

WALT WHITMAN: AN ANNOTATED BIBLIOGRAPHY



- Alghamdi, Mohammed Ghazi. “The Transparent Eyeball of the Nation: Walt Whitman’s Imagined Nation in ‘Song of Myself.’” *Acta Poetica* 42 (July-December 2021), 129-145. [Examines “the poet as an individual and offers a close reading of his style and the speaker in all editions of ‘Song of Myself,’ asserting how Whitman’s poem is a transparent eyeball of the nation” as well as “a national song—an American one” that nonetheless “breaks with literary and political limits and the sovereignty of the nation” and “revolutionizes American lyrics.”]
- Anzini, Patrícia. “Was Whitman ‘Betrayed’ in Brazil? Geir Campos, Ana Cristina Cesar, and the 1983 Chopping Up of *Leaves of Grass*.” *Walt Whitman Quarterly Review* 39 (Summer 2021), 51-54. [Examines the striking case of Brazilian poet Geir Campos’s 1964 translation into Brazilian Portuguese of Whitman’s poetry, and then his 1983 re-translation of that poetry; compares the two books and assesses Campos’s own explanations of why he did a re-translation; then seeks to answer why Campos did a re-translation by analyzing the review of the 1983 re-translation by Brazilian poet Ana Cristina Cesar, who condemns Campos’s “leafy choppings-up” of Whitman’s work; appends a translation of Cesar’s 1983 review (55-58), listed separately in this bibliography.]
- Bair, Barbara. Review of Zachary Turpin and Matt Miller, eds., *Every Hour, Every Atom: A Collection of Walt Whitman’s Early Notebooks and Fragments*. *Walt Whitman Quarterly Review* 39 (Summer 2021), 73-77.
- Barney, Brett. “TEI, the Walt Whitman Archive, and the Test of Time.” *TEI: Journal of the Text Encoding Initiative* no. 13 (May 2020), openedition.org/jtei/3249. [Reviews the use of TEI on the *Walt Whitman Archive* (whitmanarchive.org) since 2000 and examines problems in “TEI’s relatively new provisions for encoding temporality”; offers suggestions for ways “to leverage [TEI’s] potential to encode the temporal characteristics and relationships among various manuscript and print instances”; uses as a case study multiple manuscripts of a passage from the poem that Whitman eventually entitled “The Sleepers.”]
- Bernabe, Rafael. *Walt Whitman and His Caribbean Interlocutors: José Martí, C.L.R. James, and Pedro Mir: Song and Counter-Song*. Leiden, The Netherlands: Brill, 2021. [Offers a Marxist reading of Whitman (“Whitman was the poet of an expanding capitalist economy, of the rise of modern industry and of the formation of a capitalist world market,” and “the only passages that can rival Whitman’s celebration of the world created by capital are to be found” in works by Marx and Engels), and views Whitman’s challenges to American capitalism in relation to the works of three Caribbean writers—Cuban revolutionary José Martí, Trinidadian cultural critic C.L.R. James, and Dominican poet Pedro Mir—who all explore “the contradictions of American civilization, the place of

Whitman's work within them, [and] the possible solution to the former and Whitman's potential role in it.”]

