

WALT WHITMAN: AN ANNOTATED BIBLIOGRAPHY



- AKaiser. "Mary O. Davis." *North American Review* 304 (Spring 2019), 9. [Poem about Whitman's housekeeper during the poet's final years, concluding "Mary O. Davis chose to stay, time and over again, / then brushed closed the eyes upon the death of Walt Whitman. / Her keep, her friend."]
- Aucoin, Matthew. *The Impossible Art: Adventures in Opera*. New York: Farrar, Straus and Giroux, 2021. [Chapter 5, "Walt Whitman's Impossible Optimism," discusses how "Whitman is more operatic than opera itself" in the ways "he attempts, in his poems, to channel the surging, boundary-bursting force of the burgeoning American nation, in all its chaotic self-contradiction, . . . to speak on behalf of the whole continent, to unite opposites and smooth over differences, as if the country could be gathered into a gigantic choral collective"; recalls how Aucoin came "to put [Whitman] onstage as the protagonist of my first opera, 'Crossing' (2015)," an opera that grew out of the fact that Aucoin was a "Whitmanian optimist at heart, and 'Crossing' turned out to be an interrogation of the limits of that optimism"; discusses how he discovered how "relevant" Whitman was "to the reckonings America would face throughout the years the opera was being developed," and how he set the goal in the opera of "look[ing] at America through Whitman's lens and scrutiniz[ing] that lens, hold[ing] it up to the light"; also discusses Whitman's hospital experiences during the Civil War and Whitman's own idiosyncratic love of opera.]
- Basu, Amitava. "Divine Lives in You." *The Economic Times* [India] (January 2, 2022), economictimes.indiatimes.com. [Finds it "a revelation" that Whitman and Lalou Fakir (1774-1890), "a Baul singer from Kusthia," "shared a common philosophy" (that "God resides right inside the human body and one does not need to search for Him anywhere else") "without having met each other and having no digital connectivity."]
- Belflower, James. "Emerging Improvisations: A Review of *Writing in Real Time: Emergent Poetics from Whitman to the Digital*." *Journal of Modern Literature* 44 (Winter 2021), 162-169. [Review of Paul Jaussen, *Writing in Real Time*.]
- Blalock, Stephanie M. "Whitman." In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2019* (Durham, NC: Duke University Press, 2021), 53-66. [Reviews the scholarship on Whitman published in 2019.]
- Blalock, Stephanie M., and Stephanie Farrar. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 2018* (Durham, NC: Duke University Press, 2020), 49-67. [Reviews the scholarship on Whitman and Dickinson published in 2018; the section on Whitman (49-59) is by Blalock.]

- Blalock, Stephanie M., and Brandon James O’Neil. “I am more interested than you know, Bill’: The Life and Times of William Henry Duckett Jr.” *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 89-117. [Traces Whitman’s carriage driver and “youthful companion” Bill Duckett’s (1869-1902?) life, filling in details of his ancestry, his family, his childhood, and his peripatetic adult life—including his marriage, divorce, military service, occupation, and death, all previously unknown to Whitman scholars.]
- Bui, Phong. “Dear Friends and Readers.” *Brooklyn Rail* (February 2022), brooklynrail.org. [Notes that the U.S. is undergoing “a slow recovery process from two profound ruptures,” the pandemic and “near collapse of our democracy,” and goes on to urge a re-reading of Whitman’s *Democratic Vistas* to remind ourselves of how the nation is “a perpetually self-correcting democracy, akin to nature in its cosmic manifestations of growth and decay, life and death.”]
- Bush, Rodney, and Eric Rosen. *Leaves: Song of Ourselves*. New York: 2022. [An “eclectic mix of pop, rock, and folk music”—partly a “direct adaptation of Whitman’s poetry” and partly music inspired by his work—exploring “the joy, complexity, romance, and pleasure of being gay in 1855 and now”; premiering at Feinstein’s/54 Below in New York City on June 27, 2022; performed by Lauren Patten, Claybourne Elder, Anthony Alfaro, Adam Hyndman, and Bradley Gibson, among others.]
- Butt, Andrew. Review of David Grant, “*The Disenthralled Hosts of Freedom*”: *Party Prophecy in the Antebellum Editions of Leaves of Grass*. *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 145-149.
- Camboni, Marina. “William Wetmore Story, Walt Whitman, and Enrico Nencioni: A Node in the Web of Transatlantic ‘Traffic’ in the Second Half of the Nineteenth Century.” In Melissa Dabakis and Paul H. D. Kaplan, eds., *Republics and Empires: Italian and American Art in Transnational Perspective, 1840-1970* (Manchester, UK: Manchester University Press, 2021), 103-124. [Examines Italian critic and poet Enrico Nencioni’s (1837-1896) relationship with American sculptor William Wetmore Story (1819-1895) and Walt Whitman “from a semiotic critical perspective and within the parallel processes of political unification in Italy and national consolidation in the United States,” arguing that “the relational nodes constituted by Story and Nencioni, and Nencioni and Whitman, [are] part of a larger network that contributed to the shaping of an asynchronous, complex transnational and transatlantic cultural sphere.”]
- Catacalos, Rosemary. “Mr. Chairman Takes His Leave.” *Poets.org* (April 13, 2022), poets.org. [Poem in memory of William Rashall Sinkin (1913-2014), beginning “Whitman, you once told me, is democracy on the page, messy / and imperfect as we are in real life, which gave you hope.”]
- Clifton, Lucille. *Generations: A Memoir*. New York: New York Review Books, 2021. [Originally published in 1976; quotations from Whitman’s “Song of Myself” serve as epigraphs for the various sections.]

