

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Ácamović, Bojana. “Poetry in Times of Struggle: Walt Whitman and Young Bosnia.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 37-49. [Examines “the pre-World War I reception of Walt Whitman’s poetry in the Serbo-Croatian linguistic and cultural space, focusing on the interest shown in the American poet by the members of the Young Bosnia circle between 1908 and 1913,” a group of young intellectuals interested in “introducing revolutionary tendencies to the domain of literature” who found Whitman “particularly inspiring”; argues that the Young Bosnians’ translations of Whitman’s work were central to their involvement “in the struggle for national independence and cultural progress of the South Slavs.”]
- Athenot, Éric, and Claire Fabre-Clark. “Speaking in Tongues: Celebrating Walt Whitman in Translation.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 2-6. [Introduces this special issue of *TIES*, *Speaking in Tongues: Celebrating Walt Whitman in Translation*, edited by Athenot and Fabre-Clark; the introductory essay examines how non-English-language poets have responded to Whitman over the decades, their “fascination with Whitman’s verse” resulting from “more or less accurate perceptions of his representativeness as an American, his claim to be read as an advocate of political and artistic internationalism, his innovative poetics, and, for a sizeable number of them, his ground-breaking queerness”; contrasts American celebrations of the Whitman 2019 birth-bicentennial with those held in Europe, the former focusing on “America’s Whitman,” the latter on “Whitman as a poet for the world”; offers an overview of the eight essays in this special issue, each listed separately in this bibliography.]
- Avramović, Marko. “Walt Whitman and Aleksandar Ristović.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 50-67. [Examines how Whitman’s poetry influenced Serbian poet Aleksandar Ristović (1933-1994) and traces Whitman’s appearance in Ristović’s work from his 1966 *Weddings* forward, including his poem “Za dva i dva” [“For Two and Two”], which addresses Whitman directly; goes on to track Whitman’s influence on the Serbian poet’s imagery and how key aspects of Ristović’s own work—including catalogs and direct address—emerge from his reading of Whitman.]
- Barnat, Dara. *Walt Whitman and the Making of Jewish American Poetry*. Iowa City: University of Iowa Press, 2023. [Offers “a genealogy of Jewish American poets in dialogue with Whitman, and with each other,” and explores “how the lineage of Jewish American

poets responding to Whitman extends far beyond the likes of Allen Ginsberg,” beginning with Emma Lazarus and Adah Isaacs Menken, and extending through twentieth-century poets such as Charles Reznikoff, Karl Shapiro, Kenneth Koch, Muriel Rukeyser, Adrienne Rich, Marge Piercy, Alicia Suskin Ostriker, and Gerald Stern; argues that “Whitman has been adopted by Jewish American poets as a liberal symbol against exclusionary and anti-Semitic elements in high modernist literary culture” and examines how these poets’ “turn to Whitman serves as a mode of exploring Jewish and American identity.”]

Camboni, Marina. “Between Poetics and Politics: Enrico Nencioni’s Reading of Whitman through Mazzini in Post-Risogimento Italy.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 8-22. [Challenges George Steiner’s notion of translators as “performers who re-enact a text” and argues instead that “translators not only perform a text but take sides, and assume responsibility for the life they transfer”; goes on to track the “migratory process” of Whitman’s *Leaves of Grass* to “Italian shores,” looking in detail at the work of Enrico Nencioni (1837-1896), “Whitman’s first Italian passeur,” and how he “informed critics” of “the ways [Whitman’s] modern poetry could contribute to the shaping of a new cultural identity for the recently unified [Italian] nation”; goes on to show how Nencioni’s essays and translations—in “adopting the political lens of Giuseppe Mazzini” (1805-1872)—evidence “the transnational and transcultural scope of Whitman’s *Leaves*.”]

Chu, Wei-Cheng. “Whitman’s Homosexuality, Homopolitics, and Homonationalism: A Case for Historicist Parallel Reading.” *Euramerica* 52 no. 3 (September 2022), 413-461. [Argues that “historicist parallel reading” (searching for “proximate agreements” instead of accepting “antipodal views”) is the best strategy for reading Whitman, and demonstrates this through a focus on “three of Whitman’s interrelated core thematics”: (1) “the homotextuality of *Leaves of Grass*,” which should be recognized as “a coded (and thereby hidden) level” that indicates Whitman was aware of “his (sexual) minority status”; (2) “Whitman’s homopolitics (the hidden level of his openly promoted democratic comradeship);” and (3) “Whitman’s subscription to US national ideology and hence endorsement of white supremacy and glorification of imperialism,” a reading that is challenged by Whitman’s “more widespread reputation as a democratic internationalist and pro-immigration multiculturalist,” thus complicating this aspect of his work.]

