

WALT WHITMAN: A CURRENT BIBLIOGRAPHY



Bloom, Harold. *Take Arms Against a Sea of Troubles: The Power of the Reader's Mind over a Universe of Death*. New Haven, CT: Yale University Press, 2020. [In a collection of Bloom's essays that posits that reading "helps in staying alive," Chapter 10, "Walt Whitman: I Stop Somewhere Waiting for You" (379-409), is an intimate essay about Bloom's familiarity with and love for Whitman, who demonstrates for Bloom "grandeur in his capacity to love" and in his "almost miraculous empathy."]

Buckley, Jennifer. "Taylor Mac, Walt Whitman, and Adhesive America: Cruising Utopia with the Good Gay Poet." *American Theatre* (January 30, 2023), americantheatre.org. [Reprints Buckley's essay from David Román and Sean F. Edgecomb, eds., *The Taylor Mac Book: Ritual, Realness and Radical Performance* (Ann Arbor, MI: University of Michigan Press, 2023).]

Buckley, Jennifer. "Taylor Mac, Walt Whitman, and Adhesive America: Cruising Utopia with the Good Gay Poet." In David Román and Sean F. Edgecomb, eds., *The Taylor Mac Book: Ritual, Realness and Radical Performance* (Ann Arbor, MI: University of Michigan Press, 2023), 123-147. [Examines performance artist Taylor Mac's *A 24-Decade History of Popular Music*, finding "Whitman's aesthetic and political place" in Mac's work to be "at its center," as "Whitman's vision of America . . . and his poetic practice of superabundance permeate the *History*"; probes the ways that both Mac and Whitman create "durational art," as "both *Leaves* and the *History* are as capacious as they are because they must make room for disorder as well as order, for disintegration and integration, for gathering and dispersal," with both artists building "imperfection and failure into their respective projects, arguing strenuously that it is because they depart from normative aesthetics that they can do real democratic work."]

Buinicki, Martin. Review of Kenneth M. Price, *Whitman in Washington: Becoming the National Poet*. *Walt Whitman Quarterly Review* 39 (2022), 213-216.

Caddell, Jillian Spivey. Review of Ed Folsom and Christopher Merrill, "*The Million Dead, Too, Summ'd Up*": *Walt Whitman's Civil War Writings*. *American Literary History* 34 (Winter 2022), 1552-1554 (doi.org/10.1093/alh/ajac174).

Campion, Dan. *A Playbill for Sunset*. North Liberty, IA: Ice Cube Press, 2022. [Poems, including "The Interpreter" (16), about Abraham Lincoln reading *Leaves of Grass* aloud, beginning "When Lincoln picked up *Leaves of Grass* and read / aloud, his colleagues paused."]

