* (May 26, 2019). [Recalls first reading Whitman’s work while in high school and finding it “liberating and inspiring.”]

Croghan, Lore. “Preserving Walt Whitman’s Clinton Hill House: Poet’s 200th birthday improves odds.” *Brooklyn Daily Eagle* (May 9, 2019). [Reports on the “Coalition to Save Walt Whitman’s House” and its demand for landmark designation for 99 Ryerson St. in Brooklyn, where the poet lived when he published the 1855 *Leaves of Grass*.]

Croghan, Lore. “Whitmanites Make Surprise Appearance at Hearing to Call for Landmarking of Poet’s House.” *Brooklyn Daily Eagle* (June 4, 2019). [Reports on “preservation advocates” making their case “for landmarking poet Walt Whitman’s only still-existing New York City house” (99 Ryerson St. in Clinton Hill, where Whitman lived from May 1855 to April 1856) by showing up at a Landmarks Preservation Commission hearing.]

Danh, Binh, and Robert Schultz. *War Memoranda: Photography, Walt Whitman, and Memorials*. Roanoke, VA: Taubman Museum of Art, 2019. [Conceived as “an illuminating contribution to our bicentennial celebration of Whitman’s birth” and “draw[ing] upon the vital perspectives on war found in Whitman’s poetry, his wartime prose, and his life,” this book features “chlorophyll prints of [Civil War] soldiers and civilians” as well as daguerreotypes and cyanotypes of Civil War sites by Binh Danh and Robert Schultz from the Liljenquist Family Collection donated to the Library of Congress in 2010, along with three chlorophyll leafprints of Walt Whitman, also by Danh and Schultz; contains numerous quotations from Whitman’s writings, scattered throughout; a foreword by Cindy Petersen (7-9); short essays and poems by Schultz (“On Memorials” [13-16], noting how, “in the present book, . . . our ‘memoranda’ are chiefly portraits” as “we seek the secret history of war in the faces of its combatants and those who mourned their loss, Northern, Southern, black, and white”; “The Chatham Catalpas” [25-28], evoking the scene of Chatham Manor in Falmouth, Virginia, where Whitman came to find his wounded brother George, and where he found “a heap of amputated feet, legs, arms, hands, &c.” in the mansion-turned-into-hospital; “Gettysburg” (37), “Amulet” (107), and “Necklace with Daguerreotype” (109-110), poems; and four essays by other contributors, listed separately in this bibliography.]

- Davis, Bill C. "Time Bombs: A Meditation on Walt Whitman's 200th Birthday." *Common Dreams* (June 1, 2019), commondreams.org. [Meditates on all that's wrong with the U.S. and suggests that on Whitman's 200th birthday, "it's better he's not seeing what's happened to his country:"]
- Dubow, Saul. "South Africa's Racist Founding Father Was Also a Human Rights Pioneer." *New York Times* (May 18, 2019). [Examines the long and complex career of South African politician Jan Christian Smuts—a "complicated, flawed but important figure"—and points out that his "approach to politics was shaped by, of all people, Walt Whitman," whose "conception of freedom rooted in pantheism and human potential, rather than religiosity," stood behind Smuts's own notions of how "evolution pushed humans and societies to join ever larger wholes, from small local units to nations and commonwealths, culminating in global forms of association," like the League of Nations.]
- Edelstein, Sari. "'Now I Chant Old Age': Whitman's Geriatric Vistas." *Common-place* 19 (Spring 2019), common-place.org. [Points out how "the second half of the nineteenth century not only [was] the era in which institutional care emerged for the aged but also . . . the era in which ageism itself was institutionalized," and examines how "Whitman experience[d] his own aging" and what it meant for him "to inhabit an aging body, not merely imagine it"; seeks to discover how Whitman "engages with age as a trope, as an analytic, and as a politically significant category of identity"; looks at "his 1888 newspaper poetry" to find how his old-age poetry "exploits—and violates—cultural scripts for late life, as they emerged at the end of the nineteenth century," and as the poet manages "age discourse for marketing purposes" as well as taking on "his own aging as a vital and multivalent subject" and using the resultant work as "a way of remaining ambulatory, relevant, and in circulation," while becoming "a theorist of the aging body."]
- Edmundson, Mark. "Walt Whitman's Guide to a Thriving Democracy." *Atlantic* 323 (May 2019), 100-110. [For Whitman's 200th birthday, offers an overview of Whitman's relationship with Ralph Waldo Emerson and a reading of "Song of Myself" as "a thought experiment offered to the reader" in which a new conception of democracy forms where "the singularity of each being matters, and their collective identity matters too," where "our new God is democracy" and "we are devoted to its thriving and expansion," where those who "immerse" themselves "fully in democracy . . . achieve a certain kind of immortality"; argues that Whitman's work in the Civil War hospitals of Washington, DC—where he "didn't do his good deeds under anyone's direction but his own"—allowed him to become "a version of the person his poem prophesied" and allows him to "speak to our

moment in many ways,” including his belief “that hate is not compatible with true democracy, spiritual democracy” and that “affection—friendliness—must always define the relations between us.”]

Engels, J. D. “Kosmic Rhetoric: Reading Democracy alongside Walt Whitman and the Bhagavad Gita.” *Quarterly Journal of Speech* 105 no. 1 (2019), 68-97. [Claims that Whitman’s poetry “challenges how rhetorical scholars are accustomed to studying democracy” (a mix of “Deweyian anti-foundationalism” and “democracy as dissent”) and goes on to “explore how Whitman leverages, invokes, translates, and subtly rewrites the philosophy of yoga in the *Bhagavad Gita* to develop what I call ‘kosmic rhetoric,’” consisting of “the three rhetorical exercises Whitman models in *Leaves of Grass* and *Democratic Vistas* for developing the ‘latent eternal intuitional sense’ and preparing himself for mystic insight”; argues that “these exercises are rhetorical . . . [and] democratic,” and that if Whitman’s “fellow citizens” practice them, “democracy can become a ‘gymnasium’ in which citizens practice the ethics of oneness as they progress along the path toward freedom”: examines Whitman’s “rhetorical exercises in detail” because “what Whitman saw in democracy is so strange, so confounding, so paradoxical, that it stretches the boundaries of believability.”]

Field, Barbara. “What Whitman would say today.” *Newsday* (May 30, 2019). [Sees Whitman’s “philosophy of inclusion” as particularly vital today, a reminder to a divided nation that “we are individualists, but we are also part of a great fabric that contains many threads,” so “we need to think of the collective.”]

Folsom, Ed. “2019: Whitman at Two Hundred.” In Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (Duluth, MN: Holy Cow!, 2019), 54-63. [Postscript to Folsom’s “Talking Back to Walt Whitman” (1-54), tracking poets’ responses to Whitman in the twenty-first century.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 36 (Fall 2018/Winter 2019), 202-222.

Gralla, Joan. “New Signs at Walt Whitman’s Birthplace Help Commemorate His 200th Birthday.” *Newsday* (June 1, 2019). [Reports on a new sign marking the Whitman Birthplace in Huntington, Long Island, and other recent improvements to the Birthplace site.]

Grossmann, Mary Ann. “Stopping at Midsummer to Read a Good Book.” *St. Paul Pioneer Press* (July 14, 2019). [Includes a review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song: 200th Birthday Edition*.]

Grünzweig, Walter. "Saluting Lumbumba: The Whitman Network and Intermedia." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 85-94. [Offers a detailed reading of the cultural and intercultural significance of Swedish artist Bror Hjorth's (1895-1968) wooden relief called "Love, Peace, and Labor," featuring Jesus, Socrates, and Whitman, who is portrayed holding a long scroll containing part of Karin Boye's (1900-1940) Swedish translation of "The Base of All Metaphysics"; argues that Hjorth's relief (later reproduced on a Swedish postal stamp) "represents a fascinating and at the same time complex example of the far-reaching . . . creative reception of Walt Whitman and a manifestation of . . . the global Whitman network."]

Guendel, Karen. "Flesh over Granite: Walt Whitman's Embodied Presence in William Carlos Williams's 'History.'" In Kara Watts, Molly Volanth Hall, and Robin Hackett, eds., *Affective Materialities: Reorienting the Body in Modernist Literature* (Gainesville, FL: University Press of Florida, 2019), 33-54. [Examines Williams's 1917 poem "History," an "awkwardly discursive early poem," in which Williams "engages in a lively debate with a dead man: the ancient Egyptian priest Uresh-Nai," who has a "puzzling resemblance to Walt Whitman, a key predecessor against whom Williams defines his modernist poetics"; traces how this argument develops, as Uresh-Nai's empty sarcophagus—like *Leaves of Grass*—is a container for the material body, "an erotic textual body that speaks to its reader," the container "preferable to flesh, as a cleaner and more permanent medium of embodiment," in contradistinction to Williams, who, "in rejecting the Whitmanian text-as-surrogate-body, . . . begins to modernize organic aesthetics," insisting "that vitality is a felt effect of the observer's experience of the artwork," as "aesthetic vitality" emerges through the interaction of "the audience's flesh and blood" and "the artwork, which acquires a spurious illusion of life by standing aloof from any actual organic process"; finds Williams's "shifting of aesthetic vitality inward, from the art object to the observer's embodied experience of the object," marking "an important development toward his Objectivist poetics of the 1930s," where "the poem is not a vessel containing metaphysical vitality or an essential self" but rather is "a man-made object," providing "an occasion for life experience, which happens in its readers' living bodies."]

