



Walt Whitman: A Current Bibliography, Fall 2016

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY



- Ashland, Alexander. "Toward a More Perfect Union: Whitman, Ekphrasis, and the Daguerreotype." In Sandra Lee Kleppe, ed., *Ekphrasis in American Poetry: The Colonial Period to the 21st Century* (Newcastle upon Tyne, UK: Cambridge Scholars, 2015), 51-78. [Examines how "Whitman interlaces the classical genre of *ekphrasis* with contemporary New World technologies [including daguerreotypes, lithographs, and photographs] so as to imagine a utopic future in which all Americans are valued in both their idealized and real forms," and analyzes how Whitman, through the "intersection of Old World traditionalism and New World democracy," works to "articulate his ideal, utopic image of 'America.'"]
- Coviello, Peter. *Tomorrow's Parties: Sex and the Untimely in Nineteenth-Century America*. New York: New York University Press, 2013. [Chapter 2, "Whitman at War" (48-63), is a revised version of Coviello's "Whitman's Children," *PMLA* 128 (January 2013).]
- Farland, Maria. Review of Christine Gerhardt, *A Place for Humility: Whitman, Dickinson, and the Natural World*. *American Literary History Online Review*, Series 7 (2016), alh.oxfordjournals.org/.
- Finan, E. Thomas. "An Essential Human Respect: Reading Walt Whitman During Troubled Times." *The Millions* (September 20, 2016), themillions.com. [Examines Whitman's *Drum-Taps* and argues that "it suggests the importance of empathy in the face of significant ideological disagreement [and] the importance of leavening a thirsty idealism with an essential human respect."]
- Folsom, Ed, and Christopher Merrill. *Song of Myself: With a Complete Commentary*. Iowa City: University of Iowa Press, 2016. [Reprints the 1881 edition of *Song of Myself*, with a critical commentary on each section by Ed Folsom and a poet's afterword on each section by Christopher Merrill; with an introduction, "Reading *Song of Myself*" (1-6), and an annotated "Selected Bibliography of Readings of *Song of Myself*" (187-193) by Folsom.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 33 (Winter/Spring 2016), 313-325.
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly*

Review 34 (Summer 2016), 88-100.

Franklin, Kelly Scott. "Nicaraguan Words': José Coronel, the *Vanguardia*, and Whitman's 'Language Experiment.'" *Walt Whitman Quarterly Review* 34 (Summer 2016), 2-34. [Investigates Nicaraguan avant-gardist José Coronel Urtecho's knowledge of, admiration for, and use of Whitman in developing the *Vanguardia*, "an avant-garde movement that vocally denounced the continued US intervention in Nicaragua, and called for the creation of an authentic, autochthonous Nicaraguan literature and culture," and examines "the fascinating and important ways that the Nicaraguan *Vanguardia* engaged Whitman and US literature in responses to the real problem of US imperialism and interventionism in Latin America"; concludes that "Whitman's culturally-open (if imperfect) embrace of indigenous words, his democratic celebration of American vernacular and slang speech, and his desire to establish a vibrant national literary culture" can be read "into a starkly different context: a twentieth-century Nicaraguan avant-garde seeking its own version of cultural autonomy, rooted in indigeneity and folk culture but doing so alongside its complicity in an overtly authoritarian political system."]

Greteman, Blaine. "What It's Like to Teach Poetry in the Age of Trump." *Slate* [*Slate's Culture Blog*] (November 17, 2016), slate.com. [Recounts teaching Whitman's *Song of Myself* just after the 2016 U.S. presidential election, when "it did not feel like we were living in Whitman's America," and, in considering the scene in the poem with the runaway slave, realizing "that Whitman was perhaps too eager to believe that the real American was the one that gave succor to the slave rather than the one that enslaved him."]