Cohen, Jonathan. “Countersong to Walt Whitman’: Pedro Mir’s Radical Dialogue with the Bard.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 103-118. [Examines how Dominican poet Pedro Mir’s (1913-2000) 1952 poem “Contracanto a Walt Whitman” “becomes a ‘countersong’ to the poetic ‘I’ of Whitman’s . . . ‘Song of Myself,’” capturing “Mir’s dialogue with Whitman”; demonstrates how “Mir incorporates Whitman’s voice by means of lines taken from the Spanish translation of ‘Song of Myself’ made by Spanish poet León Felipe” and how the English translation of Mir’s poem (done in 1986 by the author

of this essay) presents unique challenges that the author illustrates through several revealing examples of back-translation, as he tries to create an English version of Mir's poem that "expands the boundaries of U.S. literature."]

Cowen, Richard. "Walt Whitman's expensive tomb right here in N.J.—under your boot soles." *Nj.com* (March 25, 2023), nj.com. [Summarizes Whitman's life in Camden, New Jersey, during his final twenty years and delineates the story of Whitman's tomb in Harleigh Cemetery.]

Darda, Joseph. "The Great American Baseball Novel: How Literature Invented the National Pastime." *American Literary History* 34 no. 4 (2022), 1335-1357. [Argues that "baseball nationalism needed the hard sell of sportswriters and the soft touch of literature," and that "first came the great American baseball novel, then the national pastime"; Section 1, "The Hurrah Game" (1340-1345), offers an overview of Whitman's fascination with the game, his writings about it, and his role as the first writer to "nationalize baseball."]

Eiselein, Gregory. Review of Maire Mullins, ed., *Hannah Whitman Heyde: The Complete Correspondence*. *Walt Whitman Quarterly Review* 40 (Summer/Fall 2022), 84-87.

Erlandson, Andrew. "Intemperate Reform: Crippled Associations in Walt Whitman's *Franklin Evans*." *ƒ19* 10 (Spring 2022), 179-185. [Examines Whitman's 1842 novel *Franklin Evans* in light of "disability studies and crip theory," arguing that intemperance and disability were often viewed as related, and emphasizing "the importance of studying the intersecting histories of disability and addiction, given that people placed in both categories often share an interrelated abject social position" (so that "Whitman's approach to the genre of the temperance novel and the underlying ideas of the movement were shaped by his relationship with his brother Eddy, a person with physical and mental disabilities"); reads the crowd scenes in the novel as Whitman's questioning of "what role people with non-normative bodies and minds can have in a democracy."]

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 40 (Summer/Fall 2022), 88-94.

Ghazoul, Ferial J. "A Passage to More than India: The Suez Canal in the Poetics and Politics of Walt Whitman." *Interventions: International Journal of Postcolonial Studies* 25 no. 2 (June 2022), 216-231. [Sets out to "challenge the myth of Whitman as a prophet of brotherhood and a progressive poet" by revealing "the contradictions inherent in Whitman," showing how, in "Passage to India," Whitman's "nationalistic fervour" and his belief in "the imperial mission of the United States" are in tension with "an internationalism where Whitman or rather the poetic persona in the poem projects the brotherhood of all peoples and the integration of all continents."]