Guzman, Matt. "Non/human: (Re)seeing the 'Animal' in Nineteenth-Century American Literature." Ph.D. Dissertation, University of Nebraska-Lincoln, 2019. [Chapter 3, "Whitman's Abattoir: Industrial Slaughter, 'Dis'-membered / 'Re'-membered Bodies, and the American Civil War" (73-98), investigates how Whitman's work

with maimed soldiers in Civil War hospitals joins with “the industrial shift in the historic practice of nonhuman animal slaughter” during the same period to reveal “a horrific and increasingly pervasive concept of life as a condition of dismemberment”; also probes the significance of Whitman’s “omissions of (human) violence on nonhuman animals” in his work; *ProQuest Dissertations & Theses Global*; DAI-A 80.]

Haines, Christian P. “‘When Liberation Coincides with Total Destruction’: Biopolitics, Disability, and Utopia in Walt Whitman’s Afterlife.” *LIT: Literature Interpretation Theory* 30 no. 3 (Summer 2019), 171-190. [Examines “two scenes of Whitman’s afterlife: a 2009 Levi’s Jeans commercial that deploys Whitman’s poem ‘America’ to stage a scene of hope in the wreckage of post-Katrina New Orleans; and [Rob] Halpern’s 2012 collection of poetry, *Music for Porn*, which revises Whitman’s *Drum-Taps* in an effort to account for the utopian aura surrounding soldiers returning from Afghanistan and Iraq,” and demonstrates how both of these productions “betray a troubling convergence between utopia and disaster in Whitman’s afterlife” and also how that convergence “can involve very different political assemblages”; argues that “these instances of cultural production open up a conversation among the critical discourses of biopolitics, disability studies, and queer theory, a conversation revolving around the conflict between normative and anti-normative forms of utopianism”—with the Levi’s ad demonstrating how “Whitman serves as a prosthetic supplement to a nation in crisis,” able to “repair the nation only insofar as the people reproduce nationalism, capitalism, and empire in their bodies,” and Halpern’s poetry showing how Whitman provides “a mode of prosthesis in which lyric poetry undoes the nation, drawing out its queer potential.”]

Haugen Nuzzo, Valerie, and Kim Nuzzo. *Multitudes*. 2017. [One-man play about Whitman, emphasizing “death, sexuality, slavery, the Civil War, and Whitman’s poetic vision of democratic ideals”; premiered in August, 2017, at Zephyr Stage, Cavalcade, Fruita, Colorado, by Thunder River Theatre Company, directed by Valerie Haugen Nuzzo, with Kim Nuzzo as Walt Whitman; performed later the same month at Edinburgh (Scotland) Fringe Festival.]

Hanc, John. “Celebrating Walt Whitman the Long Islander, 200 years after he was born.” *Newsday* (May 10, 2019). [Examines Whitman’s “rural roots” on Long Island, his family’s history there (“so extensive . . . that early maps refer to the area as ‘Whitmansdale’”), the history of the house where Whitman was born (now the Walt Whitman Birthplace State Historical Site), and the various sites and landmarks still associated with Whitman.]

- Hanlon, Christopher. "Whitman's Wandering Mind." *Common-place* 19 (Spring 2019), common-place.org. [Investigates the nature of memory in Whitman's writing, arguing that his "style of remembering by wandering shares conceptual space with his tendency to experience memory as intensely embodied," so that he feels loss as "an experience of a touch now absent," not unrelated to "phantom limb syndrome"; looks at particular cases in the 1860 *Leaves of Grass* (especially the poem beginning "Once I pass'd through a populous city") of Whitman's portrayal of "recurring memory as if analogous to wandering" and "his focus on the moment of separation as something he undergoes not only through cognition but as a corporeal event"; argues that Whitman created a poetics of loss—a "spiraling, infatuated memory"—that was akin to nineteenth-century explorations of erotomania.]
- Harrison, Joseph. "Seven New Poems by Walt Whitman." *American Scholar* 88 (Winter 2019), 55-58. [Series of poems, narrated from Whitman's perspective, looking at the world today after his death ("now that I'm posthumous," "the poet of the body who has no body"), "living his afterlife through 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).]
- Hecker-Bretschneider, Elisabeth. "Through the Philosopher's Lens: Whitman and Martha Nussbaum." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 205-220. [Describes the place of Martha C. Nussbaum, "currently one of America's most outspoken and renowned moral philosophers," in the field of contemporary ethics, and examines "Whitman's influence on Nussbaum's moral philosophy," especially evidenced in her *Poetic Justice* (1995), her 2001 essay "Democratic Desire: Walt Whitman" (in *Upheavals of Thought*), and her *Political Emotions: Why Love Matters for Justice* (2013); concludes by suggesting that, "in his time, Whitman performed the task of reconciling his country with poetic means," and Nussbaum suggests "poetry like Whitman's cold still perform the same task" today.]
- Herget, Winfried, ed. *Revisiting Walt Whitman: On the Occasion of His 200th Birthday*. Berlin, Germany: Peter Lang, 2019. [Collection of eighteen essays by various scholars on various topics exploring the transnational legacy of Whitman and the "intermedial transformations" of his work; with an introduction (7-12) by Winfried Herget; each essay is listed separately in this bibliography.]

Herget, Winfried. "Visions of a Democratic Poetry: Tocqueville-Emerson-Whitman."

In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 121-138. [Examines "the suggestive parallels in Tocqueville's, Emerson's and Whitman's visions of a democratic poetry based on their assumption that democratic societies require specific forms of artistic expression" and "proposes three categories to identify democratic poetry: inclusion, transgression, and hybridity," which lead Whitman to "present the inclusiveness and transgressiveness of his subjects or of America as a democratic society in a form that is analogous to its matter"; emphasizes "Whitman's Epicurean materialism," which in his hands becomes "materialist atomism" that assures that "death is not final but the metamorphosis into a new life, not in transcendent eternity but in this world, in nature."]

Herrero-Puertas, Mael. "Whitman's Good Life." *Common-place* 19 (Spring 2019), common-place.org. [Review of Walt Whitman (writing as Mose Velsor), *Manly Health and Training*.]

Herrmann, Sebastian M. "'Songs' and 'Inventories': Democratic Literature, the 19th-Century Data Imaginary, and the Narrative Liminality of the Poetic Catalog." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 163-186. [Engages Ed Folsom's notion of "engaging Walt Whitman's work through the symbolic form of data" and raises again the question of just what it was that Whitman was writing in what we now call his "poetry"; examines recent scholarship that "has drawn attention to the affinity between Whitman's work and the symbolic form of data" and focuses on "Whitman's poetic catalogs in the historical context of the rise of a 'data imaginary' in nineteenth-century US culture"; argues that "the difficulty of imagining 'first-rate' democratic literature is tied to a historically contingent conceptualization of literature and data as fundamentally, categorically different forms of expression."]

Hertzell, Laurie. "Bookmark: Four new (or newish) Minnesota books to read and love." *Minneapolis Star Tribune* (June 23, 2019). [Includes a brief review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song: 200th Birthday Edition*.]

Heyen, William. *YAWP: Heyen's Whitman*. Ed. Edwina Seaver. Rochester, NY: Before Your Quiet Eyes Publications, 2019. [Forty poems, many reprinted, most about Whitman, with five essays, including Heyen's "Essay Beginning & Ending with Poems for Whitman" (3-10), originally published in Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (1981); "Piety and

Home in Whitman and Milosz” (63-67), originally published in Geoffrey Sill, ed., *Walt Whitman of Mickle Street* (1994); “On a Line by Whitman” (36-37), originally published in Heyen’s *Pig Notes & Dumb Music* (1998); and “Walt’s Faith” (53-54), originally published in *Newsday* (April 25, 1982); with an introduction (xv-xvii) by Edwina Seaver.]

Holt, Linda. “Dessoff Choirs Illuminate Whitman Bicentennial with a Trio of World Premieres.” *New York Classical Review* (June 1, 2019), newyorkclassicalreview.com. [Reports on a concert by the Dessoff Choirs at the Church of St. Paul and St. Andrew in New York held on Whitman’s 200th birthday and including Douglas Geers’ *As Adam Early in the Morning* (using the word “love” from the one recording of Whitman’s voice and “spinning it into 24 chords which scaffold the five-line song”); four settings by Matthew Aucoin from his Whitman opera *Crossing* and from his *Three Whitman Songs* for baritone; Ian Sturges Milliken’s *Quicksand Years*; Howard Hanson’s *Song of Democracy*; and Gregg Smith’s *Two Walt Whitman Songs*.]

Hornung, Alfred. “Life Writing and Diversity: Walt Whitman’s ‘Song of Myself.’” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 111-120. [Situates “Whitman’s work in the context of the autobiographical mode of the American Renaissance” to argue that Whitman in *Song of Myself* “supersedes” the “autobiographical topics” of authors like Emerson, Thoreau, Hawthorne and Melville by introducing a “multimedia form of life writing” (one that “incorporates all forms of diversity in the biosphere”) that prefigures the “genre of life writing at the turn of the twenty-first century.”]

