

WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Arkins, Brian. *The Poetry of Sex: From Sappho to Carol Ann Duffy*. Lausanne, Switzerland: Peter Lang, 2023. [Offers a selective overview of poets throughout history who have written about sex, with chapters on “Heterosexual Love: Happiness,” “Heterosexual Love: Unhappiness,” “Marriage,” “Gay Love,” and “Lesbian Love”; Whitman, along with Thomas Gunn and James Liddy, are featured in the chapter on “Gay Love.”]
- Bragg, Melvyn. “Walt Whitman.” *In Our Time*. London, England: BBC Radio 4, May 2023. bbc.co.uk/programmes/m001199w. [Podcast hosted by Melvyn Bragg; this episode, “Walt Whitman,” discusses Whitman as a key figure in the development of American culture; with guest commentators Sarah Churchwell, Mark Ford, and Peter Riley.]
- Burton, Poppy. “The Walt Whitman poem that shaped a Lana Del Rey song.” *Far Out* (October 8, 2023), faroutmagazine.co.uk. [Investigates singer Lana Del Rey’s love of Whitman’s work, apparent in such songs as her “Body Electric” and claims her “poetry and lyrics . . . are imbued with the carefree nature of Whitman’s,” a tattoo of whose name is on her right arm.]
- Cohen, Jonathan. Review of Rafael Bernabe, *Walt Whitman and His Caribbean Interlocutors: José Martí, C.L.R. James, and Pedro Mir: Song and Countersong*. *NWIG: New West Indian Guide / Nieuwe West-Indische Gids* 97 (2023), 400-401.
- De Angelis, Valerio Massimo. Review of Caterina Bernardini, *Transnational Modernity and the Italian Reinvention of Walt Whitman, 1870-1945*. *Iperstoria: Journal of American and English Studies* no. 19 (Spring/Summer 2022), 389-393.
- Dehnel, Chris. “Hidden Gems of Hartford and Tolland Counties: The Latest Hidden Gem Is a Pause for Intellectual Reflection.” *Patch* [West Hartford, CT], patch.com. [Part of a series on “hidden gems” in Connecticut’s Hartford and Tolland Counties; this one is about the “Walt Whitman tribute at the Kingwood Oxford School,” a stone with a plaque engraved with lines from Whitman’s “Thanks in Old Age.”]
- Detering, Heinrich. “‘This Land Is Your Land’: A Note on America as a Nation of ‘Varied Carols.’” *Interlitteraria* 28 no. 1 (2023), 26-32. [Argues that “Whitman’s poetry laid the foundation for a specifically American tradition of song poetry,” influencing Carl Sandburg, Robert Frost, Allen Ginsberg and the Beat Poets, but particularly Woody Guthrie, who transformed “song poetry” into “the simple, yet sophisticated, forms

of his folksongs,” creating a “folksong version of an America that is singing with the manifold voices its open landscapes, its free citizens, with the voices of ‘you and me.’”]

Di Loreto, Sonia. Review of Caterina Bernardini, *Transnational Modernity and the Italian Reinvention of Walt Whitman, 1870-1945*. *American Literary History* 35 (2023), 1412-1414.

Dilworth, David A. “Review of Jeremy David Engels’s *The Ethics of Oneness: Emerson, Whitman, and the Bhagavad Gita*.” *Journal of Religion* 103 (July 2023), 379-389.

Fajardo, Anel. “What’s Happening to the Walt Whitman Statue?” *The Gleaner* [Rutgers Camden] (February 14, 2022). [Reports that, as a result of two years of campus protests and petitions about the statue of Walt Whitman being in front of the Rutgers-Camden Campus Center, the statue has been removed and now is installed next to the Undergraduate Admissions building, with a QR code on a nearby fence that explains how the statue was removed from the campus center because of Whitman’s racist statements.]

Ferry, Peter. *Beards and Masculinity in American Literature*. New York: Routledge, 2020. [Chapter 3, “The Bards and their Beards: Walt Whitman’s ‘Beard Full of Butterflies’ in the Poetry of Federico García Lorca and Allen Ginsberg,” investigates the centrality of the beard in images of Whitman and in his writing, as well as in his influence on Lorca and Ginsberg.]