- Campion, Dan. "What Authorship Is Like." *Grand Little Things* (September 21, 2022), grand-little-things.com. [Poem about Whitman's notions of authorship: "So wrote Walt Whitman, / who put his name inside his song . . ."]
- Campion, Peter. *Radical as Reality: Form and Freedom in American Poetry*. Chicago, IL: University of Chicago Press, 2019. [In Part 3, one chapter—"The Wolf, the Snake, the Hog, Not Wanting in Me": Poetry and Resistance" (207-216)—addresses the current "distaste for protest poetry" among today's readers and goes on to explore the possibilities of "political art—and how such art might prove both formally true and politically effective"; examines Whitman's "Crossing Brooklyn Ferry" and *Democratic Vistas* as models for writing that admits "complicity," that solves "contradiction through embracing it," that "disperses throughout" the writing a "moral ambiguity" that "compel[s] us to consider a totality that evades our too-easy binaries, to imagine our actions as more mysterious and more vital than simple causes and effects."]
- Courtright, Nick. "Whitman as (Non)Transcendentalist: Criticism and the Rearview Mirror of Consensus" and "Astronomy and the Uneducated Acolyte of Science: The Archive's Haves and Have Nots." *Tupelo Quarterly*, no. 26 (2022), tupeloquarterly.com. [Examines possible interpretations of Whitman's "When I Heard the Learn'd Astronomer" in relation to what is and isn't in the archive to reveal "the dangers of overfitting particulars of the archive to our interpretations" and considers whether the poem reveals a Whitman who loves science or who disdains scientific discourse; looks at the critical question of whether or not Whitman was a Transcendentalist and whether or not a "Transcendental" reading of "When I Heard" is justified.]
- Daly, Christopher B. "A Declaration of Independence for Everyone." *Washington Post* (July 1, 2022), washingtonpost.com. [Suggests how Margaret Fuller, Frederick Douglass, and Whitman "challenged Americans to rise above the evils of racism, sexism and homophobia" and, together, "helped formulate a sweeping new agenda for social justice"—with Fuller tackling sexism, Douglass racism, and Whitman homophobia.]
- Folsom, Ed. "Walt Whitman: An Annotated Bibliography." *Walt Whitman Quarterly Review* 39 (2022), 230-238.
- Franklin, Kelly. "Walt Whitman's Watch Over the War Dead." *Wall Street Journal* (January 20, 2023). [Offers a detailed reading of "Vigil Strange I Kept on the Field One Night," emphasizing how the poem enacts a solution to the problem of how to "maintain proper rituals of burial and grief during a catastrophic war" and how to maintain "respectful burial . . . under the pressures of battle."]
- Goode, Abby L. *Agrotopias: An American Literary History of Sustainability*. Chapel Hill: University of North Carolina Press, 2022. [Chapter 4, "Sustainable Sprawl: Whitman's Eugenic Agrarianism," is a revised version of Goode's "Whitman's Eugenic Sustainability" in *ESQ* (2019).]

Goode, Abby L. "Whitman's Eugenic Sustainability." *ESQ: A Journal of Nineteenth-Century American Literature and Culture* 65 (2019), 692-734. [Argues that, from his early journalism and his 1856 tract "The Eighteenth Presidency!" on, "Whitman struggled to preserve Jeffersonian agrarian ideals of small farming, independent labor, and plentiful land against what he believed posed persistent threats to the nation's future: economic inequality, agricultural blight, slavery, and population degeneracy," and proposes that Whitman's tract "begins to reshape Jeffersonian agrarianism into a racial and reproductive discourse—one that envisions the American white working class as a prolific and ascendent race" as it "adapt[s] the Jeffersonian ideal of small farming to nineteenth-century concepts of selective breeding and racial improvement"; offers a reading of poems like "A Woman Waits for Me" and "I Sing the Body Electric" that recast "Whitman, the long-celebrated poet of diversity, as the architect of a disturbingly eugenic conception of American sustainability—one that aligns the land's fertility with that of a selectively-bred, agrarian population" and reveals how Whitman "synthesized . . . seemingly disparate strands of democratic agrarianism, environmental consciousness, and racial and eugenic thought, encouraging average laborers to outbreed those who ostensibly threatened the agrarian dream," as Whitman "grapple[d] with the question of *how* to achieve sustainability—how to breed a fertile population that can cultivate an equally fertile soil": concludes by looking at how "his eugenic sustainability rhetoric rears its head in *Democratic Vistas* (1871)" and how "he never lost sight of this agrarian dream, even as he grew old."]

Greenspan, Ezra. "In Memoriam: Joel Myerson (1945-2021)." *Walt Whitman Quarterly Review* 39 (2022), 239-240. [Memorial tribute to American literature scholar Joel Myerson and his work on Whitman.]

Haldeman, Lauren. *Team Photograph*. Louisville, KY: Sarabande Books, 2022. [Graphic novel with poetry, about the author's encounter with the Bull Run battlefield, where she is guided by Whitman's Civil War notebooks and his poetry during her ghostly encounters with the soldiers who died there and with her own brother, who was murdered in 2012.]

Harris, Kirsten. Review of Betsy Erkkila, *The Whitman Revolution: Sex, Poetry, and Politics*. *American Literary History* 34 (Fall 2022), 1140-1143 (doi.org/10.1093/alh/ajac099).

Helm, Sally, host. "Walt Whitman's First Fan Mail." *History This Week* (July 18, 2022), history.com/history-this-week. [Podcast about Ralph Waldo Emerson's reactions to Whitman's first three editions of *Leaves of Grass*; with guests Karen Karbiener and Jerome Loving.]

