

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Ackroyd, Peter. "Waving his disposition's hopeful flag." *The Times* [London] (April 1, 1999), 43. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]
- Andriotis-Baitinger, Katerina. "Whitman and Elytis: Working of Minor Literature." *Journal of Modern Greek Studies* 17 (October 1999), 375-401. [Investigates how Whitman and the twentieth-century Greek poet Odysseus Elytis "share many similarities in their vision, poetry, and philosophy," and uses the theories of Gilles Deleuze and Felix Guattari to argue that Whitman and Elytis write in a "minor language, . . . 'deterritorializing' the major language."]
- Asselineau, Roger. *The Evolution of Walt Whitman: An Expanded Edition*. Iowa City: University of Iowa Press, 1999. [Single-volume reprinting of Asselineau's two-volume study of Whitman and his work, originally published in English in 1960 and 1962; with a new introduction by Asselineau (3-15) and a foreword by Ed Folsom (ix-xiv).]
- Bain, David Haward. "Camden Bound." *Prairie Schooner* 72 (Fall 1998), 104-144. [Essay about Camden, New Jersey, re-imagining Whitman's life there and recalling the poet's many associations with the city; describes the author's visits to Whitman's home and grave.]
- Balkun, Mary McAleer. "Whitman's *Specimen Days* and the Culture of Authenticity." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 15-24. [Analyzes *Specimen Days* as a work "that both prefigures and furthers the culture of authenticity."]
- Barrett, Betty. "'Cavalry Crossing a Ford': Walt Whitman's Alabama Connection." *Alabama Heritage*, no. 54 (Fall 1999), 6-17. [Identifies the historical event behind Whitman's "Cavalry Crossing a Ford," demonstrating that the poem "recreates a scene from [Union General Lovell H.] Rousseau's raid through Alabama in July 1864," when his troops were crossing the Coosa River at Ten Islands Ford; goes on to show that Whitman appropriated phrases from an unsigned dispatch by a Union correspondent to the *New York Herald*, reporting on "the long array of horsemen winding between the green islands and taking a serpentine course across the ford"; and suggests that the anonymous correspondent was William Franklin Gore Shanks.]
- Bart, Barbara Mazor, ed. *Starting from Paumanok . . .* 13 (Fall 1999). [Newsletter of the Walt Whitman Birthplace association, with news of association events.]
- Bellis, Peter J. "Against Representation: The 1855 Edition of *Leaves of Grass*." *Centennial Review* 43 (Winter 1999), 71-94. [Discusses the first edition of *Leaves* as "a direct intervention in the real," "Whitman's attack on representation itself," where the poems "do not just 'contain' or 'express' political