- Bernardini, Caterina. *Transnational Modernity and the Italian Reinvention of Walt Whitman, 1870-1945*. Iowa City: University of Iowa Press, 2021. [Examines, through a series of case studies, the complex story of Whitman's absorption in Italian culture from 1870 to 1945, with chapters (or sections of chapters) focusing on writers Enrico Nencioni, William Michael Rossetti, Giosuè Carducci, Luigi Gamberale, Ada Negri, Gabriele D'Annunzio, Giovanni Pascoli, Sibilla Aleramo (NEMI), Emanuel Carnevali, Dion Campana, Cesare Pavese, as well as Whitman's appearances in the periodical *La Voce*, and the Futurists' response to and use of Whitman.]
- Cesar, Ana Cristina. “The Face, the Body, the Voice.” *Walt Whitman Quarterly Review* 39 (Summer 2021), 55-58. [Translation, by Patrícia Anzini and Reginald Gibbons, of Brazilian poet Ana Cristina Cesar's 1983 review of Geir Campos's 1983 re-translation of Whitman's poetry; the review was originally published in *Jornal do Brasil* on April 23, 1983.]
- Dahl, Adam. *Empire of the People: Settler Colonialism and the Foundations of Modern American Thought*. Lawrence: University Press of Kansas, 2018. [Parts of Chapter 5, “Slavery and the Empire of Free Soil” (127-156), investigate Whitman's views on the expansion of free labor, free-soil ideology, notions of democratic culture and poetic dispossession, and settler colonialism; seeks to reveal “the settler colonial dimensions of Whitman's poetics and political thought,” and argues that “democratic poetics and colonial politics, for Whitman, were closely connected” and that “Whitman's poetry and political prose both reflect and reinforce settler colonial ideologies”; concludes that “Whitman's democratic theory is significantly shaped by the logic of colonial dispossession.”]
- Folsom, Ed. “Walt Whitman: An Annotated Bibliography.” *Walt Whitman Quarterly Review* 39 (Summer 2021), 78-87.
- Garnett, Callie. *Wings in Time*. Brooklyn, NY: Song Cave, 2021. [Poems, including “On Coding Walt Whitman's Notebook,” a poem generated by the author's experience encoding one of Whitman's Civil War notebooks: “Words I can't decipher, but mostly words I can. 1863.”]
- Gilson, Lisa. Review of Jane Bennett, *Influx and Efflux: Writing Up with Walt Whitman. Perspectives on Politics* 19 (September 2021), 974-976.
- Guedes de Oliveira, J. R., ed. *Walt Whitman: Poeta e, depois, Profeta* [*Walt Whitman: Poet and, Later, Prophet*]. Lisbon, Portugal; and São Paulo, Brazil: Chiado, 2020. [Collects various responses to Whitman by a wide array of writers, in tribute to the bicentennial of Whitman's birth, with a prefatory “Notas” (9-12) and afterword (“Razão da Estátua da Liberdade na Capa da Obra” [“Reason for the Statue of Liberty on the Cover of the Book”], 287-289) by Guedes de Oliveira; illustrations of Whitman by Edgar Ketz (15), unidentified artist (16), Maxwell Santos (17), Nori Figueiredo (18), and a gallery of photos of Whitman taken from the *Walt Whitman Archive* (247-285); contributors include Peri Brandão (“Canto a Walt Whitman,” 19-21), Alfonso Schmidt (“Walt

Whitman,” 23-32), Ivo Barroso (“A Voz Oceânica de Walt Whitman,” 33-38), Gilberto Godoy (“Há Multidões Dentro de Mim,” 39-47), Euler de França Belém (“O Beijo na Boca dos Poetas Walt Whitman e Oscar Wilde,” 49-56), Max S. Moreira (“Percurso de um Poeta,” 57-61), Gerson de Almeida (“Whitman—O Poeta da América,” 63-71), E. Carrera Guerra (“Walt Whitman Renegado, Honra a Whitman!,” 73-86), Luis Dolhnikoff (“Walt Whitman, ou a Ascensão e a Queda da Poesia Moderna,” 87-92), André Cechinel (“T. S. Eliot, Ezra Pound e Walt Whitman: Dois Pactos,” 93-99), Denise Bottmann (“Walt Whitman no Brasil,” 101-104), Pedro Queiróz (“Walt Whitman,” 105-107), Ronei Antonio Bossolan (“A Vida e Criação Artística de Walt Whitman . . . um Momento Surpreendente,” 109-112), Adriano Scandolora (“Alguns Poemas Breves de Walt Whitman,” 113-122), Maria A. L. Piai Rosa (“O Ideal Democrático Presente nos Poemas de Walt Whitman,” 123-132), Eduardo Pitta, “Walt Whitman e as Folhas de Relva,” 133-146), J. R. Guedes de Oliveira, “Whitman—Poesia e Humanismo,” 147-152), Ignácio Gerber (“De Walt Whitman para Sigmund Freud e Vice-Versa,” 153-166), Sérgio Caldieri (“Walt Whitman, o Poeta da Democracia e da América,” 167-172), Newton Sabbá Guimarães (“Walt Whitman, o Épico da América: A beleza e força de seus versos,” 173-179), Guido Heleno, “Carpen Whitman,” 181-185), Fernando Jorge (“Walt Whitman Sonhou um Cristianismo Singular,” 187-191), Antonio Miranda (À Glória de Walt Whitman,” 193-196), Mário Faustino (“Walt Whitman,” 197-201), Lyza Brasil (“Escrito por Walt Whitman, um Amigo,” 203-206), Paulo Mendes Campos (“Walt Whitman,” 207-213), Renato Suttana, trans. (“Uma Hora para a Loucura e a Alegria,” 215-216; “Uma Saudação de Natal,” 217; “A Terrível Dúvida das Aparências,” 219-220; “Eis o que Cantando na Primavera,” 223-225), Tomaz Amorim Izabel, trans. (“Canção da Estrada Aberta, de Whitman,” 227-240), J. R. Guedes de Oliveira (“Variações Sobre ‘Carpe Diem,’ de Walt Whitman,” 241-243; “Tributo a Walt Whitman,” 245-246); all in Portuguese.]