Howell, Ron. “Walt Whitman, black Brooklyn, Wounded Knee and me.” *Brooklyn Daily Eagle* (May 28, 2019). [Recognizes how “Whitman seemed to possess a love for the humanistic determination that, for many, defined Brooklyn,” but “his attitudes toward another defining element of Brooklyn—the multitudes of people of color and immigrants—need more scrutiny if we’re to be honest about the poet’s legacy”; examines Whitman’s politics and finds much to admire, but finds “Whitman did not show a passion for fair treatment of black Americans in the run-up to the Civil War, despite his post-mortem image as a fighter for American justice”; concludes by expressing regret that, though he was “a beautiful writer,” “fighting for racial and economic justice was not a legacy he left.”]

Ickstadt, Heinz. “Walt Whitman’s Antagonistic Inheritors: Ezra Pound, Hart Crane and William Carlos Williams.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019),

255-276. [Examines the “antagonistic reception” of Whitman by Ezra Pound (especially in *The Cantos*), Hart Crane (in *The Bridge*), and William Carlos Williams (especially in *Paterson*), concluding that these poets “acknowledged Whitman as ancestor but not as master,” “accepting his legacy while rejecting it.”]

Irmscher, Christoph. “O Poet-Pioneer!” *Wall Street Journal* (June 1-2, 2019), C10. [Review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song: 200th Birthday Edition*; and Brenda Wineapple, ed., *Walt Whitman Speaks*.]

Ivry, Benjamin. “The Secret Jewish History of Walt Whitman.” *Forward* (May 30, 2019), forward.com. [Traces Whitman’s views of Jews, starting with his early journalism (where he reports on a visit to the Crosby Street Synagogue) through to his final years, when he was friends with various people—like Horace Traubel—with Jewish roots.]

Jackson, Homer. “New Songs of the Open Road.” 2019. [Special project in conjunction with the Philadelphia Jazz Project in conjunction with the “Whitman at 200” events sponsored by the University of Pennsylvania Libraries Kislak Center; this project consists of four “singing walks” taking part in different neighborhoods of Philadelphia, led by choirmaster Waverly Alston, with songwriter vocalists Toby VEnT Martin, James Solomon, and V. Shayne Frederick, all inspired by Whitman’s “Song of the Open Road”; taking place in Philadelphia in May, June, and July 2019.]

Kappeler, Erin. “Constructing Walt Whitman: Literary History and the Histories of Rhythm.” In Ben Glaser and Jonathan Culler, eds., *Critical Rhythm: The Poetics of a Literary Life Form* (New York: Fordham University Press, 2019), 128-150. [Examines how “Whitman’s poetry was not called ‘free verse’ with any regularity until the 1920s, and even then, arguments about the nature of free verse abounded,” as “American scholars in the 1910s and 20s hotly contested the formal identity of Whitman’s writing, turning to scientific studies of linguistic rhythm to solve the problem of free verse once and for all”; goes on to argue “that Whitman’s position in literary history as the father of free verse began to be constructed in this critical moment, and that this construction was a much more complicated and contentious process than has been realized”; shows (through an examination of critical work by Fred Newton Scott, Amy Lowell, Mary Austin, and others) that “these arguments about Whitman’s rhythm were motivated by concerns about constructing an American identity” and that “debates about Whitman’s rhythms became debates about an imagined American race,” revealing “the relationship between poetic rhythms, national ideologies, and literary history.”]

- Karbiener, Karen. "The Enduring Mystery of Walt Whitman's Meditation on Love and Sexuality." *Time* (April 1, 2019). [Excerpted from Karbiener's afterword to Whitman's *Live Oak, with Moss* (2019), illustrated by Brian Selznick.]
- Karbiener, Karen. "Walt Whitman's America Was a Mess. So Is Ours." *CNN* (May 31, 2019), cnn.com. [Asks just "what we are celebrating" when we celebrate Whitman's 200th birthday, and asks why Whitman deserves the title of "America's poet," acknowledging that he remains an active presence in American culture, that he wrote "our cultural declaration of independence," and that he, "in many ways, lived out that radical vision of equality in his poetry and in his life," even though there is "another Whitman," one "captivated by racist pseudoscience after the Civil War," one that expressed racist ideas; concludes that we need "to approach Whitman and his work not as a hero or a villain but as a mirror . . . as conflicted and complex as the country he sought to embody . . . a representative American—but representative of who we have been and continue to be, not just who we claim we are."]
- Kiesel, Lars. "From First Person, Singular, to Second Person, Plural: Walt Whitman's and Ralph Ellison's Visions of Democracy." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 313-346. [Examines three chapters of Ralph Ellison's 1952 novel *Invisible Man* to reveal "both the extent of Whitman's influence on Ellison and the elective affinity that creates an unbreakable bond between both writers"; concludes that "both Whitman and Ellison were celebrating life, art, and, last but not least, democracy for its inherent contingency."]
- Kim, Sabine. "'I, Too, Sing America': Whitmanian Democratic Community in Langston Hughes." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 297-312. [Examines Langston Hughes's work "as fulfilling Whitman's mission of radical democracy within the historical context of the 1920s" and sees Whitman as "part of an African American genealogy of socially engaged poets."]
- Komunyakaa, Yusef. "Why Walt Whitman moved, and still moves, me: A fellow poet pays tribute." *New York Daily News* (May 31, 2019). [Recalls his first encounters with Whitman's work and articulates why he continues to be drawn to it, in part because Whitman teaches us "a necessary act of imagination—as one must imagine another person free before he or she can even see that person, or feel that person in a moment of shared, collective freedom": "Whitman spoke as if democracy was nature itself, as it had little [to] do with ideals and human reasoning . . . as if the responsibility to ideas of freedom reside in the blood. There's no argument. His certainty is ironclad."]

- Kouri, Nathan. "Baseball, free verse, and the 'inventor' of gay identity: Whitman at 200." *Daily Iowan* (April 11, 2019). [Review of the "Walt Whitman: A Bicentennial Celebration" exhibit at the University of Iowa Main Library Gallery, on display until August 8, 2019.]
- Kramer, Lawrence. "Walt Whitman in Music: Cosmos, Eros, Mourning." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 25-38. [Surveys "Whitman's musical legacy" and attempts to "identify a musical profile for Whitman" by identifying three modes in Whitman's works that composers have been drawn to—"mysticism on a cosmic scale," "uninhibited eroticism, equally sensual and spiritual, and . . . increasingly found between men," and "most prominent of all, . . . mourning, especially mourning on a national scale for the casualties of war"; examines, too, the "historical irony" that "the first group of important composers to put Whitman to music was not American but British"; examines specific examples.]
- Laemmerhirt, Iris-Aya. "Oceanic Poetics: Walt Whitman across Pacific Currents." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 95-110. [Notes that "it is striking that poetic responses to Whitman from Oceania are rare and have not yet been examined," and argues that Whitman's work motivated Hawaiian poet and activist Jamaica Heolimeleikalani Osario to enter "a critical transnational poetic dialog that sings the history of the United States and Hawai'i from a Hawaiian perspective while celebrating her Hawaiian identity."]
- Lawler, Christa. "Publisher, poets talk Whitman on the writer's 200th birthday." *Duluth News Tribune* (May 31, 2019). [Review of Jim Perlman, Ed Folsom, and Dan Champion, eds., *Walt Whitman: The Measure of His Song: 200th Birthday Edition*; and report of a Duluth, Minnesota, event on Whitman's birthday celebrating the Bicentennial of the poet's birth.]
- Lehman, David. "The Visionary Whitman." In Binh Danh and Robert Schultz, *War Memoranda: Photography, Walt Whitman, and Memorials* (Roanoke, VA: Taubman Museum of Art, 2019), 145-156. [Revised and expanded version of Lehman's "The Visionary Whitman" in David Haven Blake and Michael Robertson, eds., *Walt Whitman: Where the Future Becomes Present* (2008); this version adds a section on Whitman's Civil War writings, finding the poet's "daily encounter with death . . . an almost mystical experience."]
- Lennon, Troy. "Walt Whitman had a deep sympathy for America's common people." *Daily Telegraph* [Sydney, Australia] (May 30, 2019). [Offers a brief summary of

parts of Whitman's life, saying that *Leaves of Grass* is "his greatest legacy."]