- ideas; they work to demonstrate and *enact* them," the "ultimate goal" being "the visionary reconstruction of national, gender, and individual identity."]
- Beyers, Chris. "Carl Sandburg's Unnatural Relations." *Essays in Literature* 22 (Spring 1995), 97-112. [Investigates the "non-American influences" on Sandburg's *Chicago Poems*, arguing that the usual claim that they are Whitman-like is simplistic; goes on to read "Chicago" as "an odic dialogue between Whitman and [John] Skelton, where the latter invigorates the former."]
- Block, Caryn. "The Sounds of Whitman: A Composer's View." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 46-59. [Analyzes various musical settings of Whitman's poetry, including works by Ned Rorem, Vincent Persichetti, Roger Sessions, and Block herself.]
- Burns, Ric, and James Sanders. *New York: An Illustrated History*. New York: Alfred A. Knopf, 1999. [One section, "Whitman's New York" (82), gives a brief overview of how Whitman threw himself "exuberantly into the life of New York City."]
- Burrows, Edwin G., and Mike Wallace. *Gotham: A History of New York City to 1898*. New York: Oxford University Press, 1999. [One section, "My City!" (705-711), offers an overview of Whitman's relationship to New York City in the 1840s and 1850s, arguing that "as a New York booster, Whitman was hard to top."]
- DeWan, George. "Wonders of Walt Whitman," *Newsday* (September 28, 1999), A35. [Reviews Jerome Loving's *Walt Whitman: The Song of Himself* and muses about Whitman, especially his relationship with women.]
- Egan, Hugh. "Whitman's 'Song of Myself.'" *Explicator* 57 (Winter 1999), 80-83. [Reads Section 36 of "Song of Myself" as "the speaker's attempt to 'remember' a sense of connection with nature and nation, an act rendered especially difficult because his sympathies lead him to images of violation and dismemberment."]
- Ferlazzo, P. J. Review of John Harmon McElroy, ed., *The Sacrificial Years: A Chronicle of Walt Whitman's Experiences in the Civil War*. *Choice* 37 (November 1999), 541-542.
- Ferrucci, Franco. "Whitman e D'Annunzio." *Strumenti Critici: Rivista Quadrimestrale di Cultura e Critica Letteraria* 13 (May 1998), 185-198. [Compares Whitman's poetry to that of Gabriele D'Annunzio (1863-1938); in Italian.]
- Fisher, Philip. *Still the New World: American Literature in a Culture of Creative Destruction*. Cambridge: Harvard University Press, 1999. [Chapter 2, "Whitman and the Poetics of a Democratic Social Space" (56-88), investigates "an economic as well as a metaphysical ground to [Whitman's] aesthetics," arguing that Whitman invents an "interchangeable" individuality; compares and contrasts Whitman's work to that of Montaigne, Rousseau, Petrarch, Giotto, Wordsworth, and others; finds Whitman "the poet for a society in uniform," who portrays Americans as fully invested in their occupations but always silent, without distinctive voice, as he "turns them into an audience of idle observers of his enthusiastic substitution of himself for them"; and

tracks the "narrative components of [Whitman's] democratic transcendence of the particularity of desire."]

Folsom, Ed. "Foreword." In Roger Asselineau, *The Evolution of Walt Whitman: An Expanded Edition* (Iowa City: University of Iowa Press, 1999), ix-xiv. [Discusses the significance of Asselineau's *Evolution of Walt Whitman* and views it in relation to other books in the University of Iowa Press series on Whitman.]

_____. "Walt Whitman's Prairie Paradise." In Robert F. Sayre, ed., *Recovering the Prairie* (Madison: University of Wisconsin Press, 1999), 47-60. [Discusses Whitman's attitudes toward the prairies and analyzes several of Whitman's prairie-related poems, including "The Prairie-Grass Dividing," "The Prairie States," and "A Prairie Sunset"; analyzes Whitman's attitudes toward American Indians and African Americans in relation to the prairies.]

_____. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 80-86.

García, Enildo A. "José Martí y Walt Whitman: Literatura, libertad y democracia." *Cárculo* 25 (1996), 75-88. [Investigates Martí as a critic of U.S. culture, politics, and literature, concluding that Whitman and Martí share a similar vision of America; in Spanish.]

Gilman, Richard. "I Love You, Helen Kulikowski!" *Sewanee Review* 106 (Winter 1998), 38-39. [Poem: "Walt / Whitman might have / cartwheeled, cross-country. . . ."]

Greenspan, Ezra. Review of J. R. LeMaster and Donald D. Kummings, eds., *Walt Whitman: An Encyclopedia*. *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 77-79.

Grossman, Mary Ann. Review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (revised second edition). *St. Paul Pioneer Press* (May 23, 1999), 9E.

Henderson, Desirée. "Dr. Quinn, Medicine Woman and the Prime-Time 'Outing' of Walt Whitman." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 69-76. [Analyzes an episode of the television series *Dr. Quinn* in which Whitman appears as a character and explores "the difficulty of representing Whitman's sexuality to a popular audience."]

Hoffman, Andrew. "Whitman's Uniquely American Voice." *Providence Journal* (March 21, 1999), E-11. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]

Hoffman, Tyler. Review of Christopher Beach, *The Politics of Distinction: Whitman and the Discourses of Nineteenth-Century America*. *South Atlantic Review* 62 (1997), 111-113.