Hirsch, Alexander Keller. “Witnessing and Waiting in Walt Whitman’s Democratic Arts of Attention.” *Humanities* 10 no. 3 (June 25, 2021), doi.org/10.3390/h10030085. [Takes issue with “democratic theorists” (like Anne Norton and Kaja Silverman) who overstate “the extent to which Whitman sacrificed the self in order to exalt the flux of a world where the sensed and the sensing collapse into reversibility”; argues instead that in “Song of Myself” Whitman “experiments with an arts of attention that adapts the reader to the ‘procreant urge of the world,’ in ways that do not abolish the sovereign self, so much as refract and expand it”; employs Gilles Deleuze’s ideas to argue that “Whitman articulates a *poetics of democratic cleaving*, a sense of belonging to the world owing to an intensified awareness,” one that “is catalyzed by perceptual excitations that take shape in spaces of proximity that are also spaces of sundering”; takes issue with Elaine Scarry’s notion of “‘opiated adjacency,’ the pleasure-bearing pressure that quickens a concern for the welfare of others” and proposes instead that “Whitman’s witnessing and waiting provides a way of viewing democracy as something more,” calling “on citizens to fashion an act of attention adapted to the world’s surplus aliveness” and encouraging “a profound sense of affiliative cleaving that goes beyond ecstatic disintegration or pleasurable self-loss”; concludes that “Whitman exhibits acts of attention that both cleave the world into difference and celebrate effusive relation,” resulting in “a democracy of

attunement and interconnectivity, not tragic sacrifice of the self nor transcendent identity that absorbs difference into an idealized ‘I.’”]

Loving, Jerome. Review of Mark Edmundson, *Song of Ourselves: Walt Whitman and the Fight for Democracy*. *Walt Whitman Quarterly Review* 39 (Summer 2021), 59-61.

Marsden, Jill. “Poetic Connections: Sympathy and Community in Whitman’s ‘Song of Myself.’” *Mosaic* 53 (September 2020), 23-38. [Builds on work of political theorist Jane Bennett and explores how “the modern notion of sympathy as ‘felt sentiment’ is only one aspect of the sympathetic impetus of Whitman’s poetry, which also draws from a competing vitalist tradition of sympathy as external force of nature,” and argues that, “to embrace a ‘community of poetic affects,’ it will be necessary to return to Whitman’s catalogues to explore how, in this endlessly drifting form, a new thought of our own shoaling is found”; concludes that “Whitman resists the assumption that community presupposes identity,” because “it is at best a ‘more or less’ and never a sameness,” and Whitman’s idea of community thus “is forged of irreducible otherness,” with “no need of a shared fantasy of national identity to sustain it”—“a community of those who have nothing in common.”]

McGowan, Tony. Review of Christopher Sten and Tyler Hoffman, eds., *“This Mighty Convulsion”: Whitman and Melville Write the Civil War*. *Leviathan* 23 (October 2021), 113-120.

Mong, Derek. Review of Ed Folsom and Christopher Merrill, *“The Million Dead, Too, Summ’d Up”*: *Walt Whitman’s Civil War Writings*. *Walt Whitman Quarterly Review* 39 (Summer 2021), 66-72.

Mong, Derek. “I Know a Man.” *Free Verse* no. 32 (2021), freeversethejournal.org. [Reviews Whitman’s *Manly Health and Training* (Regan Arts edition), along with Robert Bly’s *Collected Poems* and Christopher Kempf’s *Late in the Empire of Men*.]