Hoffman, Tyler. Review of Kenneth M. Price, *Whitman in Washington*. *American Literary History* 34 (Winter 2022), 1555-1558 (doi.org/10.1093/alh/ajac175).

Hugill, Robert. *Et Expecto Resurrectionem*. 2022. [Cantata about resurrection and life after

death, ending “in the homoerotic pantheistic transcendentalism of Walt Whitman with its celebration of Death itself” with lyrics from “When Lilacs Last in the Dooryard Bloom’d”; premiered in February 2023 at Hinde Street Methodist Church in London, England, with pianist Nigel Foster, tenor Ben Vonberg-Clark, and baritone James Atkinson.]

Johnson, T. R. Review of Stefan Schöberlein, ed., *Walt Whitman’s New Orleans: Sidewalk Sketches and Newspaper Rambles*. *Walt Whitman Quarterly Review* 39 (2022), 227-229.

Lock, Norman. *Voices in the Dead House*. New York: Bellevue Literary Press, 2022. [Novel about Whitman’s and Louisa May Alcott’s nursing of Civil War soldiers in Washington, DC; told in the voices of Whitman and Alcott as they interact with soldiers and encounter famous figures like Abraham Lincoln, Mathew Brady, and Dorothea Dix.]

Magavern, Sam. “Calamus Project.” Buffalo, NY: calamusproject.org, 2022. [Website created by Sam Magavern, with the collaboration of numerous organizations, and dedicated to the study and presentation of Whitman’s “Calamus” poems; includes films of dance performances of the poems by Ujima Company (performed at Buffalo’s historic Silo City); also contains commentaries on the poems, various versions of the poems, and a bibliography of criticism on “Calamus,” compiled by Ed Folsom.]

Magavern, Sam. “Falling in Love with Walt Whitman.” *Buffalo News* (June 24, 2022), buffalo.news.com. [Discusses how the author, “over the years . . . fell increasingly under Whitman’s spell” and eventually discovered the “Calamus” poems, becoming “convinced that the book is a masterpiece on par with ‘Song of Myself’”; discusses new website (calamusproject.org) dedicated to that cluster of poems.]

Mendonck, Wanne. “‘I Sort Rather with Those who Do Not Read’: Edward Carpenter, the Religion of Socialism, and the Prophetic Agitation of Literary Form.” *Nineteenth-Century Literature* 77 (June 2022), 56-90. [Examines Carpenter’s Whitman-inspired prose poem *Towards Democracy* (1883), viewing it “in relation to a prophetic understanding of individual political and artistic agency,” “shaped by a deeply anxious self-consciousness about its political-spiritual duties,” with “its prose rhythms and hyperquotidian diction strain[ing] toward an immediacy [that] chafes against its own formalism,” all in service of a “prophetic authorial agency that is at the basis of his conceptualization of politics, evolution, and queer sexuality.”]

Mieszkowski, Jan. *Crises of the Sentence*. Chicago, IL: University of Chicago Press, 2019. [Chapter 2, “The Poetic Line” (84-125), focuses in large part on Whitman’s attempt “to write sentences that would embody an irreducibly democratic spirit” and examines how Whitman’s written “units” are “primarily syntactic, rhythmic, or semantic in character, or something of an entirely different order,” ranging “over space and time, introducing various narratives and subnarratives less than it briefly alights on them and then moves on as it links past, present, and future in a tone that is part

eschatological and part fairy tale, part encyclopedia entry and part journalism,” where “the individual parts do not pile up as if they were lumped together indiscriminately, but exist harmoniously in parallel—true parataxis”; goes on to examine whether or not “there is something intrinsically egalitarian about the phrasal dynamics” of Whitman’s sentences themselves, and whether there is, in Whitman’s work, “a domineering figure of subjectivity . . . reigning sovereign over everything.”]