_____, Geoffrey Sill, and Carol J. Singley, eds. *The Many Cultures of Walt Whitman: Part Two*. *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999). [Special double issue of *WWQR*, with selected essays from the 1998 Rutgers-Camden "Many Cultures of Walt Whitman" conference; with an "Introduction" (1-3) by the editors, and seven essays, each listed separately in this bibliography.]

Hollander, John. *The Work of Poetry*. New York: Columbia University Press, 1997. [Chapter 12, "Whitman's Difficult Availability" (177-189), discusses in broad terms Whitman's achievement as a poet whose work "looks easy and proves hard"; focuses on the "revisionary character" of Whitman's poetry, seen more clearly "at the level of trope or fiction than at the realm of scheme or formal pattern"; and suggests that "democracy, for Whitman's poetry, begins with questions of 'representation'—that is, of metaphor."]

Jin, Ha. *Waiting*. New York: Pantheon, 1999. [Novel, set in China; in part 2, chapters 5 and 6 (140-159), the main characters, Lin Kong and Manna Wu, read *Leaves of Grass* and work on a report about it for a commissar who has loaned the volume to Manna Wu.]

Karbiener, Karen. "The Unexpress'd: Walt Whitman's Late Thoughts on Richard Wagner." In Larry H. Peer and Diane Long Hoeveler, eds., *Comparative Romanticisms: Power, Gender, Subjectivity* (Columbia, SC: Camden House, 1998), 81-99. [Catalogues Whitman's comments on Richard Wagner and compares Whitman's aesthetics and work to Wagner's, noting the "striking parallels . . . between the lives of the two artists," and concluding that "Whitman may have respected and admired Wagner, and even enjoyed being compared to him, but he felt threatened by the scope and grandeur of the Gesamtkunstwerke, as well as their commercial success in his own Mannahatta."]

Kaufman, Alan, ed. *The Outlaw Bible of American Poetry*. New York: Thunder's Mouth Press, 1999. [Anthology of "outlaw poets" who are the "descendents of Whitman's 'Roughs'"; includes Whitman's "Shut Not Your Doors," parts of "Song of the Open Road," and "Poets to Come"; with introduction by Kaufman.]

Koestenbaum, Wayne. "Metamorphoses" (Excerpt). *Kenyon Review* 21 (Winter 1999), 159-168. [Poem; section 3 is entitled "Perseus (Walt Whitman)": "Would they shave his whiskers at heaven's gate / or leave him hairy and unembarrassed to buss God?"]

Kowalke, Kim H. "Reading Whitman / Responding to America: Hindemith, Weill, and Others." In Reinhold Brinkmann and Christoph Wolff, eds., *Driven Into Paradise: The Musical Migration from Nazi Germany to the United States* (Berkeley and Los Angeles: University of California Press, 1999), 194-220. [Offers an overview of American and European "musical interest in Whitman" up to World War II and focuses on Paul Hindemith's and Kurt Weill's attraction to Whitman and their "artistic leapfrog" in writing Whitman music up to 1947; suggests that Weill's and Hindemith's Whitman pieces "may tell us as much about technical, aesthetic, and sociological issues of music at midcentury on both sides of the Atlantic as about the nature and consequences of emigration for either composer."]

Kummings, Donald D. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Choice* 37 (September 1999), 144.

Lee, Benjamin. "Whitman's Aging Body." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 38-45. [Examines Whitman's "Sands at Seventy" and "Good-Bye My Fancy" poems as works that offer "one of our relatively few

literary representations of pain" and a "moving and thought-provoking . . . description of aging."]

Lipman, Joel. Review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (revised second edition). *Independent Publisher* 17 (July/August 1999), 14.

Loving, Jerome. Review of Ed Folsom, *Walt Whitman's Native Representations. Resources in American Literary Study* 23 (1997), 274-276.

Machor, James. Review of Martin Klammer, *Whitman, Slavery, and the Emergence of Leaves of Grass. Borderlines: Studies in American Culture* 4 (1997), 402-404.

Malachuk, Daniel. "Walt Whitman and the Culture of Pragmatism." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 60-68. [Argues that Whitman's writing "first persuaded [William] James to become a pragmatist," and investigates James's changing views of Whitman; concludes by examining Whitman's influence on Richard Rorty.]