Mudure-Iacob, Ioana. “Requiem for an Identity: Analyzing Representations of the Self in ‘Song of Myself.’” *Studia Universitatis Babeş-Bolyai Philologia* 66 no. 2 (June 2021), 79-96. [Seeks to clarify “Whitman’s plethora of identifications in ‘Song of Myself’” by “deconstructing the representation of identity into four stances—the poetic self, the self as other, the deistic/heroic self and the bohemian self”: “The validation of the multifaceted ‘I’ embedded in the self-discovery is made by approaching the addressability of I-You autoscopies, in an attempt to restore identity through the filter of readership.”]

Mullins, Maire, ed. *Hannah Whitman Heyde: The Complete Correspondence*. Lewisburg, PA: Bucknell University Press, 2022. [Collects and reprints all of Whitman’s sister Hannah Whitman Heyde’s extant correspondence, from 1852 to 1905; most of the letters are to her mother Louisa Van Velsor Whitman and to her brother Walt; with an introduction (1-46), “Whitman Family Genealogy” (xv-xvi), and extensive annotations throughout, all by Mullins, along with three appendices: “Biographical Sketches of the Whitman Family” (187-188), “Obituary of Hannah Whitman Heyde” (189), and “Letters from Hannah Whitman Heyde: Dates, Recipients, and Manuscript Sources” (191-194); and a bibliography (195-200).]

- Oda, Edson, Director and Screenwriter. *Nine Days*. Culver City, CA: Sony Pictures, 2021. Film. [Supernatural drama about a character named Will who judges souls before they inhabit living bodies; at the end of the movie, Will runs across the desert in pursuit of Emma, a candidate to be born into a body, reciting lines from “Song of Myself.”]
- Olson, Donald Stephen. *Oscar and Walt*. 2019. [One-act play about the 1882 meeting between Oscar Wilde and Whitman in Camden, New Jersey; the three characters in the play are Wilde, Whitman, and Whitman’s sister-in-law Louisa Whitman; selected Best Full-Length Play by the Alliance of Los Angeles Playwrights/West Hollywood Pride Reading Festival, with world premiere in Rome, Italy (The English Theatre, 2019), and U.S. premiere in Pittsburgh, Pennsylvania (City Theatre, 2021).]
- Schaefer, Heike. *American Literature and Immediacy: Literary Innovation and the Emergence of Photography, Film, and Television*. New York: Cambridge University Press, 2020. [In what the author claims to be “the first extensive study of immediacy effects in American literature,” Chapter 2, “‘To Exalt the Present and the Real’: Walt Whitman’s Photographic Poetry” (69-88), “shows that the desire for immediacy is not unique to our current historical moment or digital culture but has shaped the development of American media culture, including American literature, for the past two centuries,” beginning with Whitman’s “stunning claim to immediacy” in his 1860 “So Long!” and his “poetics of direct authentic expression” that he achieved “by probing the truth claims and reality effects of photography” and applying them to his poetry.]
- Schaefer, Louisa. “Newly Uncovered Walt Whitman Texts Reveal Poet’s German Ties.” *DW* (September 9, 2021), dw.com. [Reports on the recent discovery, by Stefan Schöberlein and Zachary Turpin, of a previously unknown series of articles by Whitman in the New Orleans *Daily Crescent*, published after Whitman left the city in 1848, some of which “reveal that Whitman closely followed developments in Germany,” then “embroiled in a series of revolutions that would define European history.”]
- Schöberlein, Stefan, and Zachary Turpin. “‘Glorious Times for Newspaper Editors and Correspondents’: Whitman at the New Orleans *Daily Crescent*, 1848-1849.” *Walt Whitman Quarterly Review* 39 (Summer 2021), 1-50. [Argues that, “although Whitman did leave New Orleans in May 1848, he continued writing for the *Crescent* for some time,” contributing “writings by mail after he left” and continuing “his involvement with the paper until the early weeks of 1849, when he learned that one of the editors, John Eliot McClure, was retiring from the business for health reasons”; proposes that Whitman wrote “two sets of texts: the well-known ‘Sketches of the Sidewalks and the Levee,’ a series of humorous character portraits which, unbeknownst to scholars, continued publication until August of 1848, as well as a lengthy series of print correspondence from Whitman *sub rosa* as ‘Manhattan’ that ran until late January of 1849”; offers “two lines of proof” of Whitman’s authorship of these columns, “a computational, stylometric assessment” along with substantial “historical and biographical contextualization”; includes an “Appendix: A Sampling of New Orleans *Crescent* ‘Northern Correspondence’ from ‘Manahatta’/‘Manhattan’” (40-50), containing five previously unknown Whitman columns from the *Daily Crescent* during late 1848 and early 1849.]