Folsom, Ed. “Seeding and Weeding: L. of G. Construction Set.” In Judith Tolnick Champa and Jae Jennifer Rossman, eds., *RE:Making: A Documentation of Work by Angela Lorenz* (New Haven, CT: jenny-press, 2023), 16-17. [Examines visual artist Angela Lorenz’s *Seeding and Weeding: L. of G. Construction Set* (2020), a construction kit that allows for a visualization of Whitman’s revisions across his various editions of *Leaves of Grass*; proposes that Lorenz’s construction set “captures the essence of Whitman’s own process of poetic creation.”]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 40 (Winter/Spring 2023), 154-161.

Fomeshi, Behnam. *Vitman-e Irani: Faratar az Paziresh-e Adabi* [*The Persian Whitman: Beyond a Literary Reception*]. Translated into Persian by Mostafa Hosseini. Tehran, Iran: Khamoush, 2023.

Franklin, Kelly Scott. “Friendship and Memory in the Civil War Poems of Whitman and Melville.” *Local Culture* 5 (Fall 2023), 47-56. [Investigates Whitman’s and Melville’s reactions to the Civil War, arguing that, for Whitman, “Friendship can exist during the war; and friendship is the cure for war”; offers readings of “The Wound-Dresser,” “As Toilsome I Wander’d Virginia’s Woods,” and “Vigil Strange I Kept on the Field One Night”; examines some Melville poems and concludes that “the Civil War poems of Whitman and Melville offer rich meditations on friendship and memory in times of crisis.”]

Geis, Deborah. *Read My Plate: The Literature of Food*. Lanham, MD: Lexington Books, 2019. [Chapter 1, “The Hungry Yawp: Eating and Orality in Whitman and Ginsberg” (29-38), examines “questions of appetite and transcendence” in Whitman and Allen Ginsberg, finding Whitman celebrates appetite as an aspect of desire, while for Ginsberg “it takes on more of a contentious political aspect.”]

Heffner-Burns, R. “Body/Spirit: Walt Whitman’s Hicksite Quaker Poetics, 1855.” In Edward Sugden, ed., *Crossings in Nineteenth-Century American Culture* (Edinburgh, Scotland: Edinburgh University Press, 2022), 41-56. [Examines Whitman’s essay on Quaker orator Elias Hicks, published in *November Boughs* (1888), and argues that, “in *Leaves*, Whitman composes an egalitarian poetry of the body in which he renders Hicks’s Inner Light as the basis for his celebration of his readers’ divine inner selves and their bodily experiences of revelation,” particularly in “A Song for Occupations,” where “Whitman turns his eye to his readers’ lived experience of work and their participation in the greater American marketplace, . . . addressing the way that American industry has dehumanized white working-class families, by consuming but not rewarding their labour”; goes on to analyze Whitman’s “adaptation of the Hicksite Inward Light” in recognizing that “labour is itself a sacred act because it is we, as human beings, who put our divinely rendered bodies, spirits and minds into our work, an endeavour through which we may experience spiritual and bodily revelation in return.”]

Hiscock, Jared Schuyler. “Transcendentalist Sympathies: A Contextual Study of the Wound-Dresser.” D.M.A Dissertation, University of Nebraska-Lincoln, 2020. [Examines *The Wound-Dresser* (1988, for baritone voice and orchestra) by American composer John Coolidge Adams, showing how “Whitman’s literary voice can be seen as resonating with Adams’s compositional voice” in the work and how “Whitman’s work of care is central to Adams’s reading of Whitman in his conception of *The Wound-Dresser*,” arguing that “Adams’s composition can be viewed as a musical avatar for Whitman’s text”; *DAI-A* 92/6(E).]

Huttner, Tobias Reed. “On Occasion: American Poetry at the Margins of the Wage, 1865-1973.” PhD Dissertation, The Johns Hopkins University, 2020. [Argues that “even as the rise of ‘the lyric’ devalues ‘occasional verse,’ poets not only continue to think with an expansive sense of poetry’s occasionality, they also link it in new ways to the historical movements of American capitalism”; shows how Whitman, Jean Toomer, James Schuyler, and June Jordan “each link the occasion [of their poetry] to a sense of American capitalism’s internal unevenness, both geographical developmental, seen through the manifold relations of marginality to the wage—of un-, under-, or informal employment”; the first chapter, “‘Not the Abstract Question of Democracy’: The Social Ground of Whitman’s ‘Lilacs,’” examines how Whitman “revises the most recognizable occasional genre in modern poetry—the elegy—in light of the broad social crisis of the Civil War, expanding the occasion of Lincoln’s death to include a meditation on the contradiction between expanding white ‘free soil’ farming and expanding the slave economy”; *DAI-A* 82/7(E).]