Marshall, Ian. *Story Line: Exploring the Literature of the Appalachian Trail*. Charlottesville: University Press of Virginia, 1998. [Chapter 9, "Where the Open Road Meets Howl" (151-161), recounts the author's trek to New York's Bear Mountain, where he finds a statue of Whitman and an excerpt from "Song of the Open Road" engraved on a rock; discovers that Whitman's lines "capture . . . the essence of what the trail has to teach."]

Martin, Robert K. Review of Sherry Ceniza, *Walt Whitman and 19th-Century Women Reformers. American Literature* 71 (September 1999), 589-590.

_____. Review of Joann Krieg, *A Whitman Chronology. Canadian Review of American Studies* 29 (1999), 153-154.

Moran, Daniel Thomas. "North Fork Reflections." *Confrontation* 66-67 (Fall 1998/Winter 1999), 297. [Poem about Long Island: "Beyond, men in draggers and dory / Pull for the stuff of the sea / I listen for the gentle / wandering steps of Whitman."]

Mullins, Maire. "Stopping History in Walt Whitman's *Drum-Taps*." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 4-14. [Argues that the *Drum-Taps* poems tell two different histories, one the "larger story of the war" and the other—inserted in moments of "frozen" time—the story "of comradeship and homoerotic desire."]

Murray, Martin. "The Poet-Chief Greets the Sioux." *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 25-37. [Explores the historical circumstances surrounding Whitman's writing of "Real American Red Men," including the identities of the various American Indian chiefs Whitman met, the reasons for their visit to Washington, D.C., and Whitman's attitudes toward Indians.]

Olsen, Robert James. "Sociopoetic Discourses: Literary Responses to the Systematization of Modern Culture." Ph.D. Dissertation, University of Toronto, 1995. [One chapter discusses "the poetry of Heinrich Heine, Charles Baudelaire and Walt Whitman in order to outline three ways in which modern poetry resists both the systematization of modern life and the affirmation

of autonomous cultural institutions,” focusing on how Whitman creates a unified culture and, “at the same time, questions the possibility of this national community, as he constantly reminds his reader that his I is beyond their understanding.” *DAI* 59 (December 1998), A2010-2011.]

Oser, Lee. *T. S. Eliot and American Poetry*. Columbia: University of Missouri Press, 1998. [Chapter 1, “Introduction: From Poe to Whitman” (1-25), summarizes the influence of Poe and Whitman on Eliot, tracking Eliot’s “long and byzantine reception of Whitman” and concluding that “Eliot’s intense dialogue with Poe, Whitman, and other American writers helped him forge his ironic and ventriloquizing style”; Chapter 4, “Forbidden Water” (65-84) looks at Eliot’s use in *The Waste Land* of “a style of conative metaphor developed by Emerson and Whitman” and Eliot’s rejection of “the liquid, transformational language of Emerson and Whitman.”]

Peterson, David James. “Reading the Good G(r)ay Poet: Moral Purity, Class, Desire, and Identity in the Later *Leaves of Grass*.” Ph.D. Dissertation, University of Georgia, 1998. [Examines how the later editions of *Leaves* are “influenced by Whitman’s sexuality” and form a “critique of the status of sexual desire and identity in the emerging culture of postbellum America,” “representing not a retreat from the celebration of a totalized homosexual self but a differently-directed exploration of the nature of same-sex desire and sexual identity.” *DAI* 60 (August 1999), A426.]

Poirier, Richard. *Trying It Out in America: Literary and Other Performances*. New York: Farrar, Straus and Giroux, 1999. [Chapter 2, “Elusive Whitman” (20-35), was published in an earlier version in the *New Republic* (1995) as a review of David Reynolds’s *Walt Whitman’s America*; and Chapter 17, “Whitman: The End Game” (277-295), was originally published in the *London Review of Books* (1998) as a review of volumes 8 and 9 of Horace Traubel’s *With Walt Whitman in Camden*.]