Healy, Philip, and Frederick S. Roden, eds. *Marc-André Raffolovich's Uranism and Unisexuality: A Study of Different Manifestations of the Sexual Instinct*. Trans. Nancy Erber and William A. Peniston. London: Palgrave Macmillan, 2016. [First English translation of Raffolovich's 1896 book on sexology, which contains commentary on Whitman (244-246).]

Helkyard, Stella. "Pictures from a Library 25: 'Strutting Your Stuff': Inside Walt Whitman's Hat." *PN Review* 42 (March/April 2016), inside front cover. [Offers a photograph of the lining of one of Whitman's hats (presumably left at Dr. R. M. Bucke's London, Ontario, house during Whitman's visit there in 1880) now held in the John Rylands Library in Manchester, England; comments on how it looks like a "flayed skin" but nonetheless has "the trace of an absent presence," and asks what "the lining of a po-

et's hat" might "have to tell us."]

Helwig, Magdelyn Hammond. Review of Robert Schultz and Binh Danh, *War Memoranda: Photography, Walt Whitman, and Renewal* [art exhibition]. *Walt Whitman Quarterly Review* 34 (Summer 2016), 73-81.

Karbiener, Karen. "Walt Whitman in Washington, D.C.: The Civil War and America's Great Poet." *Washington Independent Review of Books* (May 30, 2015), washingtonindependentreviewofbooks.com. [Review of Garrett Peck, *Walt Whitman in Washington, D.C.*]

Kruger, Kathryn Brigger. "American 'Apostroph': Walt Whitman's Apostrophic O." *Walt Whitman Quarterly Review* 34 (Summer 2016), 35-54. [Examines "the specific figure of the apostrophic O as it appears in Whitman's pre-Civil War poetry" (and especially in his poem, "Apostroph") and demonstrates a "connection between apostrophization and the O sound-symbol" that he uses so frequently in the 1860 *Leaves of Grass*; argues that when Whitman "invokes the trope of the apostrophic O—a visual symbol of wholeness in its circularity—he optatively envisions and prefigures a unitive and democratic future in the face of his nation's dividing crisis."]

Loreto, Paola. "Sensible Knowledge and the Language of Emotions: The Common Source of the Poetic Idioms of Walt Whitman and Emily Dickinson." *Letteratura e Letterature* 10 (2016), 13-22. [Traces Dickinson's and Whitman's "language of the emotions" to "roots in the tradition of oratory that can be traced back to the Puritan origins of American literature," emphasizing "a direct, intuitive knowledge that comes from a religious and even theological culture," glimpsed in Jonathan Edwards' "sensible knowledge"; examines the appeal to emotion via the "pretense of orality" in both poets.]

Luczak, Raymond. *The Kiss of Walt Whitman Still on My Lips*. Minneapolis: Squares and Rebels Press, 2016. [Series of nine-line poems about the author's relationship to Whitman, many addressing the poet directly, often intimately: "Walt, I dreamed of you and I together sleeping, / beards commingling and bodies clinging, / hands entwined and legs enmeshed, / twin plants woven together and from the same pod / sown deep by a gardener who understood / the need for pearly drops of morning rain / sheathing our man-roots in the night. . . ."]

Marrs, Cody. *Nineteenth-Century American Literature and the Long Civil War*. New York: Cambridge University Press, 2015. [Chapter 1, "Walt Whitman's