James, Zachary. *Song of Myself*. 2023. [Audio album; twelve-part song cycle for bass-baritone, cello, guitar, percussion, and untuned piano, with lyrics from “Song of Myself”; composed by bass-baritone Zachary James, with additional music by cellist Wick Simmons, percussionist Ariel Campos, and guitarist Frederick Poholek; available on Spotify, Apple Music, and other streaming platforms.]

Joseph, Nicholas Aaron. “Finding Themselves by Two: Serial Poetics in Whitman, Oppen, and Baraka.” PhD Dissertation, University of California, Irvine, 2020. [Examines, through a study of the work of Whitman, George Oppen, and Amiri Baraka, “the persistence of ‘seriality’ in Modern poetry and poetics”; argues that these poets’ development of “serial poems” offers them “a powerful yet flexible resource for developing distinctive practices of artistic and social self-making” and goes on to examine these poets’ “strategies of serial self-making, or ‘autopoetics’”; demonstrates how “Whitman aspired to be both the quintessential American bard and a radical queer bohemian in a nineteenth-century America that was largely incapable of recognizing his performance of these identities”; *DAI-A* 83/1(E).]

Juraszek, Dawid Bernard. “Clustering of Cognitive Biases in Walt Whitman’s ‘Crossing Brooklyn Ferry’: An Ecocritical Analysis.” *Interdisciplinary Science Reviews* 48 no. 4 (2023), 608-627. [Reads “Crossing Brooklyn Ferry” as exposing “the poet’s implication in the early stages of the climate crisis” and argues that “Whitman’s attitude towards the future anticipates major issues in present-day environmental (in)action”; points out how Whitman in this poem “freezes in time the exhilarating circumstance of a place in constant flux,” and how this poem that posits that readers hundreds of year hence will experience the same thing Whitman experienced in the 1850s as itself becoming outmoded as work on the Brooklyn Bridge began only thirteen years after “Crossing” was published, superseding the Fulton Ferry, yet Whitman did not significantly revise the poem even as its description of the crossing became anachronistic in all kinds of ways: “For all the inspiration that Whitman extracted from the ferry, when its looming demise became apparent, he refused to acknowledge it, let alone come to its rescue,” and Whitman “failed to appreciate that future generations might experience—indeed initiate—changes that would seem to him as extraordinary as the ones he himself lived through would have seemed to those who had come before him”; Whitman extrapolates “his fleeting moments on the ferry to the entire future of the nation, even as the scene he immortalized was already being undermined by the very same processes that brought it to being,” and “what used to power our world has now (been) empowered itself and is taking the humankind on a wild ride that—unlike Whitman’s beloved ferry—has an unknown destination.”]

Kapp, Amy. “A Long-Lost *Eagle* Article Puts Walt and Jeff on the Map.” *Walt Whitman Quarterly Review* 40 (Winter/Spring 2023), 143-149. [Offers a transcription of a June 30, 1858, *Brooklyn Daily Eagle* article called “Visit to Baisley’s Pond” and argues it was written by Whitman, raising questions about how long and for what reasons he was still writing for the *Eagle* years after he was allegedly fired from the paper; discusses

the significance of the inclusion of Whitman's brother Thomas Jefferson Whitman in the article, which is about how the Brooklyn Waterworks (for which Jeff Whitman worked) had acquired Baisley's Pond as a supply pond.]

Katz, Daniel. "These Feelings of Futurelessness: Peter Gizzi's *Now It's Dark*." *Word and Text* 12 (2022), 34-46. [Examines Peter Gizzi's book of poetry *Now It's Dark* (2020) and analyzes its "lyric temporality" in relation to Whitman's work as well as other poets, especially Wallace Stevens and William Carlos Williams.]

Killingsworth, M. Jimmie. *Moqaddameh-ye Cambridge bar Valt Vitman* [*The Cambridge Introduction to Walt Whitman*]. Translated into Persian by Razieh Sarhadi. Tehran, Iran: Elmi va Farhangi, 2020.

Korchagin, Kirill. "Between Walt Whitman and the Beatniks: Veniamin Blazhenny and Ksenia Nedrasova." *Novy Mir* no. 7 (July 2021), 181-199. [Explores how Soviet poets Veniamin Blazhenny (1921-1999) and Ksenia Nekrasova (1912-1958) relate back to Whitman and forward to the Beats; in Russian.]

