

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Ackerman, Jr., Alan L. *The Portable Theater: American Literature and the Nineteenth-Century Stage*. Baltimore: Johns Hopkins University Press, 1999. [Chapter 2, "Character on Stage: Walt Whitman and American Theater" (42-88), examines the "theatrical" and "dramatic" qualities of Whitman's work in the context of nineteenth-century American theater, "the culturally specific *theater* that may have rendered Whitman's work or his personality *theatrical*"—"a particular kind of theater, the stage from 1835 onward, with a specific dramaturgy that underlies, informs, and is reworked in his imagination"; focuses on Whitman's attitudes and ideas about voice, actors, acting, audience, and character formation.]
- Bacon, Ernst. *Ten Songs: Voice and Piano (English & German Songs)*. New York: Classical Vocal Reprints, 1998. ["Centennial Edition" reissue of Ernst's song cycle originally published in 1928; includes settings of Whitman's "Beat! Beat! Drums!" and "Twilight."]
- Bart, Barbara Mazor, ed. *Starting from Paumanok . . .* 9 (Winter 2000). [Newsletter of the Walt Whitman Birthplace Association, with news of Association activities; this issue contains news of a \$171,000 restoration of the Whitman birthplace.]
- Bergmann, Hans. *God in the Streets: New York Writing from the Penny Press to Melville*. Philadelphia: Temple University Press, 1995. [Chapter 3, "Walt Whitman: Over the Roofs of the World" (69-90), offers an overview of how Whitman was "an eager early participant in the New York literary culture," creating "a New York poetry founded on panoramic encounter with the new city"; and views Whitman as a "penny press editor and writer," a purveyor of street slang, and a denizen of Broadway ("standing for the entirety of New York's [and perhaps the world's] variety").]
- Buell, Lawrence. "American Civil War Poetry and the Meaning of Literary Commodification: Whitman, Melville, and Others." In Steven Fink and Susan S. Williams, eds., *Reciprocal Influences: Literary Production, Distribution, and Consumption in America* (Columbus: Ohio State University Press, 1999), 123-138. [Looks at *Drum-Taps* in relation to the numerous other books of Civil War poetry that were available in the 1860s marketplace and argues that "although *Drum-Taps* probably earned Whitman nothing at the time, its carefully cultivated rebound effect yielded him a modest financial return, and . . . helped advance him to the threshold of canonicity"; reads "Come Up from the Fields, Father" as a successful melding of mass-market appeal and "avant-garde" aesthetics.]
- Canfield, Craig. "Whitman Biography Contains Multitudes." *Star-Ledger* [Newark, NJ] (November 21, 1999), Section 10, 5. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]