- Cohen, Matt, and Nicole Gray. "Printers of the Kosmos: Designing a Variorum of the First *Leaves of Grass*." *Textual Cultures* 14 (2021), 134-154. [Describes the "editorial logic behind a recently released variorum of the 1855 edition" of *Leaves of Grass* that appears on the *Walt Whitman Archive*; shows how the reading of numerous copies of this edition "informs the design and apparatus of the variorum, which attempts to represent something of the fundamental textual and material instability of the copies that make up the edition."]
- Cohen, Matt. Review of Behnam M. Fomeshi, *The Persian Whitman*. *Resources for American Literary Studies* 43 (2021), 239-242.
- Cohen, Matt. Review of Zachary Turpin and Matt Miller, eds., *Every Hour, Every Atom: A Collection of Walt Whitman's Early Notebooks & Fragments*. *Textual Cultures* 14 (2021), 254-258.
- Crumley, Jim. "Can America Avoid Another Civil War?" *The Courier Evening Telegraph* [Dundee, Scotland] (January 10, 2022), the.courier.co.uk. [Ruminates on the possibility of another civil war in the U.S. and recalls Whitman's involvement in the original Civil War, concluding that "President Biden, on whose shoulders the outcome of these tense moments rests, could do worse than prescribing a crash course in Walt Whitman for every American."]
- Epp, Michael. Review of Jane Bennett, *Influx and Efflux: Writing Up with Walt Whitman*. *Political Theory* 50 (February 2022), 182-186.
- Esteban, Ángel, and Dora Poláková. "Whitman transatlántico: su huella en los modernistas José Martí y Jirí Karásek y en las vanguardias de entreguerras (Huidrobo y Nezval)" ["Transatlantic Whitman: His Imprint on the Modernists José Martí and Jirí Karásek and on the Interwar Avant-Gardes (Huidrobo and Nezval)"]. *Ars & Humanitas* 15 no. 2 (2021), 223-234. [Argues that Whitman's international influence grew in the last decades of the nineteenth and early decades of the twentieth centuries, with the interval between the world wars a particularly fertile time, when Whitman's work was used to define and defend freedom, on thematic and formal levels; his influence is seen in the works of such writers as the Cuban José Martí (1853-1895), the Czech Jirí Karásek (1871-1951), the Chilean Vicente Huidobro (1893-1948), and the Czech Vitezslav Nezval (1900-1958); in Spanish.]
- Evon, Dan. "Did 'Be Curious, Not Judgmental' Originate with Walt Whitman?" *Snopes* (August 5, 2021), snopes.com. [Offers a fact-check on a scene in the television series *Ted Lasso*, in which the main character quotes Walt Whitman as writing "Be curious, not judgmental"; offers an assessment by Whitman scholar Ed Folsom that "Whitman never said or wrote 'Be curious, not judgmental'"; Folsom goes on to note that the statement "is one of ten or fifteen 'quotes' often falsely attributed to Whitman" that take hold on social media and soon "are better known than any actual Whitman quotations."]