Lakshmanan, Nikila. "Queer Subtext in *The Wicker Man* (1973)." *Journal for Cultural Research* 27 no. 3 (2023), 241-255. [Offers a reading of the "queer subtext" in the 1973 British folk horror film directed by Robin Hardy, *The Wicker Man*, finding particular significance in the character Summerisle's observation of a pair of copulating snails, prompting Summerisle to quote Whitman; argues that Whitman is used in the film as "a code for homosexuality."]

Lahey, Trace. "Star Gazing: Interpretive Approaches to Whitman's 'When I Heard the Learn'd Astronomer.'" *English in Education* 57 no. 1 (2023), 45-58. [Studies "three interpretive approaches to the teaching" of "When I Heard the Learn'd Astronomer" and reports on three teachers' experiences introducing the poem to their students; describes "what each approach afforded students."]

Lawrence, Deirdre E. "Enlisting Whitman: A Pro Memoria Game for Emerson and Whitman." In Judith Tolnick Champa and Jae Jennifer Rossman, eds., *RE:Making: A Documentation of Work by Angela Lorenz* (New Haven, CT: jenny-press, 2023), 20-21. [Discusses visual artist Angela Lorenz's *Enlisting Whitman: A Pro Memoria Game for Emerson and Whitman* (2019), a "trivia game of concentration and memory, based on an elaborate understanding of [Emerson's and Whitman's] character and language" that "challenges the reader/player to partake of its homage to Whitman and the evident influence of Emerson on *Leaves of Grass*."]

Lerner, Ben. *The Lights*. New York: Farrar, Straus and Giroux, 2023. [Mix of poetry and prose, including the long poem "The Dark Threw Patches Down Upon Me Also," responding to Whitman's work in general and to "Crossing Brooklyn Ferry" in particular.]

- Liberatore, John, and Zohn Collective. *Catch Somewhere*. New York: New Focus Records, 2023. [CD, featuring John Liberatore's "Catch Somewhere" (2021), a composition for guitar, percussion, and prepared piano, based on Whitman's "A Noiseless Patient Spider"; with Dieter Hennings on guitar, Daniel Pesca on piano, and Paul Vaillancourt on percussion.]
- List, Andrew. "Song of Myself: A Walt Whitman Triptych." 2019. [Musical composition, written in celebration of the 200th anniversary of Whitman's birth, inspired by three passages from "Song of Myself"; for oboe, bassoon, and piano.]
- Lock, Norman. *The Ice Harp*. New York: Bellevue Literary Press, 2023. [Novel about Ralph Waldo Emerson in his final years, after his memory has begun to fail him; Whitman and other writers from his time come to visit Emerson in his mind, and he has imaginary conversations with them.]
- Lorenz, Angela. *Enlisting Whitman: A Pro Memoria Game for Emerson and Whitman*. Bologna, Italy: 2019. [A complex artistic rendering of a memory game involving lists of words in works by Whitman and Emerson; limited edition of 100.]
- McCarthy, Lucas J. "American Eidolons: Saying, Not Knowing the Immanent Sublime Poetics of Williams Carlos Williams, Walt Whitman, and H.D." PhD Dissertation, Western Michigan University, 2021. [Part 2 "considers how Walt Whitman and [William Carlos] Williams each present forms of 'projection' in the sense that the Real (which cannot be fully represented) is suggested through an emphasis on either the Imaginary or the Symbolic" and argues that "*Leaves of Grass* (1855) presents a project of the American Real that emphasizes the Imaginary (Lacan's term for the interpersonal pressures of identity and ideology)"; *DAI-A* 83/9(E).]
- McCoy, Max. "On the eve of uncertainty, looking for the path and a song of America." *Kansas Reflector* (December 31, 2023), kansasreflector.com. [Recounts being lost in the Sierra Nevada mountains, and thinking of Whitman's "Year That Trembled and Reel'd Beneath Me," and wondering who the next Whitman—"America's poet . . . our Homer, singing not of the will of the gods but of the will of ordinary Americans"—will be, "somewhere on the streets of New York or Los Angeles or Wichita, Chicago or Atlanta or Topeka, someone who knows the soul as yet unsung of our 21st century America" and whose "voice may lead us out of the blinding fog."]
- McGettigan, Katie, Tomos Hughes, Matthew Salway, and Rebecca White. "American Literature to 1900." *The Year's Work in English Studies* 98 (2019), 1021-1046. [Review of Lindsay Tuggle, *The Afterlives of Specimens: Science, Mourning, and Whitman's Civil War*, 1042.]
- McGettigan, Katie, and Rebecca White. "American Literature to 1900." *The Year's Work in English Studies* 100 (2021), 1065-1093. [Review of Christopher Sten and Tyler Hoffman, eds., *This Mighty Convulsion: Whitman and Melville Write the Civil War*, 1088-1089.]