- Cmiel, Kenneth. "Whitman the Democrat." In David S. Reynolds, ed., *A Historical Guide to Walt Whitman*, 205-233. [Sets out to answer the question, "What were Whitman's politics?," and argues that "Whitman's political ideas became a mesh of his working-class background and literary aspirations" as he blended liberal positions with democratic ones and became "a liberal defender of freedom and a radical democrat," moving from artisanal democracy in the 1840s to "transcendental democracy" in the 1850s and finally, by the 1870s, to a "stale" retreat from "both the individual and democratic sides of his project," finally failing in *Democratic Vistas* to contribute to a necessary rethinking of liberalism or democracy.]
- Creston, Paul. *Three Poems from Walt Whitman: Op. 4, for Violoncello and Piano*. Los Angeles: FatRockInk, 1997. [Reissue of 1979 score for compositions based on Whitman's "Assurances," "Reconciliation," and "A Song of Joys."]
- Dawes, James Roger. "Language in Violence: Mortality and Ethics in the Literature of War." Ph.D. Dissertation, Harvard University, 1998. [One chapter deals with Whitman in the context of "cultural responses to massive, organized violence, focusing on the way war trauma is narrated, organized and reproduced through the work of memory and representation." *DAI* 59 (April 1999), 3817A.]
- Felton, Sharon. "Surface, Subtext, and Beyond: Gloria Naylor and Walt Whitman." *Tennessee Philological Bulletin* 34 (1997), 23-33. [Investigates the implications of Naylor's use, in her novel *Linden Hills*, of Whitman's "Whoever You Are, Holding Me Now in Hand," and suggests that, just as Whitman encrypts his homosexuality in the poem, so does Naylor adopt a "a similar, carefully coded rhetorical strategy" by quoting Whitman's poem in order to construct a "postmodern mosaic."]
- Folsom, Ed. "Lucifer and Ethiopia: Whitman, Race, and Poetics before the Civil War and After." In David S. Reynolds, ed., *A Historical Guide to Walt Whitman*, 45-95. [Investigates how, "during his career, Whitman's attitudes toward African Americans altered significantly," and focuses on "two key figures in his poetry, the only two black characters to whom he gave voice in *Leaves of Grass*: 'Lucifer,' a young male slave who appears in Whitman's 1855 poem that he eventually named 'The Sleepers,' and 'Ethiopia,' an old female emancipated slave who appears in his 1870 poem 'Ethiopia Saluting the Colors.'"]
- \_\_\_\_\_. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 17 (Winter 2000), 132-138.
- Francis, Sean. "'When All Is Become Billboards': Modern American Poetry and 'Promotion.'" Ph.D. Dissertation, University of Chicago, 1999. [Reads Whitman (along with other American poets) in terms of "how advertising . . . has been in a crucial dialectic with modern poetry." *DAI* 60 (December 1999), 2025A.]
- French, R. W. Review of Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898*. *Walt Whitman Quarterly Review* 17 (Winter 2000), 129-131.

- Fuchs, Kenneth. "'That Music Always Round Me': A Response to Helen Vendler." *Michigan Quarterly Review* 39 (Winter 2000), 19-24. [Responds to Vendler's essay on poetry and the mediation of value, discussing various musical settings of Whitman and suggesting that "the art of music, joined both vocally and non-vocally with the words of Walt Whitman, can be considered in a discussion of human values."]
- Gibson, Brent Lee. "Walt Whitman: An Annotated Bibliography, 1976-1985." Ph.D. Dissertation, Baylor University, 1999. [Annotated bibliography of a decade's worth of Whitman books, book chapters, journal articles, monographs, Ph.D. dissertations, newspaper articles, and book reviews; with an appendix of foreign-language work. *DAI* 60 (October 1999), 1131A.]
- Grossman, Jay. "Rereading Emerson/Whitman." In Steven Fink and Susan S. Williams, eds., *Reciprocal Influences: Literary Production, Distribution, and Consumption in America* (Columbus: Ohio State University Press, 1999), 75-97. [Re-examines the relationship between Emerson and Whitman by rereading Emerson's 1855 letter to Whitman and by rereading Whitman's use of the letter in his 1856 edition of *Leaves of Grass*, suggesting that the two writers are "caught in 1856 mid-step in some dance of mutual misrecognition" deriving from differences in class as well as differences in what they believe constituted "poetry"; argues that the two writers occupy "a territory of contestation . . . at a site that we might call participatory democracy."]
- Hauser, Scott. "Leaves of Hypertext." *Rochester Review* 62 (Winter 1999-2000), 48-49. [About Ed Folsom's electronic scholarship on Whitman.]
- Hirsch, Edward. *How to Read a Poem: And Fall in Love with Poetry*. New York: Harcourt Brace, 1999. [Offers readings of several Whitman poems, including three "Inscriptions" poems (2-4), "Out of the Cradle Endlessly Rocking" (20-23), and "A Clear Midnight" (244-250).]
- Jacobson, Howard. "'Passage to India': Whitman and Lucretius." *Walt Whitman Quarterly Review* 17 (Winter 2000), 121-123. [Identifies an image in "Passage to India" indebted to Lucretius and describes the more general Lucretian influence on the poem, finding Whitman's attitudes toward Lucretius mixed.]
- Keenaghan, Eric. "Jack Spicer's Pricks and Cocksuckers: Translating Homosexuality into Visibility." *Translator* 4 (1998), 273-294. [Argues that Jack Spicer's 1957 translation of Federico García Lorca's "Oda a Walt Whitman" "forces Lorca into [a] precarious position of gay visibility while reclaiming . . . Whitman from a critical tradition that insists on masking his homosexuality."]
- Killingsworth, M. Jimmie. "Whitman and the Gay American Ethos." In David S. Reynolds, ed., *A Historical Guide to Walt Whitman*, 121-151. [Focuses on the first three editions of *Leaves* and particularly the 1860 "Calamus" poems, and discusses how "Whitman helped to invent gayness" and how "his crafting of strategies, his modeling of linguistic behaviors, his attraction of sympathetic readers" all formed a "contribution to gay literature and gay rhetoric . . . unparalleled in American literary history."]