- Flower, Amanda. *Verse and Vengeance: A Magical Bookshop Mystery*. New York: Crooked Lane, 2019. [Mystery novel about magical bookshop owner Violet Waverly, who solves a murder with the help of Whitman's *Leaves of Grass*.]
- Folsom, Ed. "Walt Whitman: An Annotated Bibliography." *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 156-162.
- Fomeshi, Behnam. "Democratic Poetics: A Comparative Study of the US and Iran." *Kritika Kultura* 38 (2022), 100-119. [Compares Whitman's role in the US poetic tradition with Nima Yushij's (1897-1960) role in the Iranian poetic tradition, examining how "Whitman's free verse and Yushij's New Poetry are the results of translating the discourse of democracy to a literary discourse"; seeks to "unravel the relationship between sociopolitical situations in Whitman's and Yushij's societies" in order to "examine the resulting literary changes" unique to each writer.]
- Grill, Stanley. "The Mystic Trumpeter." Haworth, NJ: SG Music Publications, 2021 (stan-grillcomposer.com). [Musical composition for trumpet and string orchestra, offering a "musical response to each of the 8 sections" of Whitman's poem.]
- Grünzweig, Walter. Review of Walt Whitman, *Lebenseiche, moosbehangen*. *Live Oak, with Moss*, translated and edited by Heinrich Deterling. *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 149-151.
- Haines, Christian P. *A Desire Called America: Biopolitics, Utopia, and the Literary Commons*. New York: Fordham University Press, 2019. [Chapter 2, "The People and the People: Democracy and Vitalism in Walt Whitman's 1855 *Leaves of Grass*" (74-113), investigates "how the first edition of *Leaves of Grass* constitutes an attempt to reimagine American democracy in nonliberal terms," as Whitman "proposes a majoritarian utopianism in which the nation need only realize its innermost potential in order to arrive at a better world"; argues that "there is a constitutive tension between a vitalist democracy and an eventual democracy in Whitman's poetry," "a polemical demarcation between the people (as status quo) and the people (as subject of the Revolution)."]
- Haines, Christian P. Review of Jane Bennett, *Influx and Efflux: Writing Up with Walt Whitman*. *American Literary History Online Review Series* 27 (2021), oup.com/alh.
- Hamdoune, Lahoussine. "The 'Vernacular Process' and the (Re)Construction of Tradition in Ralph Ellison's *Invisible Man*." *Jordan Journal of Modern Languages and Literatures* 13 no. 4 (2021), 645-663. [Examines how Ellison in *Invisible Man* undertakes "revision" of writers like James Joyce, Whitman, and T. S. Eliot; one section, "Signifying on a 'Racialized' Tradition: Revisiting Eliot and Whitman" (657-660), suggests how Ellison "juxtaposes and interrogates Walt Whitman's romantic images of the nineteenth century America" and moves to "Eliot's 'wastelandish' images to evince the chaos of racialized America."]
- Harjo, Joy. *Poet Warrior: A Memoir*. New York: Norton, 2021. [Part 5, "Teachers" (161-202), explores the author's various literary inspirations, including Whitman: "My poetry would not exist without Audre Lord's 'Litany for Survival,' without Mvskoke stomp

dance call-and-response, without Meridel Le Sueur or N. Scott Momaday, without death or sunrise, without Walt Whitman, or Navajo horse songs, or Langston Hughes, without rain, without grief, without—”; acknowledges Whitman’s work in the Indian Bureau, his incomplete novella *The Half-Breed*, and his belief that “we embody everything, we are related to all life, all beings” (181-183).]

Hetherington, Paul. “Creative Rewriting and Recontextualisation: Fluid and Shape-Shifting Literary Works.” *New Writing: The International Journal for the Practice and Theory of Creative Writing* 19 no. 1 (2022), 91-102. [Discusses how “Whitman constructed his poetic oeuvre as an ongoing work-in-progress” with “repeated cycles of redrafting, supplementing and editing previously published work,” and suggests that Whitman is one key model for creative writers, who need to embrace “the idea that creative works are always potentially being re-made,” “to embrace a commitment to writing as an ongoing, fluid and sometimes shape-shifting process”; examines how “as Whitman changed his poem he also amended its voice, adopting a more knowing tone and expatiating manner.”]

Hornik, Julian. *Deathbed Edition*. 2019. [Musical drama about Whitman on his deathbed, talking to a *New York Times* reporter who has been dispatched to keep a bedside vigil; premiered at Ars Nova’s 2019 ANT Fest in New York City and performed again at the Connelly Theater in New York City in October 2021; directed by Rory Pelsue, with Danielle Chaves as Whitman and Julian Hornik as the reporter.]

Hosseini, Mostafa. Review of Behnam M. Fomeshi, *The Persian Whitman: Beyond a Literary Reception*. *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 152-155.