- McMullen, Kevin, Kenneth M. Price, and Stefan Schöberlein. “Walt Whitman’s Trunk.” *Textual Cultures* 16 no. 2 (2023), 54-73. [Examines Whitman’s “means of accessing his past writings in a mobile form”—his “trunk” as “both a historical, physical storage medium and an icon of archival practice on the move” as he relocated from place to place—and “proposes a new reading of Whitman as a meticulous record keeper and careful practitioner of nineteenth-century copy & paste authorship,” his surprisingly “careful safekeeping of his prose writings in particular and his canny repurposing of them.”]
- Mehta, Diane. “Whitman at War.” *TLS* (November 3, 2023), 3-4. [Review of Walt Whitman, *Specimen Days*, ed., Max Cavitch; and Dara Barnat, *Walt Whitman and the Making of Jewish American Poetry*.]
- Miller, E. Ethelbert. “Looking for Walt Whitman inside Martin Espada’s Beard.” *American Book Review* 44 (September 2023), 120-126. [Examines the multiple influences on poet Martín Espada, “the foremost Latino writer of his generation,” including how “he might be the heir not only to Walt Whitman but to Pablo Neruda as well.”]
- O’Neil, Brandon James. “The Late-Life Whitman: Understanding the Creative Expressions of Senescence.” PhD Dissertation, The University of Iowa, 2022. [Examines how “death and dying—always prominent in Whitman’s writing—became driving themes in his late-life miscellanies of gathered poetry and prose, *November Boughs* (1888) and *Good-Bye My Fancy* (1891), as well as in his extensive correspondence from the period”; analyzes how Whitman kept “the poetry and prose of his late-life miscellanies intertwined” and offers readings of these works as “ensembles” and views Whitman’s “statements of senescence and death within the frame of his nineteenth-century circumstances—including medical, religious, and print culture”; *DAI-A* 84/1(E).]
- O’Neil, Brandon James. Review of Maire Mullins, ed., *Hannah Whitman Heyde: The Complete Correspondence*. *Resources for American Literary Study* 44 (2022), 376-379.
- O’Neil, Brandon James. Review of Susan Jaffe Tane and Karen Karbiener, *Poet of the Body: New York’s Walt Whitman*. *Walt Whitman Quarterly Review* 40 (Winter/Spring 2023), 150-153.
- Piazza, Tom. *The Auburn Conference*. Iowa City: University of Iowa Press, 2023. [Historical novel about a fictional conference held at a small upstate New York college in 1883, at which a young professor manages to assemble a group of authors—Mark Twain, Frederick Douglass, Walt Whitman, Harriet Beecher Stowe, Confederate memoirist Forrest Taylor, and romance novelist Lucy Comstock—to discuss the future of the nation and the fate of democracy by answering the question “What is an American?”]
- Pind, Jackson. “Ancient pictograph vandalism at Bon Echo Provincial Park reveals ongoing disregard for Indigenous history.” *Phys.org* (September 21, 2023), phys.org/news/. [Reports on how vandalism “has once again marred the ancient Indigenous pictographs nestled within Bon Echo Provincial Park” in Canada, pictographs that, for the

Anishinaabe, “hold profound cultural significance and meaning”; recounts the history of Bon Echo, pointing out that it was owned and operated by Flora MacDonald Denison, a journalist and admirer of Whitman, who ran Bon Echo as a center for the Canadian Whitman Fellowship and “had a Whitman quotation carved on Mazinaw Rock, with the title ‘Old Walt’”; points out that “this was the very first form of graffiti—and vandalism—that physically altered this sacred site,” since for the Anishinaabe, “rocks are animate and have spirits.”]

Prynne, J. H. *Whitman and Truth*. Swindon, UK: Shearsman Books, 2022. [A set of reading notes by poet J. H. Prynne, intended to introduce third-year university students to Whitman’s reading of war via an analysis of “A March in the Ranks Hard-Prest, and the Road Unknown”; reprints the poem, several passages of Whitman’s prose about the war and about *Drum-Taps*, a passage from Henry James’s review of *Drum-Taps*, and short passages by Edmund Blunden, Mo Yan, Jerome Silbergeld, Susan Sontag, Sir Philip Sidney, and Michael Riffaterre.]