Kramer, Lawrence. *After the Lovedeath: Sexual Violence and the Making of Culture*. Berkeley: University of California Press, 1997. [Discusses Whitman throughout as part of “a network or constellation of reflections” based in part on “the poetry of a gay writer, Whitman, and his straight counterpart, Tennyson”; various sections focus on particular poems—“The Bathers” (34-36) on Section 11 of “Song of Myself,” “Aria” (55-59) on “Proud Music of the Storm,” “Love Knots” (90-94) on “The Sleepers,” “The Politest Castration” (99-100) on “As I Pass’d through a Populous City,” “Cavatina” (148-151) on Section 26 of “Song of Myself,” “Tableau vivant” (161-163) on the last section of “I Sing the Body Electric,” “Bad Signs” (180-183) on “The City Dead House,” “Latent Remedies” (203-205) on “Faces.”]

Krieg, Joann P. “‘Don’t let us talk of that anymore’: Whitman’s Estrangement from the Costelloe-Smith Family.” *Walt Whitman Quarterly Review* 17 (Winter 2000), 91-120. [Traces Whitman’s long and complex relationship with Robert Pearsall Smith, his wife Hannah Whitall Smith, and their children, Logan Pearsall Smith, Alys Pearsall Smith, and Mary Whitall Smith Costelloe, and suggests that Mary’s love affair with Bernard Berenson in 1891 was a major reason for the cooling of the family’s affection for Whitman, a change in attitude noticed by Richard Maurice Bucke on his visit that year to the Smiths and Costelloes in England and communicated by him to Whitman.]

Léger, J. Michael, ed. *Walt Whitman: A Collection of Poems*. Fort Worth, TX: Harcourt College, 2000. [Part of “The Harcourt Casebook Series in Literature,” intended to offer college students “a convenient, self-contained reference tool that they can use to complete a research project for an introductory literature course”; contains a preface (ix-xii), an introduction (“Walt Whitman: The Singer of the Self and the Poet of the Cosmos” [2-12]), a brief biographical overview (“About the Author” [14-18]), and a bibliography (172-178), all by the editor; also contains a selection of eight complete poems by Whitman and two sections from “Song of Myself,” with discussion questions and “research topics” (19-35); and contains a collection of “secondary sources,” consisting of nine essays previously published elsewhere: Walt Whitman, “Preface to 1855 *Leaves of Grass*” (38-55); Harold Aspiz, “Sexuality and the Language of Transcendence” (56-63); William Birmingham, “Whitman’s Song of the Possible American Self” (63-80); Mark DeLancey, “Texts, Interpretations, and Whitman’s ‘Song of Myself,’” (81-100); Ralph Waldo Emerson, “Letter to Walt Whitman” (100-101); Rufus W. Griswold, “Unsigned Review” (101-103); D. R. Jarvis, “Whitman and Speech-Based Prosody” (103-116); Dana Phillips, “Nineteenth-Century Racial Thought and Whitman’s ‘Democratic Ethnology of the Future,’” (116-141); and Carmine Sarracino, “Figures of Transcendence in Whitman’s Poetry” (142-153). The book also prints a (fictional?) “sample” student “research paper,” by LaTasha Priscilla Sampson, “The Nature of the Poet: Walt Whitman’s 1855 Preface and His Lifelong Poetic Practice” (156-170), dated “7 May, 2000,” months *after* the publication of the book in which it appears.]