Guerrero-Strachan, Santiago Rodríguez. "Miguel de Unamuno and Juan Ramón Jiménez's

- Creative Translations of Walt Whitman.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 23-36. [Analyzes Miguel de Unamuno’s (1864-1936) partial translation of “So Long!,” a poem he did not fully understand but blended with “his own spiritual endeavor”; and examines Juan Ramón Jiménez’s (1881-1958) writings on Whitman, including his translation of selected lines from “Song of Myself,” intended to be not a literal translation but a recreation of “the spirit and atmosphere of the poem”; discusses “why each poet felt attracted Whitman’s work” and how “both poets viewed Whitman through the lens of their own poetics.”]
- Kajiwara, Teruko. “Tasting/Loving/Writing the Other: The Sensuous Poetics of Li-Young Lee and Walt Whitman.” *Textual Practice* 37 no. 3 (2023), 416-434. [Explores poet Li-Young Lee’s (b. 1957) “sensuous poetics . . . and its affinities with Walt Whitman’s poetics,” focusing on how both writers “vividly picture the speaker’s reaching out to the Other by tasting—eating, touching and loving—and they associate the ecstatic self-Other encounter which occurs through erotic communication with the ecstasy generated in writing and reading a poem”; challenges the reading of Lee as simply a “diasporic poet of otherness” by illuminating “Lee’s ambivalent struggle for sameness along with his consciousness of otherness.”]
- King, Neil R. *Shock: Let There Be Fright*. Philadelphia: Bold Faced Comics, 2022. [Graphic biography of Philadelphia television personality Joseph Zawislak (“Dr. Shock”), whose late-night B-movie series ended in the 1970s; contains an illustrated adaptation of Whitman’s “This Compost,” set in Harleigh Cemetery.]
- Lain, Karah. Review of Jane Bennett, *Influx and Efflux: Writing Up with Walt Whitman. Religion and the Arts* 26 no. 3 (2022), 389-390.
- Merchant, Natalie. *Keep Your Courage*. New York: Nonesuch, 2023. [Album of solo songs, containing “Song of Himself,” a song that Merchant calls her “love letter” to Whitman, with lyrics beginning “Come sing your song of love bold, brave and proud.”]
- Millbern, David, director and writer. *100 Years of Men in Love: The Accidental Collection*. Pacific Palisades, CA: Here Media, 2022. [Film documentary, originally airing on Here TV; examines documentary evidence of men loving men in the nineteenth and early twentieth centuries, with Whitman quotations throughout.]
- Moe, Lukas. “Addressing Walt, Nursing Whitman.” *J19* 10 (Fall 2022), 219-230. [Probes the similarities between “the COVID-19 pandemic” with its extreme pressures on health-care workers and Whitman’s Civil War hospital work, and re-examines “Whitman’s art of letter writing” during the war, especially letters he wrote for and about wounded and dying soldiers, creating “a style not meant for public consumption, a style authorized by Whitman but whose authorship was not strictly his . . . an archive of pain and longing on some level lost”; also looks at letters former soldiers Whitman had nursed

wrote to the poet after the war, “gestures of distance-defying connection,” where “the sender turns the tables by preempting the receiver”; examines these writings that demanded “generalizing and glossing over” in relation to the “video chat in a plague year” as well as to the final “phone calls made from the COVID ward” that allowed those dying to hear a distant goodbye from those they loved.]

Murray, Caleb. “‘Dash me with Amorous Wet, I can Repay You’: Relational Ethics, Queer Ecology, and Walt Whitman’s Poetics of Trans-Human Kinship.” *Journal for the Study of Religion Nature and Culture* 16 no. 3 (2022), 370-393. [Argues that scholars have generally misinterpreted Whitman’s embrace of contradiction, seeing it as the poet’s acceptance of both sides of “well-trod binaries” like “body-soul, sacred-profane, nature-culture, and woman-man”; proposes instead that “a queer attention to the poetic construction of such binaries reveals them to be fluid and ultimately non-binary,” and so “in poeticizing the construction of binary logic (e.g., man-woman), Whitman and his speakers reveal such purportedly self-contained and discrete domains to be open, fluid, and co-constituting,” leading readers to a new “understanding of [the] ethical and political implications of Whitman’s queerly relational nature ethics.”]

Muschiatti, Delfina. “Whitman-Borges-Dickinson-Dylan, and the boundaries of literature.” *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 86-102. [Moves through a broad range of writers who “blaze the trail of contemporary poetry at the end of the 19<sup>th</sup> century” (Rimbaud, Mallarmé, Lewis Carroll, Whitman, Dickinson) and who introduce “free verse and colloquial language” that creates “a rhythmical map that links poetry to music and visual arts, the experience of mass-culture, and the experimentation with language” that result in another large group of recent poets, from Borges to Sylvia Plath to Alejandra Pizarnik to, most notably, Bob Dylan, “who takes the legacy to the outermost boundaries of what we call literature, creating a new artistic field,” taking “to the edge the legacy left by Whitman and Dickinson . . . leading poetry back to its musical origins” and making “memorable, formally perfect lines stand.”]