Raymond, Carl. *The Gilded Gentlemen History Podcast*. New York, 2023. thegildedgentlemen.com. [Two episodes of this podcast (#49 and #50) hosted by Carl Raymond are devoted to “Whitman and Wilde”; Part 1, “Walt Whitman in New York, 1855,” examines Whitman’s experience in New York City and Brooklyn, with historian Hugh Ryan talking about the revolutionary nature of *Leaves of Grass* and Whitman’s own conception of same-sex attraction, with a look at the meeting between Whitman and Wilde in 1882; Part 2 is “Oscar Wilde in New York, 1882,” with Wilde scholar John Cooper examining the New York that Wilde visited that year and explaining Wilde’s own conception of his sexual identity.]

Requena-Pelegri, Teresa. “Masculinities, Nature, and Vulnerability: Towards a Transcorporeal Poetics in Washington Irving and Walt Whitman.” In Paul M. Pulé and Martin Hultman, eds., *Men, Masculinities, and Earth: Contending with the (m)Anthropocene* (London: Palgrave Macmillan, 2021), 135-149. [Views Washington Irving’s “Rip Van Winkle” (1820) and the 1855 “Song of Myself” as “two antithetical representations of the relation of human beings either as [in Irving’s case] separate entities to nature and hence invulnerable or by contrast [in Whitman’s case], as being enmeshed in the material world”; goes on to suggest how Whitman’s “political project of nation-building” was connected to his “depiction of nature as a facilitator for its inhabitants to become one rather than apart” and argues that “grass is the central element that symbolises this organic union”; examines “Whitman’s construction of a vulnerable male body” as a way of undermining “masculine hegemonisation in challenging the hermetic and separate quality of the male body characteristic of a normative masculinity,” resulting in a “transcorporeality” that “entails a redefinition of the human subject and belongs in the post-humanist theorization of the transversal subject,” with “Whitman’s capitalisation on the sensuality and vulnerability of the naked male body and its enmeshment in the natural world” as “integral to his democratic epic of union” and “an essential part of his poetics,” a poetics that focuses on “care as an essential aspect of a masculinity that moves away from normative conceptions.”]

Riley, Peter J. “Walt Whitman.” In Cody Marrs, ed., *American Literature in Transition, 1851-1877* (New York: Cambridge University Press, 2022), 91-106. [Argues that “spirit and money media merge so powerfully in Whitman’s poetry so as to develop a trance-inducing capacity: a power that not only casts its spell over a swathe of future disciples, radical socialists, and future poets—but also Whitman himself”; goes on to examine “Whitman’s medial poetics of exchange value—the straining mutual relationship between circulation and care”—in his work from the early editions of *Leaves of Grass* through his Civil War and Reconstruction writings, emphasizing how, for Whitman, “care and consideration . . . do not form an opposition to inexorable, exhausting circulation, but are the by-products of this circulation.”]

Rimby, Andrew. “The Pool of Narcissus: Walt Whitman’s Male Homoerotic Poetics.” PhD Dissertation, State University of New York at Stony Brook, 2023. [Traces “the influence of the Narcissus myth primarily in the writings of Walt Whitman to explore how male homoerotic desire becomes a structuring principle of Whitman’s poetics and his vision of American democracy” and explores “why Whitman turns to ancient Greek mythology for his homoerotic poetics”; *DAI-A* 85/2(E).]

Rumeau, Delphine. Review of Behnam M. Fomeshi, *The Persian Whitman*, and Susan Jaffe Tane and Karen Karbiener, eds., *Poet of the Body: New York’s Walt Whitman*. *Modern Language Review* 118 (July 2023), 370-372.

Rybina, Polina. “Text-Emotion-Video: The Poetics of Jennifer Crandall’s Documentary Cycle *Whitman, Alabama*.” *Academia Letters* (August 2021), doi.org/10.20935/AL3040. [Examines how Jennifer Crandall’s “Whitman, Alabama” documentary cycle (whitmanalabama.com) “transforms poetry for the small screen” and creates an “audio-visual poetics” that “fosters and transforms the emotional message” of Whitman’s “Song of Myself.”]

Sandler, Matt. Review of Stefan Schöberlein, ed., *Walt Whitman’s New Orleans*. *American Literary History* 35 (Winter 2023), 1924-1927.

Sueyoshi, Kiyotaka. “Walt Whitman’s Poetic-Political Experiment: Jeffersonian Whitman and Whitman’s Olfactory Tropes.” PhD Dissertation, Szegedi Tudományegyetem (Hungary), 2023. [Explores “two overlooked motifs in the criticism of Walt Whitman: the influence of Jefferson on Whitman and Whitman’s olfactory tropes” and argues that both motifs are best understood “within the framework of the American experiment of self-government”; proposes that “Whitman’s olfactory tropes—the main elements of his ‘new decorums’—are the vehicle” for his “invigorating pride to continue the American experiment”; *DAI-A* 85/6(E).]