Hubbard, Alison Louise. “Wildflowers.” *Saturday Evening Post* (February 11, 2022), saturdayeveningpost.com. [Short story about a gardener—recovering from the recent stillbirth of her baby—who is called by the director of the Whitman Birthplace and Visitor’s Center on Long Island to tend to the lilacs around Whitman’s birthplace in preparation for the celebration of the bicentennial of the poet’s birth.]

Jonik, Michael. “The Pleasures of a Saint, the Pleasures of a Plant: William James, Walt Whitman, and the Varieties of Hedonic Experience.” *Revue Française d’Études Américaines* no. 167 (2021), 71-84. [In an exploration of how William James theorizes “how the varieties and uses of pleasure can constitute an ethics of living,” examines how “Whitman’s optimistic approach to phenomena not only serves as an example for a ‘religion of healthy-mindedness,’ it verges on a pantheistic ‘ontological mysticism,’ that James counterposes to the mystical ecstasies of the Christian saints, and to Gustav Fechner’s panpsychical notion of a feeling earth embodied in sentient plants”; one section, “The pleasures of Walt Whitman” (75-78), shows how “James extends Whitman’s optimistic vision into an ‘organic’ religious temperament” and how “Whitman serves as the principal *point de repère* of the literary in [James’s] psychology of pleasure”; concludes that “the pragmatist must think of both Whitmans at once: the monist mystical pantheist and the proto-radical empiricist idler,” because “this double figure of Whitmanic pleasure sets the tone for James’s late philosophy.”]

- Loonin, Paulo. "Democratic Portraiture: The Political Aesthetics of the Individual and the Collective in Whitman's 'Song of Myself.'" *Walt Whitman Quarterly Review* 39 (Fall 2021/Winter 2022), 118-144. [Examines "democratic portraiture" in "Song of Myself" in order to illuminate the ways that "aesthetics and politics" in the poem are not "two categories to be weighed against each other" but rather "one formational question about how to imagine and represent a democratic ideal" by "challeng[ing] readers with new understandings of representation (literary and political) and representativeness (who is the representative hero of the American epic?), which aim precisely to merge aesthetic-political projects"; demonstrates how such a reading of portraiture in the poem "brings all of these themes to life: Whitman's effort to represent and achieve equality, the relationship between literary and political representation, and the role played by photography and other visual arts in Whitman's poetry"; traces how, "by oscillating between the mass-portrait and the portrait-series, Whitman tried to imagine democracy in action while simultaneously enacting it in his poem" as he tried "to balance the mass-portrait and portrait-series in an overarching democratic portrait, with himself as its emblem."]
- Magavern, Sam. "Freedom and Joy: Walt Whitman's 'We Two Boys Together Clinging.'" *Commonplace* March 2022), commonplace.online. [Offers a reading of "We Two Boys Together Clinging" as "a moving embodiment of love and rebellion" and as a poem of "uncanny depth."]
- Miller, J. W. Review of Ed Folsom and Christopher Merrill, eds., *"The Million Dead, Too, Summ'd Up": Walt Whitman's Civil War Writings*. *Choice* 59 (March 2022), xx.
- Morris, David Brown. *Wanderers: Literature, Culture, and the Open Road*. New York: Routledge, 2022. [Chapter 26, "The End of the Road" (130-138), deals briefly with the way Whitman embodies "a counter-ethos opposed to capitalist labor and to instrumental reason"; Whitman is referred to throughout this book about the cultural and literary significance of wandering.]
- Mullins, Maire. "Walt Whitman and the Washingtonian Temperance Movement." *ESQ: A Journal of Nineteenth-Century American Literature and Culture* 67 no. 2 (2021), 477-515. [Investigates "the importance of the Washingtonian Temperance Movement as a formative influence on *Franklin Evans*," examining how various Washingtonian ideas and practices—including meetings, public confession, and compassion—help structure Whitman's novel, and how Whitman blends into the novel his notions of class anxiety, gender fluidity, and same-sex desire, all demonstrating "the Washingtonian Temperance movement's influence on Whitman's sensibility" as seen in "techniques and themes he would later incorporate into his prose and poetry: confession, the healthy physical body, the compassionating witness, gender fluidity, same-sex desire, and the inclusion of the working class and women."]
- Munger, Megan. "Walt Whitman's Healing through Radical Empathy: A Trauma Studies Analysis." *Midwest Quarterly* 63 (Winter 2022), 198-209. [Argues that "Whitman's frustration and excessive lengths to cover up any speculation about potential homosexual themes or images in the *Calamus* poems" indicate that "Whitman's sexuality

constitutes psychological trauma”; uses recent “trauma studies” approaches to read ways in which “Whitman coped with this trauma” by writing poems, specifically “Song of Myself” and the “Calamus” poems.]