Levin, Jonathan, ed. *Walt Whitman*. New York: Sterling, 1997. [Part of Sterling’s *Poetry for Young People* series; contains a selection of Whitman poems, with illustrations by Jim Burke.]

- Loving, Jerome. "The Political Roots of *Leaves of Grass*." In David S. Reynolds, ed., *A Historical Guide to Walt Whitman*, 97-119. [Traces Whitman's relationship with various "reform movements," such as abolition and labor reform, and argues that Whitman, like Emerson, "believed that social progress had to begin at home, with the individual"; discusses Whitman's attitude toward reformers like Henry George and Horace Greeley; and analyzes Whitman's political attitudes in his early journalism and early poetry.]
- Mackin, Kathleen. "Emerson, Whitman, and Jeffers: The Prophetic Charge of the Poet in the Unity of the World." *Jeffers Studies* 2 (Fall 1998), 57-68. [Argues that, despite Robinson Jeffers's paucity of comment on Whitman, the two poets "can profitably be read together," because they shared an "absorption" in Emerson: "Whereas Whitman pursued Emerson's early vision of a soul which contained a merged man and world, Jeffers directs his attention to Emerson's later understanding of a man of variable consciousness of his relationship to that world."]
- McDowell, Robert. "Father Walt and the Divine Average." *Hudson Review* 52 (Winter 2000), 685-688. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]
- Meehan, Sean. "Specimen Daze: Whitman's Photobiography." *Biography* 22 (Fall 1999), 477-516. [Reads *Specimen Days* in relation to photography, examining both the language inspired by photography and Whitman's use of actual photographic images, and argues that Whitman "writes with an understanding of the dynamic play of the process of photographic representation that serves to question the accuracy and completion presumed in photographs."]
- Morgan, Robert P. "Charles Ives and His American Context: Images of 'Americanness' in the Arts." Ph.D. Dissertation, Yale University, 1999. [Uses Whitman and other American writers to examine "conceptions of Americanness" that became "vital to Ives's artistic ideology." *DAI* 60 (November 1999), 1389A.]
- Neely, Jr., Mark E. "Whitman and the Civil War: A Response to Helen Vendler." *Michigan Quarterly Review* 39 (Winter 2000), 25-35. [Takes issue with Vendler's talk on the values of Whitman's Lincoln poems and says she neglects to mention that Whitman's huge omission in these poems is any mention of the Emancipation Proclamation ("Lincoln had a passion for freedom and indulged it at considerable political risk in the Emancipation Proclamation, which Walt Whitman never properly appreciated"); argues that "Whitman got Lincoln all wrong by imposing on him the poet's own misty nationalism."]
- Ortiz, Ricardo. "Walt Whitman." *Washington Blade* (November 5, 1999), 43. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]
- Pannapacker, William Albert. "Revised Lives: Studies in the Changing Constructions of Authorial Identity in Nineteenth-Century Anglo-American Culture." Ph.D. Dissertation, Harvard University, 1999. [Focuses on Whitman in the context of an examination of "self-representation in U.S. culture from the period of the Revolution through the nineteenth century,"]

viewing Whitman in relation to numerous figures (including Frederick Douglass, P. T. Barnum, Abraham Lincoln, and Edward Carpenter), and looking at how “all self-representations are negotiated between a culture, an author, and a series of interpretive communities.” *DAI* 60 (December 1999), 2029A.]

Pinsker, Sanford. “Walt Whitman and Our Multicultural America.” *Virginia Quarterly Review* 75 (Autumn 1999), 716-722. [Argues against the agenda of “radical multiculturalists” who value “inclusion” above “aesthetic merit,” and finds that “Whitman’s poetry provides a case study in multiculturalism at its best, for his poetic antennae could detect value from a wide variety of sources”: “the result was an America worth singing about.”]