Dialectics” (23-58), examines how “Whitman’s career . . . bridges the very epochal boundaries and periodic subsets that have long structured American literary studies”; it is not so much antebellum or postbellum as it is “interperiodic” and “transbellum,” and goes on to look at how Whitman “writes prodigiously across the nineteenth century by continually retiming the war in his poems and prose,” a retiming that has a profound impact on “his sense of national, authorial, and sexual identity”; argues that, “during and after the Civil War, Whitman became increasingly interested in Hegel and often used dialectics to write new poems, rewrite old ones, and revise his thoughts about that bloody struggle”; investigates how the Civil War “takes shape across [Whitman’s] transbellum works not as a discrete upheaval but as a complex rupture” that is apparent in the later editions of *Leaves of Grass*, which “reframe that conflict as part of a dialectical history that outstrips the periodizing categories through which Whitman and . . . other transbellum writers [Frederick Douglass, Herman Melville, Emily Dickinson] are often grouped”; concludes by proposing that “the poems of *Drum-Taps* are not simply scattered by Whitman [in the various postbellum editions of *Leaves*]—they are *dialectically interspersed*, . . . so as to yield a more sequenced and patterned encounter with the war,” resulting in a *Drum-Taps* that “reads as a decidedly more narrativized and historically cogent set of poems from 1872 onward,” and one that indicates how “the war, as Whitman imagines it, is a rupture that will permanently change how labor is organized, both politically and technologically, in modern democracy”: inspired by Hegel, Whitman’s work takes a “futural turn” deriving from his “refusal to accept the troubled present as the solid horizon of political possibility” and his decision to make an “investment in deferral,” putting his faith in “a capacious timeframe for democracy.”]

Masciotra, David. “Walt Whitman Saw Donald Trump Coming: ‘Genuine belief seems to have left us. The underlying principles of the States are not honestly believed in.’” *Salon* (October 31, 2016). [Examines “Democratic Vistas” as relevant to an understanding of the candidacies of Donald Trump and Hillary Clinton for president, since Whitman understood that “with each wave of progressive achievement, there is a backlash,” and since he “would have welcomed the then-unthinkable prospect of a woman president and would have provided healing insight into the difficulty and necessity of performing restorative work to protect and preserve the American experiment of self-governance, inseparable from the unique

condition of American diversity,” even as he recognized the dangers of “half-brained nominees, ignorant failures, and elected blatherers.”]

Meier, Allison. “When Edward Weston Took Photographs for Walt Whitman’s ‘Leaves of Grass.’” *Hyperallergic* (October 17, 2016), hyperallergic.com. [Describes Weston’s 1940s project to travel America to photograph scenes for an edition of Whitman’s *Leaves of Grass*; reviews a new exhibit opening October 22, 2016, at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, displaying 25 of Weston’s photographs along with selected Whitman manuscripts from the Huntington archives.]

Mullins, Maire. Review of Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians*. *Pacific Coast Philology* 51 (2016), 122-126.

Nathanson, Tenney. “‘The Birds Swim through the Air at Top Speed’: Kinetic Identification in Keats, Whitman, Stevens, and Dickinson (Notes toward a Poetics).” *Critical Inquiry* 42 (Winter 2016), 395-410. [Investigates “kinetic registrations” in poetry, the ways “our bodies” identify with “the kinetic activity in front of us” and the ways “the poem gets into the body as kinetic traces, reverberations we can turn back into words”; analyzes the “variable kinetic and tactile intimations” in a number of poets, including Whitman.]

Noll, Bruce. *A Circumference of Light*. Albuquerque, NM: Dos Gatos, 2016. [Poems, including “Thought on Walt Whitman” (105), beginning “He sings on to us / two centuries past death, / resonating our hearts, / still tuning our souls / to who we are / and can become.”]

Oliver, Mary. *Upstream: Selected Essays*. New York: Penguin, 2016. [Reprints Oliver’s “My Friend Walt Whitman” from *The Massachusetts Review* (Spring 1992).]

O’Leary, Sean. *Walt Whitman’s Secret*. 2016. [Drama, based on the novel *Walt Whitman’s Secret* (2010) by George Featherling; premiered at Presentation House Theatre by the frank theatre company, Vancouver, Canada, October 2016; directed by Jack Paterson; dramaturgy by C. E. Gatchalian; with Tom Pickett as Walt, Kamyar Pazandeh as Peter Doyle, Conrad Belau as Horace Traubel, and Adele Noronha as Anne Montgomery Traubel.]