Montoliu, Cebrià. “Walt Whitman: L’home i sa tasca / The Man & His Work.” *Hyperion: On the Future of Aesthetics* 15 (Winter 2022), 140-147. [Offers excerpts from the preface and introduction of Catalan writer and translator Cebrià Montoliu’s (1873-1923) *Walt Whitman: L’home i sa tasca* (1913), including the table of contents for the book; translated from Catalan, and with a note about Montoliu (141-142), by AKaiser.]

Morales, Miguel. “Retracing Walt Whitman’s Steps Through Brooklyn and Manhattan.” *T: The New York Times Style Magazine* (December 7, 2022). [Illustrated essay about Whitman’s thirty years in Brooklyn, offering “a list of some of the places that lent shape to book and life both,” with historical contexts of various Brooklyn landmarks.]

Mukherjee, Neel. “‘Specimen Days’ Is Both an Ode to Walt Whitman and Its Own Portrait of America.” *T: The New York Times Style Magazine* (November 22, 2022). [Examines Michael Cunningham’s 2005 novel *Specimen Days*, arguing that the book is Cunningham’s “interlocution with Whitman”: “Cunningham inscribes his own novel into the Whitmanesque space for meditation on what constitutes the soul of America.”]

O’Neil, Brandon James. “Structuring the Matrix of Mourning: Walt Whitman’s Quaternity Tribute to Abraham Lincoln.” *Psychological Perspectives: A Quarterly Journal of Jungian Thought* 64 (2021), 397-408. [Examines “Chanting the Square Deific” from the *Sequel to Drum-Taps* and compares this poem’s “surprising broadening of Trinitarian theology by the introduction of Satan as third person of a Quaternity and the gender inversion of the Holy Spirit as ‘Santa Spirita’” to the “quaternity of lilac, star, hermit thrush, and memory” in “When Lilacs Last in the Dooryard Bloom’d,” revealing a “condensed theology and its application” as Whitman “articulate[s] his—and his nation’s—grief over loss.”]

Parlett, Jack. *Fire Island: A Century in the Life of an American Paradise*. New York: Hanover Square Press, 2022. [Offers a gay artistic history of Fire Island on Long Island; Chapter 1, “A Spit of Land,” examines Whitman’s connections to Fire Island, including his love of Jayne’s Hill, near his birthplace in West Hills, from which he could see Fire Island in the far distance; muses that “Whitman would surely have loved what Fire Island became in the early twentieth century, a liberating world away from the din and spectacle of the city”; recounts Oscar Wilde’s 1882 visit to Whitman in Camden, New Jersey, and then Wilde’s supposed trip to Cherry Grove on Fire Island a few months later and finds it “tempting to look for a point of origin around which to organize and narrate, to visualize Whitman and Wilde on Fire Island’s beaches in the

late nineteenth century like gay patron saints blessing its shores”; settles for the ways that “Wilde’s and Whitman’s influence has continued to impact Fire Island’s culture and queer history at large.”]

Perry, William P. “Walt Whitman and the Civil War.” *Berkshire Edge* [Great Barrington, MA] (January 22, 2023), theberkshireedge.com. [Offers a very general overview of Whitman and the Civil War, with extensive quotations from his poetry.]

Schöberlein, Stefan; Stephanie M. Blalock, Kevin McMullen, and Jason Stacy. “Walt Whitman, Editor at the *New-York Atlas*.” *Walt Whitman Quarterly Review* 39 (2022), 189-208. [Presents substantial evidence that Whitman was an editor of the *New-York Atlas* at the time the newspaper printed his series on “Manly Health and Training” (1858); argues that “Manly Health and Training” was not “a tossed-off piece for quick remuneration” but rather a serious project that Whitman hoped to turn into a book, revealing “another unrealized career path for Whitman’s writing life in the late 1850s”; proposes that Whitman’s tenure at the *Atlas* likely began around 1857 and ended by 1860; reprints as an appendix (205-208) a previously unknown piece published in the *Atlas* about “Manly Health and Training.”]