New, Elisa. “*Leaves of Grass*, by Walt Whitman.” *Poetry in America*. Boston: WGBH, 2020. [Half-hour program in the *Poetry in America* series, telecast on PBS, with discussions of Whitman’s book with Supreme Court Justice Elena Kagan, playwright Tony Kushner, poets Mark Doty and Marilyn Chin, scholar Karen Karbiener, and others; written, narrated, and moderated by Elisa New.]

New, Elisa. “The Wound-Dresser, by Walt Whitman.” *Poetry in America*. Boston: WGBH, 2022. [Half-hour program in the *Poetry in America* series, telecast on PBS, with discussions of Whitman’s poem and his Civil War experiences, with actor David Strathairn, playwright Tony Kushner, composer Matthew Aucoin, opera singer Davóne Tines, physician-writers Rafael Campo and Abraham Verghese, and historian Drew Faust; written, narrated, and moderated by Elisa New.]

O’Malley, Thomas. “A Celestial Encounter with a Heavenly Bard.” *Buffalo News* (January 16, 2022), buffalonews.com. [Brief essay on the author’s experiencing “the presence of the grandfather of American poetry, Walt Whitman,” as the author gazes at the night sky and thinks about Whitman as “a lifelong stargazer” while ruminating on “When I Heard the Learn’d Astronomer.”]

Patterson, Anita. “‘I’ve Known Rivers’: Langston Hughes, Jacque Roumain, and the Emergence of Caribbean Modernism.” *Langston Hughes Review* 27 no. 1 (2021), 12-28. [Explores the complex “dynamics of influence” between Langston Hughes and Haitian writer Jacques Roumain (1907-1944), and finds the key in these poets’ “shared affinities” with Whitman and Franco-Uruguayan poet Jules Laforgue (1860-1887), as well as in Laforgue’s own admiration of Whitman; offers readings of Hughes’s poems influenced by Roumain and Whitman, including “The Negro Speaks of Rivers” with its “Whitmanian antecedents,” allowing us to see “the influence exerted by Whitman on both [Hughes and Roumain] as mediated by Laforgue,” thus explaining “the surprising pattern of resemblances in their poetry.”]

Pottroff, Christy L. “Incommensurate Labors: The Work behind the Works of Harriet Jacobs and Walt Whitman.” *American Literature* 94 (June 2022), 219-244. [Traces the backstory of the 1860 contracts that both Harriet Jacobs and Walt Whitman signed with Boston publisher Thayer and Eldridge—Jacobs for *Incidents in the Life of a Slave Girl* (1861) and Whitman for the third edition of *Leaves of Grass* (1860)—and shows how the production of the two books “were thoroughly intertwined”; argues that “Whitman brought his artistic vision into the literary marketplace . . . at the expense of Jacobs,” because “Thayer and Eldridge went bankrupt printing and promoting Whitman’s book,” leaving Jacobs to publish her book by herself; goes on to track Jacobs’s “post-publication book tour.”]

Raz, Yaniv, director. *Dr. Bird’s Advice for Sad Poets*. Fort Lauderdale, FL: Kreate Films, 2021. [Film about a teenager named James Whitman, who searches for his missing older

sister, and who seeks advice from an imaginary pigeon therapist and from his namesake, Walt Whitman, who speaks from a poster photo of the poet on James's bedroom wall; directed by Yaniv Raz, who wrote the screenplay, with Michael H. Cole as Walt Whitman.]

Sánchez, Erika L. "On Rudolfo Anaya's Expansive, Aching View of Childhood." *Literary Hub* (March 28, 2022), lithub.com. [Compares Rudolfo Anaya's novel *Bless Me, Ultima* (1972) to Whitman's "There Was a Child Went Forth," and views Anaya as "a descendant of Whitman," with both authors "awakening us to the spirit of the child who lives in all of us."]

Schöberlein, Stefan, ed. *Walt Whitman's New Orleans: Sidewalk Sketches and Newspaper Rambles*. Baton Rouge: Louisiana State University Press, 2022. [Collects Whitman's writings for the *New Orleans Crescent* that focus on the city and its people, including some newly discovered pieces, along with additional materials illuminating Whitman's relationship with the city; with an introduction, "Whitman on the Levee" (xv-xxviii), and "Whitman's Bibliography until 1848" (159-160), both by Schöberlein.]