- Libow, Jess. "Song of My Self-Help: Whitman's Rehabilitative Reading." *Common-place* 19 (Spring 2019), common-place.org. [Examines the "metatextuality" of Whitman's recently rediscovered "Manly Health and Training" journalistic series originally published in 1858, showing how "Whitman draws on the prescriptive project of self-help to articulate a broader theory of literature as a rehabilitative technology" by creating an "authorial 'We'" that "cultivates an instructive ethos that purports to alter the reader's physicality by training him"; goes on to probe the implications of Whitman's "perfect-bodied" ideal, "the ever unachievable fantasy of Whitman's ideal physique" and "his conviction that such an ideal could be produced through human effort"; argues that Whitman's contemporaneous changes to *Leaves of Grass* between 1856 and 1860 further show his faith in the ways "prescribed" reading exercises could help shape a healthier body (through such things as "vocal gymnastics" and "reading posture"); and shows how "Manly Health" vividly portrays disability even while engaging in a "proto-eugenic language" that expresses "anxiety about imperfect bodies."]
- Lin, Hsinmei. "Starry Nights: Whitman, Epilepsy, and Van Gogh." *Walt Whitman Quarterly Review* 36 (Fall 2018/Winter 2019), 189-201. [Reviews previous work done on Whitman's influence on Van Gogh's painting *Starry Nights* and investigates some fresh biographical connections between Whitman and Van Gogh in relation to Van Gogh's creation the painting, based on both artists' experiences with epilepsy (Whitman's brother Eddy suffered from it, as did Van Gogh) and both artists' admiration of the work of painter Jean-François Millet; concludes that the "surprising power of the epileptic spirit has travelled . . . from Whitman's 'Faces' in 'From Noon to Starry Night' to the *Starry Night* in Saint Rémy."]
- Lybarger, Jeremy. "Walt Whitman's Boys." *Boston Review* (May 30, 2019), bostonreview.net. [Reviews the long critical and biographical unease with Whitman's homosexuality and notes that, "on the poet's bicentennial, we are likely to see plenty of encomiums to Whitman's political idealism and democratic cheerleading, and perhaps gauzy reclamations of Whitman as a queer ancestor," but "identifying Whitman straightforwardly as a gay man in the way we now understand is fraught, not least of all because his sexual interests were less in adult men than in adolescents"; goes on to investigate the need "to reinterpret the poet in ways that have made generations of critical gatekeepers uncomfortable" and to confront "the reality of his 'boy love'"—something that "poses a complex challenge to those who have sought to enshrine him as a beloved LGBT ancestor"; argues that Whitman's "affinity" for "boys and young men . . . informed his life and his literary personas"

and that “Whitman’s brand of democracy was inextricable from his queerness” and “his worship of young male beauty”: “The Whitman who matters most is the one who urged ‘be not afraid of my body,’ and whose deeply queer work is a hymn to love, no matter how unconventional, how unrequited.”]

Masel, Carolyn. “Guide to the Classics: Walt Whitman’s *Leaves of Grass* and the complex life of the ‘poet of America.’” *The Conversation* (May 30, 2019), theconversation.com. [Detailed recap of Whitman’s life, work, and legacy, presented on the occasion of his 200th birthday.]

Mattawa, Khaled. “Poetry & Democracy.” *American Poetry Review* 48 (May/June 2019), 24-25. [Discusses Whitman’s “rangy, sprawling, repetitive, and endearing *Democratic Vistas*,” pointing to both the strengths and failings of his conceptions of democracy and his “dynamics of how self-knowledge and freedom conjoin in creating the solidarity and reverence for human life necessary for democracy”; concludes by including Whitman’s “To a Stranger” and Saadi Youssef’s “Freedom” as illustrations of this concept.]

McCue, Frances. “Walt Whitman and the Bricoleurs of Marrakesh.” *Michigan Quarterly Review* 57 (Spring 2018), 225-246. [Tells the story of coming to Morocco to teach American literature, and narrates the author’s decision to throw out the rest of her syllabus and teach only Whitman (“Crossing Brooklyn Ferry”) as “the antidote” for a country that “was still shaking off the French and trying to form its own voice”; describes the original poems she received from students that were inspired by their interactions with Whitman’s poetry.]

McGann, Thomas. “O Whitman! My Whitman!” *Fire Island News* (May 26, 2019). [Celebrates Whitman’s 200th birthday by reviewing his life and career.]

McLaughlin, Don James. “Convalescent Calamus: Paralysis and Epistolary Mobility in the Camden Correspondence with Peter Doyle.” *Common-place* 19 (Spring 2019), common-place.org. [Examines ways that Whitman, “across the last three decades of his life especially, . . . began to engage with and explore forms of disability in his writing,” including “the way Whitman began to embrace his paralysis as part of his authorial persona after his stroke in 1873”; suggests that “his paralysis shaped his orientation toward his most intimate relationships, too,” as evidenced in the 1897 book edited by Whitman disciple Dr. Richard Maurice Bucke, *Calamus: A Series of Letters Written during the Years 1868-1880 to a Young Friend*, where there is “an undeniable voyeurism” apparent in “Bucke’s triangulated preoccupation with the friendship between Whitman and [Peter] Doyle,” making this book “one of the queerest . . . of the nineteenth century”; goes on to suggest “the more

fundamental intersection the book explores between desire and disability,” viewing Bucke’s “palpable curatorial hand” assembling the Doyle-Whitman letters as “a relic of an erotics of paralysis,” with the letters themselves evidence of “the epistolary mobility Whitman utilized in the context of his paralysis.”]

McLaughlin, Don James, and Clare Mullaney. “Whitman and Disability: An Introduction.” *Common-place: The Journal of Early American Life* 19 (Spring 2019), common-place.org. [Introduces a special issue of *Common-place* on Whitman and Disability, *Revisiting the Whitmanian Body at 200: Memory, Medicine, Mobility*; proposes that “disability studies has the potential to transform approaches to Whitman’s oeuvre,” reviews the emergence of disability studies and previous explorations of Whitman in relation to disability, and assesses the contributions of the five scholars who have written essays for this special issue, each included separately in this bibliography.]

McLean, Tom. “Dunedin Keeping Poet Alive.” *Otago Daily Times* [New Zealand] (June 3, 2019). [Reviews Whitman’s life and career, and indicates his continuing “importance and influence,” ending by pointing out Whitman’s New Zealand connections, via the collector W. H. Trimble (1860-1927) and his wife Anne, whose Whitman Collection of over 700 volumes is now featured in the Dunedin City Library “Good Gray Poet” exhibit.]

McNally, Frank. “Walt’s Partner—a Limerick man beloved of Walt Whitman.” *Irish Times* (May 31, 2019). [Looks at the “Irish angle on the poet’s life,” including the idea that Whitman “may have been the physical model for Dracula, as created by his great admirer Bram Stoker,” as well as the fact that Oscar Wilde visited Whitman, but mostly focuses on Irish emigrant to the U.S., Peter Doyle, who fought for the Confederacy in the Civil War, experienced Lincoln’s assassination at Ford’s Theatre in Washington, and became Whitman’s intimate “Irish companion.”]

McShane, Julianne. “Walt Whitman: Celebrating an Extraordinary Life in His Bicentennial.” *Guardian* (June 12, 2019). [Reviews three Whitman Bicentennial exhibitions in New York City at the Grolier Club, the New York Public Library, and the Morgan Library and Museum.]

Meehan, Sean. *A Liberal Education in Late Emerson: Readings in the Rhetoric of Mind*. Rochester, NY: Camden House, 2019. [Chapter 3, “‘Poetry and Imagination’: Rhetorical Exercises in Walt Whitman’s Gymnasium” (68-92), is a revised version of Meehan’s “‘Nature’s Stomach’: Emerson, Whitman, and the Poetics of Digestion,” *Walt Whitman Quarterly Review* 28 (Winter 2011).]

- Metzler, Theresa. "Long Island Celebrates Walt Whitman Bicentennial Celebrations." *Long Island Press* (May 29, 2019). [Reports on events taking place at the Walt Whitman Birthplace in Huntington, Long Island, over the weekend of Whitman's 200th birthday.]
- Mitchner, Stuart. "Memorial Day Celebrations and Elegies on Walt Whitman's 200th." *Town Topics* [Princeton, NJ], towntopics.com. [Meditates on "celebrating Memorial Day and the bicentenary of a great American poet from Long Island while a greatly flawed American head of state from Long Island is bringing Washington's unsavory 'mixture of awful consternation' to a boil with the help of his *sous chef*, the Attorney General"; announces plans to attend a "200th anniversary marathon reading" of "Song of Myself" at Granite Prospect at Brooklyn Bridge Park on June 2.]
- Moe, Aaron M. *Ecocriticism and the Poiesis of Form: Holding on to Proteus*. New York: Routledge, 2019. [Considers Whitman at several points in the book, including "Protean Energy, the Exponent, and the Logic of 'Or'" (13-16), arguing that Whitman, in "Song of Myself," puts "grass" through "several iterations, each of which raises the leaf to a higher exponent" in protean ways; "The Hum as Poem" (63-71) examines "the vibrational energy of arachnids and insects" in the work of Ursula K. Le Guin, W. S. Merwin, and Whitman, examining "A Noiseless Patient Spider"; "Human Poet as Cyborg" (121-128) investigates "Whitman as a cyborg-writer" and uses "A Font of Type" and "A Song of the Rolling Earth" to illustrate the concept.]
- Mong, Derek. "'Song of Myself,' The Beer." *Kenyon Review* (June 5, 2019), kenyonreview.org. [Review of the first in a series of seven beers brewed by Bell's Brewery in Michigan, all inspired by *Leaves of Grass* and named after Whitman's poems; this review covers the beer named "Song of Myself"; finds the whole series of beers "a project that's quite in keeping with Whitman's aesthetic," since "his poems grow by sections" and "his art . . . is accretive."]
- Moretti, Franco. *Far Country: Scenes from American Culture*. New York: Farrar, Straus and Giroux, 2019. [Chapter 2, "Walt Whitman or Charles Baudelaire" (25-48), examines "two incompatible conceptions of modern poetry"—those of Charles Baudelaire and Walt Whitman in books that first appear in the 1850s, *Les Fleurs du Mal* and *Leaves of Grass*—and finds in Whitman "the fundamental model for a democratic aesthetics."]
- Mullaney, Clare. "Other Methods of Seeing: Disability Ethics in Lindsay Tuggle's *The Afterlives of Specimens*." *Common-place* 19 (Spring 2019), common-place.org.

[Review of Lindsay Tuggle, *The Afterlives of Specimens: Science, Mourning, and Whitman's Civil War*.]