O’Neil, Brandon James. Review of Walt Whitman, *Drum-Taps: The Complete Civil War Poems*; and *Drum-Taps: The Complete 1865 Edition*. *Walt Whitman Quarterly Review* 34 (Summer 2016), 82-87.

- Piepenbring, Dan. "Walt Whitman, 'Election Day, November, 1884.'" *Paris Review* (November 4, 2014), theparisreview.org. [Reprints and comments on Whitman's "Election Day, November, 1884," noting that Whitman "preferred the spectacle of democracy . . . to any of our nation's natural wonders."]
- Reynolds, David. "Walt Whitman and the Bohemians." *Kenyon Review* 38 (July/August 2016), 103-108. [Review of Justin Martin, *Rebel Souls: Walt Whitman and America's First Bohemians*, and Joanna Levin and Edward Whitley, eds., *Whitman among the Bohemians*.]
- Robertson, Michael. Review of Kirsten Harris, *Walt Whitman and British Socialism*. *Walt Whitman Quarterly Review* 34 (Summer 2016), 69-72.
- Rowbotham, Sheila. *Rebel Crossings: New Women, Free Lovers and Radicals in Britain and the United States*. London: Verso, 2016. [Examines the inter-related lives of six turn-of-the-century socialist radicals—Helena Born, Miriam Daniell, Robert Allan Nicol, William Bailie, Helen Tufts, and Gertrude Dix—and their transatlantic interactions; Whitman plays a key role throughout and is the focus of Chapter 10, "Whitmanites and New Women: 1894-1897" (168-186), which explores how Helena Born's "search for self-directed personhood returned her to Whitman," who "enhanced Helena's awareness of her own individuality and enabled her to discover others seeking similar unconventional paths," especially evident in her joining the Boston Walt Whitman Fellowship, where she found "a coterie of rebellious intellectual women," including Helen Tufts, whose "friendship with Helena formed her radicalism."]
- Schöberlein, Stefan. Review of Walt Whitman, *Kinder Adams / Children of Adam*, trans. Kai Grehn; and Iggy Pop, Alva Noto, and Tarwater, *Leaves of Grass* [audio recording]. *Walt Whitman Quarterly Review* 33 (Winter/Spring 2016), 311-312.
- Shor, Cynthia, ed. *Starting from Paumanok . . .* 29 (Spring/Summer 2016). [Newsletter of Walt Whitman Birthplace Association, with news of association events.]
- Silva, Bianca. "When Edward Weston's Photographs Met Walt Whitman's Prose." *Time* (November 16, 2016). [About photographer Weston's 1941 project to photograph America for a Limited Edition Book Club *Leaves of Grass*; photos from the project are on exhibit at The Huntington Library, Art Collections and Botanical Gardens in San Marino, California.]