- Shayegh, Elham. Review of Behnam M. Fomeshi, *The Persian Whitman*. *Polish Journal for American Studies* 15 (Spring 2021), 202-203.
- Shull, Benjamin. "A Commute for All Generations." *Wall Street Journal* (December 3, 2021), wsj.com. [Short essay on Whitman's "Crossing Brooklyn Ferry" as "a poem ostensibly about a New York boat ride that in fact has its eye on eternity."]
- Sueyoshi, Kiyotaka. "Jeffersonian Whitman: The Impact of Jefferson on Whitman." *British and American Studies* 27 (2021), 201-209. [Investigates "the link between Jefferson's ideas about government and Whitman's ideas about poetry," arguing that Jefferson and Whitman "share the same theoretical background—faith in ordinary people—from which they developed their ideas," and demonstrating "how influential Jefferson was on Whitman" and how "firm a grasp of Jefferson's writing" Whitman had; concludes that Whitman became "the self-anointed inheritor of Jeffersonian republicanism."]
- Thomas, M. Wynn. Review of Betsy Erkkila, *The Whitman Revolution: Sex, Poetry, and Politics*. *Walt Whitman Quarterly Review* 39 (Summer 2021), 61-66.
- Vale de Gato, Margarida. "Fernando Pessoa, Poet-Translator, 'Overwriting' Poe and Whitman." *Translator* 26 no. 4 (2020), 392-408. [Examines Fernando Pessoa's (1888-1935) "incorporation of English language and literature into his own writing" through his borrowings from Edgar Allan Poe and Walt Whitman, "a sort of translation of prosody and tropes" centering on "the wave" as "metaphor and prosodic unit"; focuses on Pessoa's "repeated return" to Poe's "The Bells" and Whitman's "Crossing Brooklyn Ferry."]
- Whitman, Walt. *Lebenseiche, moosbehangen / Live Oak, with Moss*, translated by Heinrich Deterling. Aachen, Germany: Rimbaud, 2021. [Bilingual German/English selection of Whitman's "Live Oak, with Moss" sequence, along with five related poems from *Leaves of Grass*; with an afterword and textual notes, in German (41-55) and English (56-70), by Heinrich Deterling.]
- Whitman, Walt. *The World Below the Brine*. Illustrated by James Christopher Carroll. Mankato, MN: Creative Editions, 2020. [Children's book edition of Whitman's "The World Below the Brine," with color illustrations by James Christopher Carroll.]
- Wolf, Naomi. *Outrages: Sex, Censorship, and the Criminalization of Love*. White River Junction, VT: Chelsea Green, 2020. [Offers a wide-ranging examination of John Addington Symonds' "quest for freedom and equality for men who loved men," and analyzes in detail Whitman's influence on Symonds: "After reading *Leaves of Grass* as a young man, Symonds would spend the rest of his life trying to respond to the book's provocative themes"; Whitman, his work, and his relationship with Symonds are addressed throughout, including in Chapter 3 ("1855: *Leaves of Grass*"), Chapter 8 ("Calamus: 'Paths Untrodden'"), Chapter 12 ("I Will Go with Him I Love"); Chapter 17 ("My Constant Companions"), Chapter 24 ("Pilgrimage to Camden"), Chapter 27 ("The Life-Long Love of Comrades"), and Chapter 30 ("All Goes Onward and Outward, Nothing Collapses").]

Unsigned. “Marshall Faculty Member Discovers New Writings by Walt Whitman.” *Herald-Dispatch* [Huntington, WV] (October 5, 2021). [Reports on Marshall University faculty member Stefan Schöberlein’s discovery (with Zachary Turpin) of “two newly unearthed sets of texts” by Whitman published in the New Orleans *Crescent* in 1848, after he and his brother Jeff had left the city and returned to New York.]

Unsigned. Review of Ed Folsom and Christopher Merrill, “*The Million Dead, Too, Summ’d Up: Walt Whitman’s Civil War Writings*.” *Midwest Book Review: Library Bookwatch* 16 (July 2021), midwestbookreview.com/lbw/jul_21.htm#rc.

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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).