Reynolds, David S., ed. *A Historical Guide to Walt Whitman*. New York: Oxford University Press, 2000. [Collection of essays that seeks “to judge Whitman from his own standpoint by evaluating his life and work in the context of his times”; with an introduction (3-14), “Illustrated Chronology” (235-250), and “Bibliographical Essay” (251-259), all by Reynolds, and six essays, each listed separately in this bibliography.]

\_\_\_\_\_. “Walt Whitman, 1819-1892: A Brief Biography.” In David S. Reynolds, *A Historical Guide to Walt Whitman*, 15-42. [Offers a narrative of Whitman’s life, with an emphasis on the years up through the Civil War.]

\_\_\_\_\_. “Walt Whitman and the New York Stage.” *Thesis* [New York University] 9 (Spring 1995), 4-11. [Discusses Whitman’s attitudes toward the theater in general and actors in particular (especially Junius Brutus Booth and Edwin Forrest) and traces his response to the 1849 Astor Place Riot.]

Schroeder, Phillip. *Five Whitman Songs: Soprano and Piano: 1995*. Huntsville, TX : Recital Publications, 1998. [Musical score for a song cycle based on Whitman’s poetry: “Memories,” “I Dream’d in a Dream,” “An Ended Day,” “This Day, O Soul,” and “A Clear Midnight.”]

Schueller, Malini Johar. *U.S. Orientalisms: Race, Nation, and Gender in Literature, 1790-1890*. Ann Arbor: University of Michigan Press, 1998. [Chapter 7, “Whitman, Columbus, and the Asian Mother” (175-198), examines—primarily through readings of “Salut au Monde!,” “A Broadway Pageant,” “Facing West from California’s Shores,” and “Passage to India”—how “Whitman’s Asia, far from simply being an abstraction, is constructed against and through particular historical-material realities that form a major part of the poems”; traces the “complex dialectics of Orientalist representation” in the poems, looking at “both the subversiveness and the limits of Whitman’s politics of amative inclusion/imperialism.”]

Sigurjonsdottir, Sigurbjorg. “Voices of Many Together in Two: Whitman’s America and Ngugi’s Kenya.” M.A. Thesis, University of Iowa, 1997. [Investigates Whitman’s influence on Kenyan novelist Ngugi wa Thiongo (1938-).]

Simpson, Lewis P. “Nurse laureate.” *Civil War Book Review* (Summer 1999), 10-11. [Review of John Harmon McElroy, ed., *The Sacrificial Years: A Chronicle of Walt Whitman’s Experiences in the Civil War*.]

- Strassburg, Robert, ed. *The Walt Whitman Circle* 7 (Fall 1999). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of Whitman activities worldwide; this issue contains a brief article by Strassburg comparing Whitman's "manifesto" in the preface to the 1855 *Leaves of Grass* to the recently issued United Nations "Manifesto 2000 for a Culture of Peace and Non-Violence" (1).]
- Tarbell, Roberta K. "Whitman and the Visual Arts." In David S. Reynolds, ed., *A Historical Guide to Walt Whitman*, 153-204. [Traces the role "the fine arts play[ed] in Whitman's transition from a competent newspaper critic and eclectic writer during his formative years to the poet who, in 1855, transformed poetry" and offers an overview of Whitman's responses to genre painting, photography, architecture, landscape painting, social realist painting, and his associations with nineteenth-century painters like Thomas Eakins and Winslow Homer; concludes with an overview of Whitman's influence on twentieth-century visual artists.]
- Trachtenberg, Alan. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Walt Whitman Quarterly Review* 17 (Winter 2000), 124-128.
- Valentini, Maria. "Whitman e la natura del Nuovo Mondo." In Agostino Lombardo, ed., *Giornale di bordo: saggi sull'immagine poetica del mare* (Rome: Bulzoni, 1997), 251-268. [Essay focusing on "Out of the Cradle"; in Italian.]
- Vendler, Helen. "Poetry and the Mediation of Value: Whitman on Lincoln." *Michigan Quarterly Review* 39 (Winter 2000), 1-18. [Examines the ways poetry mediates value by reading Whitman's four elegies for Lincoln—"Hush'd Be the Camps Today," "O Captain, My Captain," "When Lilacs Last in the Dooryard Bloom'd," and "This Dust Was Once the Man"—and examining each poem's "use and critique of its own antecedent paradigms" in order to reveal "its own value-system" and to see both its intelligibility and its originality: "Hush'd" creates a "collective ritual" honoring Lincoln as army commander; "Captain" creates "a form of populist expression" celebrating Lincoln as "captain-father"; "Lilacs" creates an "original lyric voice" casting Lincoln as "a fellow-man"; and "Dust" creates an "epitaph" reducing Lincoln to dust.]
- Walsh, John K. "A Logic in Lorca's *Ode to Walt Whitman*." In Emilie L. Bergmann and Paul Julian Smith, eds., *¿Entiendes?: Queer Readings, Hispanic Writings* (Durham, North Carolina: Duke University Press, 1995), 257-278. [Offers a reading of Federico García Lorca's *Ode to Walt Whitman* as "a bit of Whitman in a Hispanic transfiguration," where "two themes" are forced together: "one sociologic (Whitman's dream of a hearty America—his Mannahatta—against the present and tawdry, mechanical New York); one sexual (Whitman's virtuous and soaring homosexuality against the fetid and debased homosexualities of the cities)."]
- Warren, John F. "Four Twentieth-Century Choral Settings of Walt Whitman's Poems by American Composers." D.M.A. Thesis, University of Miami, 1999. [Offers an overview of choral settings of Whitman's poetry and presents extended analyses of four Whitman musical compositions—Howard