Napolitano, Ann. *Hello Beautiful*. New York: The Dial Press, 2023. [Novel, suffused with Whitman’s ideas; his lines are quoted throughout by the character Charlie.]

Nori, Giuseppe. “A Few Musts di un bardo americano Walt Whitman e i confini transatlantici della poetica romantica” [“A Few Musts by an American Bard: Walt Whitman and the Transatlantic Borders of Romantic Poetics”]. *LEA:Lingue e letteratura d’Oriente e d’Occidente* 11 (2022), 247-270. [Examines “Whitman’s poetics of the soul, between ‘sympathy’ and ‘egotism,’” focusing on the first edition of *Leaves of Grass* and viewing the work “in the larger context of ‘Transatlantic Romanticism,’” while arguing that Whitman sought to “bring to completion . . . a whole Romantic tradition of verse which had flowered half a century earlier in the Old World”; in Italian.]

Oliver, Mary. “Mi amico Walt Whitman”/“My Friend Walt Whitman.” *Hermēneus* 24 (2022),

595-599. [Reprints poet Mary Oliver's 1992 essay "My Friend Walt Whitman" in both English and a Spanish translation by Manuel Barrós, with an introduction by Barrós.]

Phelan, Joseph. "'One of the Roughs': Walt Whitman, 'Song of Myself,' and *Bleak House*." *Notes and Queries* 69 (September 2022), 254-256. [Notes Whitman's admiration of Dickens and his defense of Dickens' "bad characters," then goes on to note "one striking example of Whitman's indebtedness to Dickens which has so far passed unnoticed"—Whitman's introduction of himself, by name, on p. 29 of the first edition of *Leaves of Grass* ("Walt Whitman, an American, one of the roughs, a kosmos"), where Whitman's self-description as "one of the roughs" echoes the Dickens' character "Mr George" ("the epitome of the bluff, straightforward, honest man of the people"), who twice in *Bleak House* (1852-1853) describes himself as "one of the roughs."]

Rumeau, Delphine. "The Russian Whitman and World Literature." *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 68-85. [Examines "Whitman's reception in Russia at the beginning of the 20<sup>th</sup> century and in the first two decades of the USSR" from the perspective of "how Whitman's reception was part of emerging conceptions of World literature, first as a dense network where texts circulated, then as constituting an international revolutionary canon"; goes on to show how Whitman's reception in Russia and the USSR "echoes that of other European countries, and how, in return, it shaped Whitman's reception as a communist poet in US Proletarian poetry and, after World War II, in Latin American poetry."]

Schmidgall, Gary. "Two Resplendent Suns: Dante Alighieri and Walt Whitman." *Walt Whitman Quarterly Review* 40 (Summer/Fall 2022), 1-83. [Sets out "to align the masterpieces, lives, and legacies of Dante Alighieri and Walt Whitman"; examines Whitman's scattered comments on Dante and the evidence of his reading of Dante's work; illuminates "a deep affinity between Alighieri and Whitman—an affinity that has autobiographical, aesthetic, philosophical, political, and even cosmological dimensions"; argues that, "in many ways, Whitman was Dante's revived self" and goes on to examine in depth the two poets' pedagogical impulses, their emphasis on "dreams and visions," their similarities as "autobiographers and cosmologists," their views of "the body, sex, sexuality," their "thirst for freedom" and belief in "free will," their embrace of pride, and their centering of their work on Love and Hope; examines several Whitman poems as sharing "resonances" with Dante's *Comedy*; concludes by summarizing "some instances of . . . the double-helix relationship of Dante and Walt."]

Seeger, Sean. Review of Jane Bennett, *Influx and Efflux: Writing Up with Whitman*. *Green Letters: Studies in Ecocriticism* 26 no. 2 (2022), 188-190.

Sledge, John. "Poet on the Levee: Walt Whitman's New Orleans." *French Quarter Journal* (2023), frenchquarterjournal.com. [Review of Stefan Schöberlein, ed., *Walt Whitman's New Orleans*.]