Schwiebert, John E. *Walt Whitman: A Companion*. Jefferson, NC: McFarland & Company, 2022. [An encyclopedic set of 142 alphabetically-arranged entries, all by Schwiebert, that “address [Whitman’s] major poetry and prose, unpublished writings, literary and cultural contexts, literary style and techniques, and people and places significant in Whitman’s life,” with each entry followed by “suggestions for further reading”; also contains “an introductory essay on Whitman’s significance in his own time and his enduring legacy in the twentieth and twenty-first centuries,” “a brief biography and a chronology of Whitman’s life and work,” an appendix of “ideas for writing” like and about Whitman, based on Whitman’s own writing habits; and an extensive bibliography of primary and secondary sources, all by Schwiebert.]

Sederat, Roger. “‘The Battle Trumpet Blown!’: Whitman’s Persian Imitations in *Drum-Taps*.” *Walt Whitman Quarterly Review* 39 (2022), 163-188. [Acknowledges previous studies of Whitman’s thematic use of the Orient but points out that, aside from observations of specific Persian signifiers in “A Persian Lesson,” his engagement with the poetry of Iran has remained especially speculative and therefore analogical, with studies like J. R. LeMaster and Sabahat Jahan’s *Walt Whitman and the Persian Poets* showing how his mystical relation to his own religious influences tends to resemble the Sufism of Rumi and Hafez; sets out to propose a new approach by examining Whitman’s personal copy of William Alger’s *The Poetry of the East* (1856) along with his reading of Emerson’s 1858 essay “Persian Poetry,” which reveal a rather subtle yet sustained attempt to directly imitate the foreign verse throughout much of *Drum-Taps* (1865); argues that Whitman’s reliance upon identifiable foreign models to depict what he deemed his nation’s most significant historical moment coincides with a dramatic shift in Whitman’s style of writing, as his poems came to mimic translations of this poetry,

revealing a Whitman even more personally invested in Persian verse than previously known, as he employs it to surrender the distinct Romantic individuality of his earlier poems for the greater spiritual preservation of his conflicted nation.]

Seery, John E. Review of Morton Schoolman, *A Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics*. *Walt Whitman Quarterly Review* 39 (2022), 216-219.

Senses Fail. *Hell Is in Your Head*. Berkeley, CA: Pure Noise Records, 2022. [CD, with the first half of the album based on T. S. Eliot's *The Waste Land* and the second half responding to Whitman's "To Think of Time"; lyrics by Buddy Nielsen, lead singer and guitarist.]

Tarin, Sophia, ed. *Starting from Paumanok* 32 (2020-2021). [Newsletter of the Walt Whitman Birthplace Association, with news of association activities, including, in this issue, the announcement of Juan Felipe Herrera as the Birthplace Association's 2020 Poet-in-Residence and Forrest Gander as the 2021 Poet-in-Residence, as well as a recap of the celebration of Whitman's 200th Bicentennial in 2019.]

Turpin, Zachary. "The Indications' (1857): An Early Whitman Imitation." *Walt Whitman Quarterly Review* 39 (2022), 209-212. [Reprints and examines a previously unknown "non-parodic Whitman imitation," entitled "The Indications," published in *Life Illustrated* in 1857; considers whether it could have been written by Whitman himself or is instead "a careful imitation of Whitman" and concludes it is likely "simply a perceptive and well wrought early imitation of Whitman's poetry, possibly written by (and certainly published by) someone who knew Whitman personally."]

Valentino, Russell Scott. Review of Caterina Bernardini, *Transnational Modernity and the Italian Reinvention of Walt Whitman, 1870-1945*. *Walt Whitman Quarterly Review* 39 (2022), 224-226.

Whitley, Edward. Review of Nicole Gray, ed., *Leaves of Grass (1855) Variorum*. *Walt Whitman Quarterly Review* 39 (2022), 219-224.

Unsigned. "Walt Whitman Research Added to Bowen Archive." *The Intelligencer* [Edwardsville, Illinois] (December 7, 2022). [Reports that "The Douglas and Betty Noverr Collection of Walt Whitman's Journalism" has been added to the Bowen Archive at the library of Southern Illinois University Edwardsville; the collection contains "notes, letters, and transcripts . . . regarding Whitman's journalism between 1848 and the 1880s" gathered by Whitman scholar Douglas Noverr, an editor of Whitman's journalism, and will be overseen by Southern Illinois professor Jason Stacy, who has co-edited Whitman's journalism with Noverr.]