Smith, Jeff. *Perpetual Scriptures in Nineteenth-Century America: Literary, Religious, and Political Quests for Textual Authority*. New York: Bloomsbury Academic, 2023. [Chapter 7, “Walt Whitman’s ‘New Bible’ and the Spiritual Vitalizing of Facts,” in Part II of the

book (“The Quest for New Scriptures”), examines how Whitman sought in *Leaves of Grass* to “vindicate the sacred and to merge the timeless with the urgent present” in order to produce what he called “the Great Construction of the New Bible.”]

Thomas, M. Wynn. “‘A Singing Walt from the Mower’: Dylan Thomas and the ‘Whitmanian [Re]turn’ in the Post-War Poetic Culture of the States.” *Walt Whitman Quarterly Review* 40 (Winter/Spring 2023), 95-126. [Investigates Dylan Thomas’s complex attitudes toward Whitman and argues that “the ‘Whitmanian’ Thomas inadvertently prepare[d] the way for the emergence of the Confessionals as well as the Beats”; shows how a variety of American poets—including Karl Shapiro, Allen Ginsberg, Kenneth Rexroth, Bob Kaufman, Theodore Roethke, Lawrence Ferlinghetti, and John Berryman—“sensed Thomas’s affinities with Whitman” and helped foster “the turn—or return—to Whitman” in the mid-1950s after the long “strait-jacketing influence” of New Criticism and the “perceived social and cultural stagnation” of what Robert Lowell called “the tranquilized fifties”; concludes by indicating how “Whitman and Thomas became twinned in the minds of several American poets”—including Philip Levine, Galway Kinnell, and Robert Bly—“because they were both outcasts who instinctively sympathized with other outcasts and social rejects,” and how even as unlikely a poet as James Dickey, while rejecting the notion that Whitman and Thomas had influenced him, praised them as his “liberators and enablers who had set him free to make his own distinctive way in poetry”: by the mid-1950s the “unquiet ghost” of Thomas, then, seemed to “buddy up with the equally quiet ghost of an old Walt who was stealthily preparing for his comeback.”]

Thomson, David. “Whitman Tracked Between Editions, Rossetti as a Complex Subversive, and the Collective Sense of Authorship: A Mixed Methods Accounting of a Hyperlinked ‘Calamus.’” *Digital Humanities Quarterly* 17.1 (2023), digitalhumanities.org. [Offers a detailed examination of the cultural work that William Michael Rossetti’s 1868 edition of Whitman’s poems (*Poems by Walt Whitman*) accomplished, with a particular focus on how Rossetti dealt with the “Calamus” cluster of poems; argues that “Rossetti presented a Whitman who was both an all-too-humanly needy American citizen and an egalitarian spokesman for the inherent worth of all—regardless of nationality, vocation or any caste formation,” and that, by excluding most “Calamus” poems and distributing the rest in new contexts, he managed “to spiritualize Whitman’s emphasis on the body as another sacred site of creation”; offers a hypertextual analysis and “latent semantic analysis” of key terms in order to try to determine “the within-group relatedness of ‘Calamus’ poems included in *Poems*,” to find the relationship of “Calamus” poems across editions, to tease out “the relation of the ‘Calamus’ content Rossetti sampled to ‘Elemental Drifts’ in Rossetti’s ‘Walt Whitman’ group [of poems],” and to reveal “the present relevance of [Rossetti’s] *Poems* as a study in authorship aided by reception and collaboration.”]

Tye, Nathan. “‘If You Call on Me I Will Tell You What I Know of Walt’: Unrecorded Assessment of Walter and Walt Whitman by William Booth, Brooklyn Carpenter.”