Schweizer, Harold. *On Lingering and Literature*. New York: Routledge, 2021. [Chapter 6, "The Temporality of Whitman's Grass" (46-52), explores the significance of "lingering" in Whitman's work, especially "Song of Myself," which performs "a celebratory waiting, stopping, lingering, idling, sauntering, meandering, strolling, wandering, reclining and leaning; most famously a loafing," in which "Whitman's verbs 'observe,' 'witness,' 'wait,' 'lull,' hold desire in abeyance, slow it down," and where Whitman nudges us to be "leaning towards loafing": "All one has to have, besides pulse, is a 'leaning,' an inclination, a vigilance."]

Shafer, Ronald G. "Whitman's 'Leaves of Grass' Was Banned—and Cost Him His Federal Job." *Washington Post* (April 30, 2022), washingtonpost.com. [Retells the familiar stories of some of the initial poor reviews of early editions of *Leaves of Grass*, Whitman's being fired by Interior Secretary James Harlan in 1865, and the 1881 *Leaves* being "banned in Boston" as "obscene literature."]

Skiveren, Tobias. "New Materialism's Second Phase." *Criticism* 63 (Summer 2021), 309-312. [Review of Jane Bennett, *Influx and Efflux: Writing Up with Walt Whitman*.]

Smith, Elena, producer and creator. *Dickinson*. Apple TV+, 2021. [TV series focusing on Emily Dickinson (2019-2021), played by Hailee Steinfeld; in Season 3 (2021), Episode #4 ("This is my letter to the world"), Dickinson finds Whitman (played by Billy Eichner) in a New York hospital helping soldiers, and he takes her to Pfaff's bohemian saloon in New York.]

Stewart, Garrett. *The Ways of the Word: Episodes in Verbal Attention*. Ithaca, NY: Cornell University Press, 2021. [Chapter 2, "The Tensed Word," contains a section, "Paging All Readers: Whitman's Time Machine" (78-86), that offers a reading of "Crossing Brooklyn Ferry" focusing on Whitman's "paradoxical tense structure" and his "protocinematic sentencing—including, at the level of diction and syntax, its inscribed future verdict on its moving phrasal pictures, a verdict delivered in none other than

the medium of verbal delivery,” demonstrating how “it is we who live the poet’s words, keeping them alive in their crossing of the page,” especially if we keep a keen ear/eye for “hearing things, stray tracings, shadowed forecasts overwritten by the given”; returns to the poem in “Tracked: An Epilogue on Aftertones” (205-208).]

Su, Larry S. “Walt Whitman’s Vision of America.” *American Thinker* (January 23, 2022), americanthinker.com. [Op-Ed piece about Whitman’s “unparalleled patriotism and hope for America” and the need for American people “to recommit ourselves to the vision of an upbeat America that Whitman proposes in *Democratic Vistas* in hope to find inspiration and new strength for America in 2022,” and the need for Americans “to return to [Whitman’s essay] again and again to refresh the visions the Founding Fathers and towering figures like Whitman mapped out for this young, energetic, and hopeful nation” and “discard all that toxic politics of division and pessimism and embark on a new journey of hope and optimism.”]

Tremblay, Francis. Review of Behnam M. Fomeshi, *The Persian Whitman*. *CompLit: Journal of European Literature, Arts and Society* 2 no. 2 (2021), 174-176.

Van Sise, B. A. *Children of the Grass: A Portrait of American Poetry*. Tucson, AZ: Schaffner Press, 2019. [Presents a series of eighty photographs by Van Sise—“visual poems of the many contemporary poets working today,” each appearing opposite one of their poems—offered as a “monument” to Whitman, who inspires these poets as well as Van Sise, and demonstrating that “American poetry is a landscape as diverse as the land that gives birth to it, a cacophony of voices from persons of all colors, genders, religions, backgrounds, loves,” expressing the “multitudes” Whitman claimed to contain; with a foreword by Mary-Louise Parker.]

Whitman, Walt. *Leaves of Grass*. Richmond, VA: Circling Rivers, 2021. [A “Circling Rivers Pocket Edition” of the 1891-1892 *Leaves of Grass*, in 17 compact saddle-stitched volumes, with a preface by Jean Huets (iii-iv).]

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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 (pubs.lib.uiowa.edu/wwqr/) and at the *Walt Whitman Archive* (whitmanarchive.org).