- Murray, Nina. "Walt Whitman in Russia: Three Love Affairs." *Public Domain Review* (May 29, 2019), publicdomainreview.org. [Discusses the early Russian interest in Whitman and focuses on Konstantin Balmont's (1867-1942) translations of and comments on Whitman in the early twentieth century, Kornei Chukovsky's (1882-1969) 1919 book-length translation of Whitman, and linoleum-cut artist Vera Ermolaeva's (1893-1937) illustrations of an anonymous 1918 Russian translation of "Pioneers! O Pioneers!"; concludes by calling for a "Russian retranslation" of Whitman, noting how "Whitman in Russian is [currently still] a Russian Whitman, one whose work has yet to extricate itself from the ideology that it was once thought to purvey and to prove that its value was not merely manufactured by the hegemonic proletariat."]
- Nickels, Thom. "Walt Whitman at 200." *PJ Media* (June 8, 2019), pjmedia.com. [Recalls a visit to Whitman's Camden, New Jersey, home in the early 1980s and arguing with the tour guide about Whitman's sexuality, since the tour guide insisted Whitman had a passionate love affair with his housekeeper Mary Oakes Davis; discusses "Whitman at 200" events in Philadelphia area.]
- Nickels, Thom. "What Peaches and What Penumbra! A musical play concludes Whitman at 200." *Phindie* (June 21, 2019), phindie.com. [Review of Tom Wilson Weinberg's play *Oscar Visits Walt*, about Wilde's visit to Whitman in Camden, New Jersey; performed at Philly AIDS Thrift @ Giovanni's Room in Philadelphia, Pennsylvania, in June 2019, as the final event in a series of Whitman-related events celebrating the Whitman Bicentennial; with Andrew Boyask as Whitman and Caleb J. Tracy as Wilde.]
- Noble, Marianne. *Rethinking Sympathy and Human Contact in Nineteenth-Century American Literature: Hawthorne, Douglass, Stowe, Dickinson*. New York: Cambridge University Press, 2019. [Chapter 1, "Transcendental Approaches to Human Contact" (38-85), has a section on Whitman (68-85) that distinguishes Whitman's notions of sympathy and human contact from other Transcendentalists like Emerson, Thoreau, and Louisa May Alcott; argues that Whitman "questions Emersonian metaphysics, reporting an epiphanic realization that physical reality *is* reality" ("for Whitman, spirit is a body-animating energy" and so "it is a fool's errand to seek human contact by trying to remove masks to reveal underlying spiritual truths") and that, in *Calamus*, Whitman "rethinks the approach to human contact described in 'Song of Myself,'" as "he affirms that . . . homoerotic sexual contact is the crucial means of invalidating dualism and experiencing human con-

tact,” developing an “erotic conception of human contact [that] is promiscuous and unabashedly sexual . . . [as] he loves impersonally and sequentially”; concludes that Whitman’s “approach to human contact remains within the Transcendentalist sphere to the extent that it is impersonal” and “does not move in the direction of exploring sympathy for persons as the cornerstone of human contact, as do Hawthorne, Douglass, Stowe, and Dickinson.”]

- Oertelt, Nadja, producer. “Now I Will Do Nothing but Listen.” *Aeon* (January 7, 2019), aeon.co. [Short animated film, based on Section 26 of “Song of Myself”; animation by Daniela Sherer; sound by Oswald Skillbard; narrated by Peter Blegvad.]
- Padilla, Kate. Review of *Walt Whitman Speaks*, ed. Brenda Wineapple. *Writers & Readers Magazine* (June 4, 2019), authorlink.com.
- Paryz, Marek. “Military Medicine, Emotional Healing and a Reborn Community in *Memoranda During the War*.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 221-234. [Examines *Memoranda During the War*, proposing that Whitman intends his text “to save the individuality of wounded soldiers under the circumstances that smothered it,” trying “to help re-establish the wounded soldiers’ sense of subjecthood through his direct involvement with them,” “encourage[ing] them to re-imagine themselves as members of a community that exists beyond the reality of war” so that they can “regain the sense of a material connection to the world at large”; argues that to accomplish this, Whitman had “to place himself outside the professional medical environment” and question military medicine’s “professional hierarchy,” using his own “movement” within the hospital space to “mark out an imaginary space for a reconstructions of wounded soldiers to concretize human experience beyond the war.”]
- Perlman, Jim; Ed Folsom, and Dan Champion, eds. *Walt Whitman: The Measure of His Song: 200th Birthday Edition* (Duluth, MN: Holy Cow!, 2019). [Expanded third edition of this anthology of poets’ responses to Whitman from his time to the present, with fifteen new poems from 2000 and after; with an updated bibliography, “The Poets Respond: A Bibliographic Chronology” (502-539), by Folsom; and with a supplement to the introductory essay, “2019: Whitman at Two Hundred” (54-63), by Folsom.]
- Peterfy, Margit. “Walt Whitman and Ernst Ludwig Kirchner: The Hieroglyphics of Expression.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 39-54. [Explores “Whitman’s intermedial reception by the painter Ernst Ludwig Kirchner (1880-

1938)” as a “good example of a more sophisticated stylistic engagement with Whitman’s theories that helps us to understand both Whitman and Kirchner better”; compares Whitman’s concept of the hieroglyph and the German expressionist Kirchner’s use of this idea (“Hieroglyphe”) for his theory of drawing, demonstrating how for both artists “the hieroglyph is a bridge between the textual and the visual,” “a specific metaphor to illuminate the expressive quality of their semiotic encodings of words (Whitman) and images (Kirchner).”]

Plumly, Stanley. “Whitman’s Organicism.” In Binh Danh and Robert Schultz, *War Memoranda: Photography, Walt Whitman, and Memorials* (Roanoke, VA: Taubman Museum of Art, 2019), 125-131. [Revised and expanded version of Plumly’s “Whitman’s Compost,” originally published in *Virginia Quarterly Review* (Spring 2012).]

Pöhlmann, Sascha. “Whitman and Everything: Playing with the Poetics of Scale.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 55-80. [Analyzes Whitman’s “use of catalogs and synecdoche” in *Song of Myself* to “describe a poetics of scale” and then shows how the same poetics is applied in the video game *Everything* (2017) by David O’Reilly, as both “share an ambition to be all-inclusive as well as an aesthetic method to achieve this impossible goal, despite their fundamental difference in medium,” as they seek “to convey a sense of universal connectedness.”]

Porter, Lavelle. “Should Walt Whitman Be #Cancelled?” *JSTOR Daily* (April 17, 2019), daily.jstor.org. [Explores “Whitman’s racism” and examines how black writers have “talked back” to Whitman; reviews the book *Whitman Noir* (edited by Ivy Wilson) and concludes that “black artists . . . talk back to Whitman and talk back to America because they believe that America can choose a better self”; encourages Americans, as they celebrate Whitman’s 200th birthday, to “celebrate him while also telling the truth about his flaws—and America’s flaws.”]

Probst, Volker. ““Salut au Monde”: Ernst Barlach—Amerika—Walt Whitman.” In *Güstrow Jahrbuch 2019* (Zehna, Germany: Güstrower Verlag, 2018), 139-147. [Examines German expressionist sculptor and writer Ernst Barlach (1870-1938), his relationship to the U.S. via his twin brothers Joseph and Nikolaus, and the role he played in the German reception of Whitman through his associations with Whitman translator Hans Reisiger; in German.]

Reiss, Haydn, director. *Walt Whitman: Citizen Poet*. San Francisco, CA: Zinc Films, 2019. [Twelve-minute film about Whitman, featuring poets Tracy K. Smith, Martín Espada, and Billy Collins; narrated by Peter Coyote; made for the Poetry Foundation]

and available on the organization's website: poetryfoundation.org.]

- Riley, Scott. "Keats's Prophecy of Whitman, Whitman's Critique of Keats." *Walt Whitman Quarterly Review* 36 (Fall 2018/Winter 2019), 179-188. [Examines an October 1818 letter from Keats to his younger brother who was then moving to Kentucky and finds in Keats's evocation of "the first American Poet" a kind of prophecy of Walt Whitman, who was then developing in Louisa Whitman's womb, and a prophecy of what Keats called a new "American Style" that Whitman would come to exemplify; also examines "Whitman's critical reception of Keats," which "begins in adoration and ends in scorn," and concludes by considering Whitman's interest in Keats's notion of "negative capability."]
- Rittenhouse, Brad. "TMI: The Information Management Aesthetics of Herman Melville and Walt Whitman." *ESQ* 64 no. 3 (2018), 474-518. [Argues that, "in response to [an] informationally dense world, writers like Whitman innovated aesthetic strategies to collect, store, organize, and manipulate literary data," "experiment[ing] with speculative ontologies of data management that resisted real-world implementation" and drawing up "traditional literary strategies, repurposing devices like the literary catalogue and anaphora to render their data-driven works both more efficient and more user-friendly"; proposes that "many of the aesthetic innovations of the American Renaissance resulted from pragmatic struggles against the tide of nineteenth-century information identified by [Ed] Folsom and others," and reads *Moby-Dick* and *Leaves of Grass* "through an information management lens" as examples of "a shifting heuristic for representing information in literature," as authors moved from "encyclopedic" to "data-driven" "conceptions of literature as information"; analyzes how Whitman and Melville both "responded more directly" than other writers of the time "to the overabundance and overstimulation of urban America," leading them to develop their "aesthetic innovations"; concludes by noting how Whitman's "style of writing that is data-driven but not fully encyclopedic" allows him to achieve "a more optimistic aesthetic vision than Melville, who often seems to wallow in futility."]
- Robertson, Michael. "Walt Whitman: A prophet found under your bootsoles." *Church Times* [London, UK] (May 31, 2019). [Discusses a "less often celebrated" aspect of Whitman, "the mystic and poet-prophet," and considers him "as a religious poet" who "outlined a new religion that was suitable for a modern democracy," one that derived from sources as varied as Thomas Paine, Enlightenment deism, "a distrust of organised religion," "anti-clerical sentiment," and "Emersonian transcendentalism"; notes that "during his lifetime, thousands of readers responded to Whitman's ecstatic religious message" and even saw him "as a new messiah."]