Pratofiorito, Ellen C. “Selling the Vision: Marketability and Audience in Antebellum American Literature.” Ph.D. Dissertation, Rutgers University, New Brunswick, 1998. [Examines Whitman, Rebecca Harding Davis, and Harriet Wilson in relation to the idea of the literary marketplace, exploring how these writers conceptualized their audience and “experimented with different strategies in the effort to ‘sell’ their works.” *DAI* 59 (February 1999), A2986-2987.]

Pruett, Dave. “Loving Whitman.” *Pathways to Discovery* [Texas A&M University] (1999), 10-11. [About Jerome Loving’s biography, *Walt Whitman: The Song of Himself*.]

Ruttenburg, Nancy. *Democratic Personality: Popular Voice and the Trial of American Authorship*. Stanford, CA: Stanford University Press, 1998. [Chapter 6, “An American Aesthetic of Innocence: Domesticating Democratic Personality” (290-343), and Chapter 7, “Melville’s Anxiety of Innocence” (344-378), deal briefly with Whitman in the context of the development of “democratic personality,” creating “the integrated subjectivity of the democratic poet, whose unprecedented accomplishment was to comprise both creator and created (author and character), and who thus elided the breach between

- being and representation, American experience and American expression, that had gaped so threateningly in postrevolutionary fiction.”]
- Sarbu, Aladár. “Whitman in His Time.” *Neohelicon* 24, no. 1 (1997), 245-256. [Review of David S. Reynolds, *Walt Whitman’s America*.]
- Sill, Geoffrey. Review of Joann P. Krieg, *A Whitman Chronology*. *Walt Whitman Quarterly Review* 17 (Summer/Fall 1999), 78-79.
- Smith, Thomas R. Review of Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (revised second edition). *St. Paul Pioneer Press* (July 18, 1999), 9E.
- Sommer, Doris. “José Martí, Author of Walt Whitman.” In Jeffrey Belnap and Raúl Fernández, eds., *José Martí’s ‘Our America’: From National to Hemispheric Cultural Studies* (Durham: Duke University Press, 1998), 77-90. [Examines how Martí and other Latin American writers have “tease[d] out different and competing Whitmans—left, right, and center”—from their readings of his works, and how these writers “have felt mesmerized by Whitman’s seduction” even as “their spellbound readings” of him reveal them “repeatedly breaking away,” just as Martí worked to push “Whitman’s poem slightly out of its self-aggrandizing Anglo-American bounds” in order “to appropriate Whitman for the Other America.”]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 7 (Spring/Summer 1999). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of circle events and of Whitman activities worldwide; this issue contains a review, by Strassburg, of the reprinting of Roger Asselineau’s *The Evolution of Walt Whitman* (1).]
- Tamura, Akiyasu. *Whitman ronkou* [*A Study of Whitman*]. Tokyo: Seibido, 1997. [In Japanese.]
- Vanderslice, John. “The Canonization of Whitman.” *Publications of the Arkansas Philological Association* 24 (Fall 1998), 81-94. [Examines Whitman’s critical reputation in the decades following his death and concludes that his “position as a canonical figure” was “cemented” around 1915, with the publication of critical works by Basil De Selincourt and Fred Pattee.]
- Wortham, Thomas. Brief reviews of Joann Krieg, *A Whitman Chronology*; J. R. LeMaster and Donald D. Kummings, eds., *Walt Whitman: An Encyclopedia*; and Jim Perlman, Ed Folsom, and Dan Campion, eds., *Walt Whitman: The Measure of His Song* (revised edition). *Nineteenth-Century Literature* 54 (June 1999), 133-135.
- Zamir, Shamoan. “‘The Sorrow Songs’ / ‘Song of Myself’: Du Bois, the Crisis of Leadership, and Prophetic Imagination.” In Werner Sollors and Maria Diedrich, eds., *The Black Columbiad: Defining Moments in African American Literature and Culture* (Cambridge: Harvard University Press, 1994), 145-166. [Briefly suggests that “the interaction of the senses and the social politics in Whitman’s ‘Song of Myself’ are closer to Du Bois than is Emerson,” though “unlike Whitman, Du Bois does not attempt to recuperate a threatened self-confidence or a stable self and its powers of incorporation.”]

ONLINE BIBLIOGRAPHY

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