Spitzer, Nicole Francis. "The Wanderer in the Supermarket: An Examination of Consumer Culture in Cold War America." *Textual Practice* 37 no. 3 (2023), 456-467. [Contains a substantial analysis of Allen Ginsberg's "A Supermarket in California" (1956), with its evocation of Whitman; argues that "the America of Whitman and the one of Ginsberg are worlds apart," but "if anyone can aid Ginsberg in rediscovering the spirit and soul of America it is Whitman."]

Strack, Franziska. "Sounds Like America: The Elemental Politics of Walt Whitman and John Luther Adams." *Zeitschrift für Anglistik und Amerikanistik* 70 no. 1 (2022), 23-37. [Places Whitman in conversation with contemporary composer John Luther Adams, searching for a "sonic-elemental account of American geography and community" and arguing that both artists "treat America as a constellation of elemental relations between bodies and materialities, and that sound helps to discern and describe those relations," creating "an elemental politics that relates political actions to their surrounding soundscapes, thus emphasizing communality while rebuffing nationalism and spanning across multiple times and places while remaining rooted in specific present situations."]

Sulimma, Maria. "Scripting Urbanity through Intertextuality and Consumerism in N. K. Jemisin's *The City We Became*: 'I'm Really Going to Have to Watch Some Better Movies about New York.'" *Critique: Studies in Contemporary Fiction* 63 (2022), 571-586. [Examines N. K. Jemisin's 2020 novel *The City We Became* and traces "intertextual storytelling practices" in the work, including ways that it "rescripts Whitman-inspired urban multitudes."]

Tamâianu-Morita, Emma. "Over-Specification in Japanese Translations of 'Song of Myself.'" *TIES: Revue de littérature: Textes, Images et Sons* [*TIES: Journal of Literature: Text, Image, Sound*] 7 (2022), 119-139. [Compares six Japanese translations (from 1921 through 1998) of "Song of Myself," focusing on five lines from Section 4 of the poem, arguing that "the Japanese versions display a noticeable tendency towards lexical, grammatical and stylistic over-specification," which "significantly narrow[s] down the range of possible interpretations of the text," reflecting "the translators' misguided attempt to 'clarify' the text, thus profoundly altering the Japanese reader's interpretive experience"; offers "a cross-linguistic comparison with several Spanish, French and German translations" as a way to seek "more appropriate solutions" for Japanese translations of Whitman.]

Turner, Jack. "Whitman's Undemocratic Vistas: Mortal Anxiety, National Glory, White Supremacy." *American Political Science Review* 117 no. 2 (2023), 705-718. [Disputes the "recent theoretical celebrations of *Democratic Vistas*" and seeks to "expose the antidemocratic side" of Whitman's essay "by analyzing (1) its philosophy of death and (2) its politics of race"; argues that "Whitman framed his immortalist response to death within an imperialist historical teleology" that "entailed violations of Native sovereignty, the political inequality of Black Americans, and the projection of both

Black and Native peoples' evolutionary extinction," thus rendering *Democratic Vistas* "both necropolitical and white supremacist."]

Tuscan, John. "The President and the Poet." *Gettysburg Times* (March 24, 2023), [gettysburg-times.com](http://gettysburg-times.com). [Summarizes Whitman's and Abraham Lincoln's mutual admiration for each other and suggests how the writings of both men "invoke an American democratic ethos and egalitarian principles."]

Vander Schaaff, Sarah. *American Poet: Whitman's Warnings*. 2023. [Play about Whitman creating *Leaves of Grass* during a dangerous time for American unity; staged reading performed at Walt Whitman Birthplace State Historic Site, Huntington Station, NY, on June 10, 2023, produced by Jared Hershkowitz, directed by Milton Justice, with Erik Lochtefeld as Whitman.]

Young-Mason, Jeanine. "Walt Whitman's Legacy of Compassion." *Clinical Nurse Specialist* 36 (November/December 2022), 346-348. [Recounts "Whitman's personal and intimate experience of caring for wounded and dying soldiers during the Civil War" and reprints "The Wound-Dresser" as an example of "his now notable volunteer nursing career—without a formal nursing education," and as proof that "Whitman suffered with his soldiers in this timeless action of compassion."]

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