- Robertson, Michael; and Madeleine Davies. "Podcast: Walt Whitman's Religious Vision." *Church Times* [London, UK] (May 30, 2019), churchtimes.co.uk. [50-minute podcast, with Robertson talking about "Whitman's life [and] his literary and religious influences."]
- Robinson, Rose. "Laurence Hutton and a Newly Recovered Photograph of Walt Whitman." *Walt Whitman Quarterly Review* 36 (Fall 2018/Winter 2019), 155-178. [Chronicles the "critic, editor, and avid collector" Laurence Hutton's (1843-1905) fascination with Whitman and looks at the William Kurtz photograph of Whitman in a hat (reproduced in the article) that Hutton treasured; examines the way this photograph was copied and adapted as a chalk drawing by Thomas Dewing in 1875, as an engraving in the New York *Daily Graphic* in 1873, as a crayon portrait by Kurtz in the mid-1870s, and as a drawing by W. J. Hennessy engraved by C. M. Jenkin in the 1870s; concludes by analyzing Hutton's meetings with Whitman and his published recollections of the poet.]
- Rogers, Molly. "Stricken." In Binh Danh and Robert Schultz, *War Memoranda: Photography, Walt Whitman, and Memorials* (Roanoke, VA: Taubman Museum of Art, 2019), 55-61. [Describes the uncanny effects of the Civil War leafprint photographs of Civil War soldiers by Binh Danh and Robert Schultz, tying these photos to Whitman's notion that "the real war will never get in the books": "The dead *speak in the leaves*. . . . The leafprint makes visible—makes palpable—something not evident in the original photograph but which is nevertheless a part of its history" as Danh and Schultz produce photos on leaves taken from the very battlefields and hospitals where the photographed soldier died, the leafprint "perhaps also carr[ying] within its cells a small amount of the man's body."]
- Rothstein, Edward. "'Poet of the Body: New York's Walt Whitman' Review: An American Bard's Early Years." *Wall Street Journal* (June 24, 2019). [Review of the Grolier Club Whitman Bicentennial exhibition, "Poet of the Body," in New York City.]
- Roustorm, Kareem. "Reconciliation." 2020. [Musical composition for choir and large orchestra, based on Whitman's poem "Reconciliation"; commissioned by the Württembergische Philharmonie (Reutlingen, Germany), and premiered in January 2020.]
- Roustorm, Kareem. *Turn to the World: A Whitman Cantata*. 2019. [Commissioned musical work inspired by Whitman's *Democratic Vistas* and containing lyrics taken from several poems in Whitman's *Leaves of Grass*; premiered at Chicago's Grant Park Music Festival in June 2019, with the Grant Park Chorus and Grant

Park Orchestra.]

- Rowan, Nic. "Walt Whitman Finds an Editor." *Washington Examiner* (July 17, 2019). [Review of Brenda Wineapple, ed., *Walt Whitman Speaks*.]
- Ruane, Michael E. "For Walt Whitman's 200th birthday, a 'cosmic' poem goes on display." *Washington Post* (May 19, 2019). [Focuses on a Library of Congress exhibit of Whitman's "Crossing Brooklyn Ferry" notebook to illustrate the widespread events in Washington, New York City, and Long Island, celebrating the poet's 200th birthday; offers a quick overview of Whitman's life and writings.]
- Ruggles, Rick. "UNL Builds Powerhouse to Store the Works of Walt Whitman, Willa Cather and Others Online." *Omaha World-Herald* (February 16, 2019). [Reports on the Center for Digital Research in the Humanities at the University of Nebraska, Lincoln, and its support for online projects like the *Walt Whitman Archive*.]
- Rumeau, Delphine. *Fortunes de Walt Whitman: Enjeux d'une reception transatlantique*. Paris: Classiques Garnier, 2019. [Examines the lively debates about modernism that *Leaves of Grass* generated, and analyzes the legacy of Whitman's rich transatlantic reception, as it creates an intense dialogue between America and Europe, a dialogue that initiates the most controversial readings of Whitman—the barbarian Whitman, the homosexual Whitman, the socialist Whitman—as we see a transatlantic poetic tradition develop outside the bounds of one language; sections include "Walt Whitman et la Modernité Poétique Européenne"; "Whitman et la Conscience Continentale Américaine"; "Le Prophète Whitman"; "Le Corps de Whitman"; in French.]
- Ryan, Hugh. *When Brooklyn Was Queer: A History*. New York: St. Martin's, 2019. [Chapter 1, "From *Leaves of Grass* to the Brooklyn Bridge: The Rise of the Queer Waterfront, 1855-83" (13-43), argues that "*Leaves of Grass* linked Whitman and Brooklyn for eternity" and that many of his lines "connected Whitman to the generations of queer people who would come after him, people for whom urban life—Brooklyn life—provided the opportunity to express desires that were largely incompatible with the agrarian, family-based culture that predominated in America before the mid-nineteenth century"; goes on to track Whitman's "tantalizing hints [that] he left behind pointing to the existence of a subculture of working-class white men who loved other men," including his notebook lists of "laborers that he met while walking along the docks, or taking the ferry, or going for a bracing swim in the ocean."]
- Salveson, Paul. *With Walt Whitman in Bolton: Spirituality, Sex and Socialism in a Northern Mill-Town*. Huddersfield, UK: Little Northern Books, 2019. [Expanded

fourth edition of this history of the Bolton College group of British Whitman disciples.]

Salveson, Paul. "Worshipping Walt . . . 200 Years On." *Chartist* (April 23, 2019), chartist.org.uk. [Summarizes the history of the "Eagle Street College" of socialists in Bolton, England, who read, discussed, and became followers of Whitman; looks at Whitman's influence on British socialism; notes that the annual Bolton "Whitman Day" will celebrate the Whitman Bicentennial on June 1.]

Scanlon, Frances. "The Cry Goes Up: What about Walt?" *Irish Echo* (June 12, 2019). [Calls on the Landmarks Preservation Committee to recognize 99 Ryerson St. in Brooklyn, where Whitman lived when he was writing *Leaves of Grass*, as a historical landmark, the "birthplace and well-spring of his enduring legacy to humanity.]

Schemmer, Clint. "200 years after his death, remembering Walt Whitman's time in Virginia." *Richmond Times-Dispatch* (May 25, 2019). [Summarizes Whitman's travels in Virginia, first to Stafford County and the Union field hospital at Chatham in 1862 to care for his wounded brother George, then back to "the Virginia countryside in the winter of 1863 and 1864" to reside in Culpeper County "while volunteering in the Army of the Potomac's field hospitals."]

Schjeldahl, Peter. "The Song of a Nation." *New Yorker* 95 (June 24, 2019), 74-75. [Expresses some disappointment in the Whitman Bicentennial exhibits at the New York Public Library, Grolier Club, and Morgan Library, claiming they "displac[e] aesthetic adventure"; recommends celebrating Whitman's 200th birthday instead by "read[ing] aloud" both "The Sleepers" and "When Lilacs Last in the Dooryard Bloom'd"; goes on to give a summary of Whitman's life and career, concluding that "Whitman took in all the world that was and returned himself to it, giving himself continually away."]

Schneider, Bethany. "Whitman's Cane: Disability, Prosthesis, and Whitman's Leaning Poise." *Common-place* 19 (Spring 2019), common-place.org. [Describes a visit to Whitman's Camden, New Jersey, home, where the poet—"increasingly disabled by strokes and, unknown to anyone until the epic autopsy of his body performed in his dining room, tuberculosis"—lived his final years and died; evokes Whitman's bedroom with its "systems [his friends put] in place to maintain health, hygiene, comfort, labor, leisure, and rest . . . to support and make as beautiful as possible the long work of dying," and focuses on Whitman's cane, describing it in detail; considers the many purposes a cane served in the nineteenth century, and considers how Whitman used a cane as a young man as "an adjunct to gentlemanly

attire” but then portrayed it in the 1855 *Leaves of Grass*—when he becomes “the wounded person” and “lean[s] on a cane and observe[s]”—“as a prop or crutch to a body in need of its support, a disabled body”; examines how his 1873 stroke made Whitman “dependent on a cane for the rest of his life”; and argues that the cane’s association for Whitman with the act of “leaning” is crucial, since leaning (“the need and longing for support”) served Whitman as the attitude of adhesiveness and same-sex desire found at the heart of the Calamus poems (so that “what-will-come-to-be-called disability and what-will-come-to-be-called homosexuality rhyme, if only in prosthesis for and propped up against one another”); looks at how the genus *calamus* “refers to many different varieties of palm, plants that are often called ‘cane,’” some of which are used to make “light walking canes,” and suggests that the title Calamus can be read as “Cane”; concludes by examining Whitman’s various canes, including the “Calamus cane” that John Burroughs gave him, and especially the “cane with a crook in it” given to him by Peter Doyle, the one Whitman used most in his final years, when he called Doyle “always a good stay and support,” someone who “understood” him in the root sense of “stood under” him.]