- Hanson's "Song of Democracy" (1957), William Schuman's "Carols of Death" (1958), Jeffrey Van's "Four Civil War Poems" (1990), and René Clausen's "Three Whitman Settings" (1992). *DAI* 60 (December 1999), 1828A.]
- White, Kenneth, ed. and trans. *Paroles du Nouveau Monde: Whitman, Thoreau, Emerson*. Paris: Albin Michel, 1997. [Short passages from Whitman, Thoreau, and Emerson, translated into French and accompanied by reproductions of nineteenth-century paintings by a variety of artists.]
- Whitman, Walt. "New Orleans in 1848." In Judy Long, ed., *Literary New Orleans* (Athens, Georgia: Hill Street, 1999), 33-36. [Reprints Whitman's reminiscences of New Orleans from *November Boughs* (1888).]
- \_\_\_\_\_. *For Walt Whitman: Pensive on Her Dead Gazing*. Cambridge, MA : Pamela Spitzmueller, 1999. [Artistic rendering of Whitman's "Pensive on Her Dead Gazing," done with paper, gouache, colored pencil, and old linen fabric. Unique copy, housed in University of Iowa Special Collections.]
- Wilson, Eric. "Whitman's Rhizomes." *Arizona Quarterly* 55 (Autumn 1999), 1-21. [Seeks to "avoid imposing hermeneutic unity" on the "linguistic distributions" of the 1855 poem eventually entitled "Song of Myself" by reading the poem as "nomadic, rhizomatic poetry," "a primer of nomadic writing and reading," based on the image of rhizomes ("true multiplicities, assemblages of heterogeneous parts"), "the primary trope of the nomad thought of [Gilles] Deleuze and [Felix] Guattari, who proffer a perpetually mobile philosophy moving on the margins of tradition, beyond stable, universal concepts."]
- Wolf, Howling. *Collected Essays, 1960-2000: Essays in Postmodernism*. New York: Black Sun, 2000. ["Walt Whitman: I Sing the Secret Electric," 182-186, recounts (following David Reynolds's *Walt Whitman's America*) the unsubstantiated story of Whitman's sodomy with a student in Southold, Long Island, and claims that "after Southold the fundamental relationship of Whitman became one not of other males or females but with himself."]
- Unsigned. Review of Gary Schmidgall, *Walt Whitman: A Gay Life*. *Publishers Weekly* 244 (June 23, 1997), 76.

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*Walt Whitman: A Current Bibliography*, reformatted as an annual bibliography, is available online at <http://www.uiowa.edu/~wwqr>.