- Walt Whitman Quarterly Review* 40 (Winter/Spring 2023), 127-139. [Offers a scan and a transcription of a 1904 letter from Brooklyn carpenter (and friend of Whitman) William C. Booth to attorney Thomas Fenton Taylor, answering Taylor's inquiry about Walt Whitman; examines the letter for what it tells us about Walter Whitman Sr. (Walt's father) and his character and occupation, as well as what it tantalizingly fails to tell us about Walt Whitman.]
- Utphall, Jamie Anna. "Pain Management in Nineteenth-Century American Literature." PhD Dissertation, The Ohio State University, 2023. [Explores "how three writers, Emily Dickinson, Walt Whitman, and Charles Chesnut, imagine and theorize pain and pain relief during a period of burgeoning medical and political upheaval in the nineteenth-century United States," arguing that "each of these authors engages with pain not only as a destructive and destabilizing force but also as a creative one"; offers "a new investigation of Whitman's rendering of soldiers' pain through a cluster of his earliest Civil War poems [to] demonstrate Whitman's attempt to find the most precise language possible to depict the immediacy and immanence of soldiers' pain"; *DAI-A* 85/4(E).]
- Waite, Duncan. "Reflections on 'The American Scholar': Words of Inspiration for These Dark Times." *Research in Educational Administration and Leadership* 7 no. 4 (2022), 714-749. [Examines in detail Ralph Waldo Emerson's "The American Scholar" "for its relevance for us today," especially in terms of education, and looks into the work of "Walt Whitman, Emerson's compatriot," for related insights about "the way Whitman, and by extension Emerson, conceived of spirit" (as explained by D. H. Lawrence in his essay "Democracy").]
- Weill, Kurt. *Propheten and Whitman Songs*. Vienna Radio Symphony Orchestra, conducted by Dennis Russell Davies, with baritone Thomas Hampson. Vienna, Austria: Capriccio, 2023. [Album containing a performance by Thomas Hampson of Kurt Weill's 1940s Whitman song cycle ("Beat! Beat! Drums!," "O Captain! My Captain!," "Come Up from the Fields, Father," and "Dirge for Two Veterans") recorded at the Salzburg Festival in 2001.]
- White Vidarte, Elizabeth J. "Disability, Dependency, and the Mind: Representations of Care-Giving and Receiving." PhD Dissertation, Temple University, 2021. [Chapter 3, "The Traumas and Delusions of the Civil War," deals with Constance Fenimore Woolson's *For the Major* and Whitman's *Specimen Days* "to show how otherwise promising models of care are profoundly compromised by their erasures of race and/or mind-related disability"; *DAI-A* 83/2(E).]
- Whitman, Walt. *Barge-haye 'Alaf* [*Leaves of Grass*]. Translated into Persian by Farzan Nasr. Tehran, Iran: Hermes, 2023. [Persian translation of 103 poems from the "deathbed edition" (1891-92) of *Leaves of Grass*, with an introduction by Nasr containing sections on "Growing the Leaves and the Problem of Editions," "Language-Shaping," "Reiterative Devices," "Catalogue," and "Poetic Diction"; in Persian.]

Whitman, Walt. *Leaves of Grass / Grashalme: Zweisprachige Fassung der Erstaussgabe von 1855*. Translated by Walter Grünzweig and a Group of Translators from the Technical University of Dortmund. Aachen, Germany: Rimbaud, 2022. [Bilingual edition of the first edition (1855) of *Leaves of Grass*, with the German text translated by Walter Grünzweig and nearly 80 student translators from TU Dortmund, with an afterword by Grünzweig (in German), which offers an overview of the long tradition of German translations of Whitman, examines the first edition as a experiment in form, discusses the variety of topics in the first edition, offers pedagogical ideas about translation as a collective enterprise, and presents a history of this bilingual edition from inception through publication.]

Whitman, Walt. *Specimen Days*. Edited by Max Cavitch. New York: Oxford University Press, 2023. [With introduction, textual note, bibliography, chronology, explanatory notes, and a glossary of persons mentioned in the book, all by Cavitch; also includes Whitman's two prefaces for the British edition of *Specimen Days*.]

Whitman, Walt. *Walt Whitman's Little Book of Selected Quotes: On Life, Love, and Poetry*. West Haven, CT: Helios, 2021. [Small collection of memorable Whitman quotations, mostly from *Leaves of Grass*.]

Zampaki, Nicoleta. *I Viokosmikí Syneídisi tou Poiítí: Fýsi kai Sóma sto érgo ton Walt Whitman kai Angelou Sikelianou* [*The Biocosmic Consciousness of the Poet: Nature and Body in the Work of Walt Whitman and Angelos Sikelianos*]. Athens, Greece: Sokolis Publications, 2023. [Offers an ecocritical, ecopsychological, and eco-phenomenological comparative study of Whitman's "Song of Myself" and the poetry of Greek writer Angelos Sikelianos (1884-1951), illuminating the "biocosmic consciousness" of the two poets; in Greek.]

The University of Iowa

ED FOLSOM

"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).