Schöberlein, Stefan. “Whitman in the Engine Room: MacKnight Black’s American Futurism.” In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 277-296. [Examines “the now-forgotten modernist poet MacKnight Black (1896-1931)” and his only book *Machinery* (1929), showing how this idiosyncratic poet who combined democratic socialism and Futurism embraced Whitman and “speaks back to Whitman’s own fascination with automation,” offering “a glimpse into what it may mean to read Whitman as proto-Futurist.”]

Scholnick, Robert J. “Dispatches to Henry Raymond’s *New York Times*: Whitman on Trauma in Civil War Washington.” *Common-place* 19 (Spring 2019), common-place.org. [Explores how Whitman “made brilliant use of [Henry] Raymond’s *Times* during the Civil War to reach a national audience with acute, penetrating analysis of the medical catastrophe that had engulfed the nation, . . . deploy[ing] his considerable skill as a journalist to introduce readers everywhere to the suffering of the hospitalized soldiers, focusing particularly on syndromes that, he claimed, were not well understood: trauma and its intersection with a wide range of disabilities, . . . invit[ing] readers to think with him about just how to respond to the traumatized, the ill, and the dying—those in the hospitals and those who would be returning to their fighting units and to their communities”; offers a medical-historical context for understanding Whitman’s Civil War journalism, which

is most remarkable for Whitman's "recognition of trauma as a disabling syndrome and his search for ways to mitigate it"; shows how the war changed Whitman from the journalist who set out "to inspire and instruct Americans in the search for perfect health" to a writer who sought "to embrace a wounded nation and heal broken spirits."]

Schulenberg, Ulf. "The priest departs, the divine literatus comes': Walt Whitman and Pragmatism." In Winfried Herget, ed., *Revisiting Walt Whitman: On the Occasion of His 200th Birthday* (Berlin, Germany: Peter Lang, 2019), 187-204. [Asks whether Whitman is "a materialist or idealist," and considers "Whitman in the context of American pragmatism as represented by William James and John Dewey," tracing his "pragmatist genealogy"; concludes by challenging, on the basis of "the later Whitman's idealism," "Richard Rorty's misreading of Whitman as a secular poet."]

Schussler, Jennifer. "On Walt Whitman's Big Birthday, 10 Glorious Relics." *New York Times* (May 30, 2019). [Reports on three Whitman Bicentennial exhibits in New York City during the summer of 2019: "Walt Whitman: America's Poet," at New York Public Library; "Poet of the Body: New York's Walt Whitman," at the Grolier Club in Manhattan; and "Walt Whitman: Bard of Democracy," at the Morgan Library and Museum; highlights a number of items on display.]

Scotchie, Joe. "Good, Grey Poet: How Walt Whitman Opened the Frontiers of American Literature." *Long Island Weekly* (May 31, 2019). [Bicentennial tribute to Whitman, summarizing his career and noting how, "for Whitman, Long Island was the home- stead, but New York City was the world."]

Showalter, Elaine. "Whitman, Melville, & Julia Ward Howe: A Tale of Three Bicentennials." *New York Review of Books* (May 27, 2019), nybooks.com. [Examines how the summer of 2019 "is a special season of celebration for American literature," with many events devoted to bicentennial celebrations of Whitman's and Melville's births, but few devoted to Julia Ward Howe, born only four days before Whitman; notes that her "Battle Hymn of the Republic" is the most widely known of all the works written by the three contemporary writers; analyzes Howe's life and career in contrast to those of Whitman and Melville, including the fact that she gave up writing to become a women's suffrage activist.]

Smith, Kaitlyn. "'A Fellow Feeling for Lads': Civil War Nursing and Queer Family-Making in Louisa May Alcott's *Hospital Sketches*." *Pacific Coast Philology* 53 no. 2 (2018), 182-197. [Argues that the Civil War hospital was "the site at which the heteronormative American family was challenged by the writing and practice

of queer nurses such as Walt Whitman and Louisa May Alcott . . . whose Civil War writings re-envision the family not as a patriarchal, nuclear unit, but rather as a network that includes and relies upon queerness, brokenness, and the selfhood of all its members”; examines Alcott’s *Hospital Sketches* as establishing “a process of queer family-making that has room for both sincere affection and erotic desire”; finds many similarities between Whitman’s and Alcott’s work, though finally “Whitman’s queer world-making . . . has a more positive outlook than Alcott’s, which is grounded in reality and the limited, gendered sphere to which she is forced to return.”]

Sollenberger, David. “‘The Central Urge in Every Atom’: Whitman’s Atomism and Schelling’s *Naturphilosophie*.” *Walt Whitman Quarterly Review* 36 (Fall 2018/ Winter 2019), 97-127. [Argues that, while “the ancient atomism of Epicurus and Lucretius undoubtedly contributed to Whitman’s idea of the atom, . . . [t]he poet’s ideas more closely mirror the *Naturphilosophie* [1797-1800] of F. W. J. Schelling, a German philosopher who rejected the Enlightenment and Epicurean picture of atoms as ‘dead mechanism . . . and advanced his own view of nature as ‘active,’ ‘dynamic,’ and ‘autonomous,’” a view more consonant with “the advances made in chemistry” at the turn of eighteenth into the nineteenth century; analyzes how Whitman came to know of Schelling’s work and looks at how Schelling’s ideas had “a deep influence” on Whitman, leading to the poet’s insistence on materialism and on the idea that “[t]he soul is a part of the body, inscribed into its very materials.”]

Tane, Susan Jaffe, and Karen Karbiener; with Julie Carlsen and Gabriel Mckee, curators. *Poet of the Body: New York’s Walt Whitman*. New York: The Grolier Club, 2019. [Catalog to accompany the exhibition “Poet of the Body: New York’s Walt Whitman,” on display at The Grolier Club, New York City, from May 15 through July 27, 2019; with “Preface” by Susan Jaffe Tane (7-9); “Poet of the Body: New York’s Walt Whitman” with an introduction and twelve chapters, all generously illustrated with items from the exhibition, by Karen Karbiener (10-171); and an “Exhibition Checklist” by Julie Carlsen (172-212).]

Tuggle, Lindsay. “‘Garments,’ ‘Glances,’ ‘Limbs,’ and ‘Rivulets.’” *Common-place* 19 (Spring 2019), common-place.org. [Four poems that “began with selected fragments from Whitman” and track the “dissonant threshold between Whitman’s optimistic vision for America, . . . and my own personal history”; with a prose “Poetic Research Statement,” that examines how “Whitman borrowed the spiritualist language of haunting to narrate an ongoing dialogue with the dead,” and finds how “profoundly curious” Tuggle herself is “about Whitman’s capacity to

move beyond the inertia of deep mourning, into the territory of generous melancholy,” discovering that “Whitman offers a riveting case study, both personally and poetically, of humanity’s regenerative potential.”]

Van de Vries, Lubbert Jan. “Walt Whitman (1819-1892): The Good Grey Poet—De Goede Grize Dichter.” *Ensafh* (May 4, May 19, June 5, 2019), ensafh.nl. [Multi-part introduction to the life and work of Whitman; written to accompany Van de Vries’s translation of “Song of Myself” into Frisian; in Frisian.]

Vaughan, R. M. “Reconsidering Walt Whitman: A Time-Honored American Tradition.” *Observer* [New York] (June 1, 2019). [Review of “Walt Whitman: Bard of Democracy” exhibit at J. P. Morgan Library and Museum.]

Waitinas, Catherine, and Sarah Wishnewskey. “Flipping Whitman: Students as Teachers.” *Teaching American Literature* 10 (Fall 2018), 9-22. [Discussion between the two authors about the effectiveness of using the online *Walt Whitman Archive* to introduce students to a “good old-fashioned manuscript-based study of his poetry” and then to “flip” . . . literary classrooms” to make “students effectively [become] their peers’ instructors” by creating “short videos introducing Whitman and the digital archive.”]

Waitinas, Catherine. “Great Audiences ‘Absorb, Adopt It.’” *Walt Whitman Quarterly Review* 36 (Fall 2018/Winter 2019), 128-154. [Examines how Whitman, in his poetry, “‘stages’ dialogic interactions that invite responsive written utterance” by his readers, and argues that “he does so in the model of the theatre culture of his youth, enacted by him poetically in ‘Out of the Cradle Endlessly Rocking’ (1859) . . . and then recalled in his reminiscence, ‘The Old Bowery’ (1888),” which is analyzed extensively here to show the poet’s “indebtedness to theatre culture, especially as represented by the Bowery as it existed when Whitman [as a youth] frequented the theatre,” resulting in an “interrogative, dialogic theatrical poetry” that “repeats the . . . participatory dynamics of this antebellum theatre, especially in the replication of the give and take between performer and audience, and their mutual dependence.”]