- Tavera, Stephanie Peebles. "Always Already Sexual: New Materialism in Whitman's *Leaves of Grass*." In Steven Petersheim and Madison P. Jones IV, eds., *Writing the Environment in Nineteenth-Century American Literature* (Lanham, MD: Lexington, 2015), 99-115. [Examines "Whitman's eco-erotic poetics" and argues that "Whitman's sexual poetics should not be conceived of as separate from his ecopoetics: rather they are one and the same, and a 'material turn' might emphasize the ways in which Whitman's sexual language behaves not symbolically but as a representation of nature's erotic material reality"; proposes that "Whitman's eco-erotic poetics function as a means for articulating the interactions between human and nonhuman material bodies," as when "we witness a reciprocal embrace between Whitman's persona and the sea," a scene that "new materialism describes [as] intra-action between material bodies . . . as 'always already' occurring," because, "for Whitman, nature involves constant movement, creation, increase, and yes, even sex," with a "consummation" that "requires trans-corporeal movement between human and nonhuman bodies" resulting in "the dissolution of boundaries between those bodies."]
- Turpin, Zachary. "Introduction to Walt Whitman's 'Manly Health and Training.'" *Walt Whitman Quarterly Review* 33 (Winter/Spring 2016), 147-183. [Offers a critical, biographical, and bibliographical introduction to Whitman's newly discovered "Manly Health and Training" journalistic series—"Whitman's forgotten, book-length guide to living healthily in America . . . an essay on male beauty, a chauvinistic screed, a sports memoir, a eugenics manifesto, a description of New York daily life, an anecdotal history of longevity, or a pseudoscientific tract"—which originally appeared in the *New York Atlas* in thirteen installments in 1858.]
- Wada, Karen. "Huntington Displays Photographer Edward Weston's 'Leaves of Grass' Project, Including Overlooked 'Masterpieces.'" *Los Angeles Times* (October 22, 2016). [Reports on the exhibition (at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California) of "Real American Places: Edward Weston and *Leaves of Grass*," featuring "25 black-and-white photographs taken during the artist's eight-month journey from California through the Southwest, South and East" for use in the 1942 Limited Editions publication of *Leaves of Grass*; reproduces several of the photographs.]
- Waitinas, Catherine. "'Animal Magnetism': The 'Cotemporary' Roots of Whitman's 'Is Mesmerism True?'" *Walt Whitman Quarterly Review* 34

(Summer 2016), 55-68. [Examines and offers a transcription of Whitman's 1842 editorial, "Is Mesmerism True?," and corrects misquotations of the editorial in criticism on Whitman; also identifies an earlier longer piece on mesmerism ("one that may or may not have been written by Whitman") published in *The United States Magazine and Democratic Review* in December 1841; argues that these materials demonstrate that Whitman played "a surprisingly important role in establishing the credibility of animal magnetism in New York and the nation in the 1840s, just as the phenomenon really began to take off."]

Whitley, Edward. Review of Ivy G. Wilson, ed., *Whitman Noir*. *American Literary History Online Review*, Series 6 (April 2016), alh.oxfordjournals.org/.

Whitman, Walt [Mose Velsor]. "Manly Health and Training, With Off-Hand Hints Toward Their Conditions." *Walt Whitman Quarterly Review* 33 (Winter/Spring 2016), 147-183. [Whitman's recently rediscovered thirteen-part journalistic series, originally published in the *New York Atlas* in 1858 under the pseudonym "Mose Velsor"; here reprinted in its entirety.]

Xia, Jiao. "Whitman Antinomianism and Buddhist Antinomianism." *International Conference on Advanced Education and Management* (Guilin, China: Destech Publicat, 2015), 450-453. [Argues that Whitman's cataloging impulse—one that joins "things and events good and evil" and blurs distinctions—has a counterpart in Buddhism's "dissolution of dualistic oppositions."]

Yablon, Nick. "A Curious Epitome of the Life of the City': New York, Broadway, and the Evolution of the Longitudinal View." *Journal of Urban History* 42 (September 2016), 1-32. [Notes that "urban representation" has traditionally been seen as a contrast between "the urban planner's panoptic gaze and the flâneur's fleeting glance," but argues that there is "a third way of representing a city, that of moving block-by-block along the length of its main thoroughfare"—a "longitudinal view"—that can be traced back to antebellum New York and specifically to Whitman's representations of Broadway, where he turned such a view away from "bourgeois fear of the street and its social contaminations" and instead celebrated the street "as a site of democratic multiplicity," producing "longitudinal views of New York" in which "the walk up Broadway enabled a critique of the foibles of the wealthy and the fashionable," registering "not only Broadway's social diversity but also its array of multisensorial impressions," and evoking the then-popular urban "moving panorama."]

Unsigned. Review of Walt Whitman, *Song of Myself with a Complete Commentary*, with introduction and commentary by Ed Folsom and Christopher Merrill. *Evilcyclist Blog* (July 30, 2016), evilcyclist.wordpress.com.

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