Waitinas, Catherine. “Putting Students ‘In Whitman’s Hand.’” In Jennifer Travis and Jessica DeSpain, eds., *Teaching with Digital Humanities: Tools and Methods for Nineteenth-Century American Literature* (Urbana: University of Illinois Press, 2018), 153-166. [Examines “one approach to digital manuscript projects that attempts to connect students to Whitman and to the history of poetic composition” by using “the online *Walt Whitman Archive* to examine one of Whitman’s manuscripts alongside at least one published edition of the same poem, with the goal of

the students presenting an original argument about the poem to the class”; offers detailed “assignment directions.”]

Whitley, Edward. “Networked Literary History and the Bohemians of Antebellum New York.” *American Literary History* 29 (Summer 2017), 287-306. [Examines a basic problem with traditional literary histories that track a “recognizable lineage that can be said to have moved literary history one step forward in time,” and looks at how “the antebellum bohemians have been left out of US literary history because their accomplishment *as a network* is a better indicator of their aesthetic practice than any single text that emerged as a result of their collaborative enterprise”; argues that most “venues for scholarship and pedagogy” have “been most comfortable with” a focus “on individual texts and authors,” so that “capturing the network *qua* network has proven difficult”; offers the online *Vault at Pfaff’s* as a “networked model of texts and authors designed to open up modes of analysis that might previously have been overlooked,” a model that places “poet and theater critic William Winter” closer to the center of the Bohemian network than Whitman; argues that “tracing the networks that connect Winter to Whitman privileges an archival approach to literary history that attends to interconnections across time rather than a progressive lineage moving decisively toward the present,” giving “the heroic publication of *Leaves of Grass* in 1855” a less “privileged position along the timeline of US literature” as it “instead joins a series of interrelated episodes across the second half of the nineteenth century.”]

Whitman, Walt. *Live Oak, with Moss*. Art by Brian Selznick. New York: Abrams Comic Arts, 2019. [Reprints Whitman’s manuscript sequence of “Live Oak, with Moss” poems (both a facsimile of the manuscripts and a full transcription), accompanied by a “visual narrative” by Brian Selznick, with a preface by Selznick and an afterword, “Remember Now Remember Then” (136-167), by Karen Karbiener, offering a detailed history of the composition of the sequence and examining the poems as Whitman’s “first intense, sustained reflections on the love and attraction he felt for other men.”]

Whitman, Walt. “Liet fan Mysels.” *Ensafh* no. 2 (May 1, 2019), 17-18. [Frisian translation, by Lubbert Jan de Vries, of sections 1 and 2 of “Song of Myself”; in Frisian.]

Whitman, Walt. *Walt Whitman Speaks: His Final Thoughts on Life, Writing, Spirituality, and the Promise of America, as Told to Horace Traubel*, ed. Brenda Wineapple. New York: Library of America, 2019. [Excerpts from Horace Traubel’s nine-volume *With Walt Whitman in Camden*, arranged by topics like “Nature,” “The Human Heart,” “Writing,” “My Poetry,” “Women,” “Love,” “Sex,” “The Civil War,” “History,” “Spirituality,” “Success,” “Aging,” etc.; with an introduc-

tion by Wineapple describing Horace Traubel's project of recording and publishing his conversations with Whitman during the final four years of the poet's life, and offering a biographical sketch of Traubel and his relationship to Whitman.]

Whitman, Walt. *Prefácios a Folhas de Erva* [*Prefaces to Leaves of Grass*]. Translated and with an introduction and notes by Jaime Becerra da Costa. Vila Nova de Famalicão, Braga, Portugal: Edições Húmus, 2019. [Portuguese translations of Whitman's preface to the 1855 *Leaves of Grass*, his 1856 "carta aberta" ["open letter"] to Ralph Waldo Emerson, his 1872 preface to *As a Strong Bird on Pinions Free*, his 1876 preface to his Centennial Edition of *Two Rivulets* and *Leaves of Grass*, and his 1888 "A Backward Glance O'er Travel'd Roads," the preface to *November Boughs*; with an introduction (5-20), chronology of editions of *Leaves of Grass* (121-123), and notes by Jaime Becerra da Costa; in Portuguese.]

Wilson, Jordan. "Reading of Whitman poem to honor his bicentennial before UCLA centennial kickoff." *Daily Bruin* [Los Angeles, California] (May 14, 2019). [Reports on a marathon reading of "Song of Myself" by "students, professors and alumni" of UCLA to "celebrate the poet's 200th birthday alongside UCLA's centennial anniversary."]

Wills, Matthew. "Celebrating Whitman: The 'Good Gray Poet' Turns 200." *Fine Books & Collections* 17.3 (Summer 2019), 22-27. [Review of three New York City Whitman Bicentennial exhibits at the New York Public Library, Grolier Club, and J. P. Morgan Library and Museum.]

Wills, Matthew. "Walt Whitman, America's Phrenologist." *JSTOR Daily* (May 31, 2019), daily.jstor.org. [Reviews Whitman's attraction to the "popular and influential pseudoscience" of phrenology and looks briefly at Whitman's fascination with his own phrenological chart.]

Wineapple, Brenda. "I have let Whitman alone." *New York Review of Books* 66 (April 18, 2019), 18-20. [Describes Horace Traubel's project of recording and publishing his conversations with Whitman during the final four years of the poet's life, and offers a biographical sketch of Traubel and his relations to Whitman; reprints a selection of Whitman's comments on various topics, excerpted from the nine volumes of Traubel's *With Walt Whitman in Camden*; a version of this essay is Wineapple's introduction to *Walt Whitman Speaks: His Final Thoughts on Life, Writing, Spirituality, and the Promise of America, as Told to Horace Traubel* (2019).]

Wolstenholme, Maxine. "Walt Whitman: Poetry buffs to celebrate 200th anniversary of literary legend in Bolton." *Bolton News* [Bolton, UK] (May 28, 2019). [Reports on

the history of the Eagle Street College in Bolton, a group of professionals who met regularly to discuss Whitman beginning in 1885, and sketches the history of the Bolton Whitman Fellowship and its annual “Whitman Day” on the poet’s birthday; lists the events taking place in Bolton on the Bicentennial Whitman Day.]

Wright, James R. “Henry Ware Cattell and Walt Whitman’s Brain.” *Clinical Anatomy* 31 (2018), 988-996. [Offers newly discovered biographical information on “prominent pathologist and medical editor” Henry Ware Cattell (1832-1936), known for his role in removing Whitman’s brain soon after his death and then destroying it while preparing it for preservation; examines his relationship to his “famous brother” James McKeen Cattell (“the first professor of psychology in America”); his contentious relationship to University of Pennsylvania Provost Charles C. Harrison; and “his career long association with his . . . famous former teacher Sir William Osler”; reviews the story of how Cattell destroyed Whitman’s brain and then tried to cover up his involvement.]

Yakas, Ben. “Celebrate the 200th Anniversary of Walt Whitman’s Birth with New Exhibition.” *Gothamist* (Juen 11, 2019), gothamist.com. [Review of “Walt Whitman: Bard of Democracy” exhibit at J. P. Morgan Library and Museum, New York City.]

Zheng Yanhong and Yang Jing. “American Prophecies: Whitman’s ‘Song of Myself’ and Ginsberg’s ‘Howl.’” *Interdisciplinary Studies of Literature* 2 no. 3 (Fall 2018), 534-545. [Examines Whitman’s “Song of Myself” and Allen Ginsberg’s “Howl” as “prophetic inspirations,” one prophesying a bright future for America, the other American decline; suggests parallels with the Bible in both poems; in Chinese, with English abstract.]

Unsigned. “Legacy Lives On: Remembering Walt Whitman on His 200th Birth Anniversary.” *The Logical Indian* [Bengaluru, India], thelogicalindian.com. [Bicentennial tribute to Whitman, claiming his “sole book of poetry” “went on to alter the course of literary history.”]

Unsigned. “O Captain, My Captain.” *Fairfax County Times* [Reston, VA] (May 30, 2019). [Review of Robert Burleigh and Sterling Hundley, *O Captain My Captain: Walt Whitman, Abraham Lincoln, and the Civil War*; with interviews with the author (Burleigh) and the illustrator (Hundley).]

Unsigned. “Our Views: Walt Whitman comes to New Orleans.” *New Orleans Advocate* (May 31, 2019). [*Advocate* editorial that recalls, on Whitman’s the anniversary of Whitman’s 200th birthday, that “there’s a special cause to remember Whitman today” for “the people of Louisiana”—namely that “before he became known around the world as a master of verse, Whitman spent some time living and working in

- New Orleans as a newspaperman”; summarizes his three months there in 1848.] Unsigned. “200 years later, a divided America needs to re-learn what Walt Whitman told us about ourselves.” *Dallas Morning News* (May 31, 2019). [Editorial by *Dallas Morning News* Editorial Board, wishing Whitman “a happy 200th birthday” because “Whitman is so relevant now, the still-singing voice of American beauty and wonder from the time of our greatest division.”]
- Unsigned. “A visit to Walt Whitman (1886).” *Brooklyn Daily Eagle* (May 31, 2019). [Reprints, on the occasion of the poet’s 200th birthday, an interview originally published in the *Eagle* on July 11, 1886, recording a visit by “F. B. S.” to Whitman’s Camden, New Jersey, home; Whitman discusses his time as editor of the *Eagle*, the printing of the first edition of *Leaves of Grass*, his time at Pfaff’s beer hall in New York City, and his current life in Camden.]

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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).