

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger, and Ed Folsom. "Whitman and Lebanon's Adonis." *Walt Whitman Quarterly Review* 15 (Spring 1998), 180-184.
- Berry, Eleanor. "The Free Verse Spectrum." *College English* 59 (December 1997), 873-879. [Proposes a "method of mapping free verse practice" and demonstrates the technique with an analysis (882-887) of Whitman's "A Farm Picture" and William Carlos Williams's "The Red Wheelbarrow."]
- Boruch, Marianne. "Worlds Old and New." *Iowa Review* 27 (Winter 1997), 46-63. [Meditation on Czech composer Antonín Dvořák's Symphony #9 ("From the New World"), leading to a comparison of Whitman and Dvorak, and finding in the work of both a "secret and desolate heart" deriving from "a universal American experience we'll probably never really shake, all those deeply solitary elements in us that don't quite fit no matter how long our families have been here, or what our circumstance."]
- Britto, Paulo Henriques. "A pluralidade de Whitman." *Jornal de resenhas* [São Paulo, Brasil] (October 11, 1997), 2. [Review of Gay Wilson Allen and Ed Folsom, eds., *Walt Whitman and the World*.]
- Cao Hong. "Death Tried by Walt Whitman." *Beijing Daxue Yanjiusheng Xuekan* [*Graduate Students' Journal of Peking University* (Social Sciences Edition)] (1994), nos. 1-2, 76-79. [Interprets Whitman's views of death in his poetry and prose; in Chinese.]
- Cayton, R. F. Review of Robert Leigh Davis, *Whitman and the Romance of Medicine*. *Choice* 35 (January 1998), 818.
- Conway, Christopher. "Of Subjects and Cowboys: Frontier and History in Pedro Mir's 'Countersong to Walt Whitman.'" *Walt Whitman Quarterly Review* 15 (Spring 1998), 161-171.
- Chen Huaimin. "Themes and Style of *Leaves of Grass* as Seen from 'Song of Myself.'" *Jiamusi Jiaoyu Xueyuan Xuebao* [*Journal of Jiamusi Education College*] (1994), no. 1, 36-38. [Analyzes thematic and stylistic features of "Song of Myself" and views it as the representative poem in *Leaves of Grass*; in Chinese.]
- Chen Long and Ma Jinkui. "Celebrating Leaves: Rethinking the Thought and Art of Walt Whitman's *Leaves of Grass*." *Sheke Zongheng* [*Forum of Social Sciences*] (1995), no. 6, 94-95, 73. [Interprets Whitman's poetry in terms of ideology and style; in Chinese.]
- Cheng Huifang. "On Stylistic Characteristics of Walt Whitman's *Leaves of Grass*." *Wuling Xuekan* [*Wuling Journal*] (1997), no. 4, 47-49. [Brief study of Whitman's stylistic innovations and essential stylistic features; in Chinese.]

- Conway, Christopher. "Of Subjects and Cowboys: Frontier and History in Pedro Mir's 'Countersong to Walt Whitman.'" *Walt Whitman Quarterly Review* 15 (Spring 1998), 161-171.
- Cowley, Malcolm. *New England Writers and Writing*. Edited by Donald W. Faulkner. Hanover, NH: University Press of New England, 1996. [Contains a section entitled "Whitman," which reprints excerpts from Cowley's 1947 essay "The Poet and the Mask" (73-83), originally published as the introduction to *Complete Poetry and Prose of Walt Whitman* (1948), and his 1959 essay "The Buried Masterpiece" (83-94), originally published as the introduction to *Walt Whitman's Leaves of Grass: The First (1855) Edition* (1959).]
- Davenport, Guy. *The Hunter Gracchus and Other Papers on Literature and Art*. Washington, DC: Counterpoint, 1996. ["Walt Whitman and Ronald Johnson," 249-261, offers an overview of Whitman's work and reads Johnson's "Letters to Walt Whitman" poem sequence as a "visionary response to Whitman's harmonic universe"; originally published as "Whitman a Century after His Death" in *Yale Review* (October 1992).]
- Deleuze, Gilles. *Essays: Critical and Clinical*. Minneapolis: University of Minnesota Press, 1997. [Essay Eight, "Whitman" (56-60), focuses on *Specimen Days* and meditates on what Deleuze believes are the two major aspects of Whitman's contribution to American literature—"spontaneity or the innate feeling for the fragmentary, and the reflection on living relations that must constantly be acquired and created"; originally published in French in 1993 and here translated into English by Daniel W. Smith and Michael A. Greco.]
- Duan Jingwen. "Poetic Style of Whitman and Xin Qiji: Similarities and Causes Thereof." *Sichuan Waiyu Xueyuan Xuebao [Journal of Sichuan International Studies University]* (1992), no. 2, 7-13, 27. [Comparative study of Whitman and Xin Qiji (1140-1207), a patriotic Chinese poet in the Song Dynasty, illustrating similarities of theme and style in their work and discussing their different historical and cultural contexts; in Chinese.]
- Eiselein, Gregory. Review of Christopher Beach, *The Politics of Distinction: Whitman and the Discourses of Nineteenth-Century America*. *American Studies* 38 (Fall 1997), 145-146.
- Everdell, William R. *The First Moderns: Profiles in the Origins of Twentieth-Century Thought*. Chicago: University of Chicago Press, 1997. [Chapter 6, "Whitman, Rimbaud, and Jules Laforgue: Poems without Meter, 1886" (80-99), proposes that "Modern (modernist) poetry was launched in France . . . in a single year—1886," the year a new literary weekly in Paris, *La Vogue*, published "the most powerfully influential work of the three 'onlie begetters' of Modern poetry: Walt Whitman, Arthur Rimbaud, and Jules Laforgue"; examines how Laforgue came to read and translate Whitman's work; and summarizes early French reviews of Whitman's work.]
- Ferlazzo, P. J. Review of Ed Folsom and Kenneth M. Price, eds., *Major Authors on CD-ROM: Walt Whitman*. *Choice* 35 (June 1998), 1713.
- Filler, Martin. "Making Art Out of Whitman's Stirring Words." *New York Times* (January 5, 1997), sect. 2, 39. [Review of Duane Michals, *Salute, Walt Whitman*.]

- Folsom, Ed. Review of Christopher Beach, *The Politics of Distinction: Whitman and the Discourses of Nineteenth-Century America*. *Nineteenth-Century Literature* 53 (June 1998), 122-126.
- _____. Review of Guiyou Huang, *Whitmanism, Imagism, and Modernism in China and America*. *Walt Whitman Quarterly Review* 15 (Spring 1998), 189-193.
- _____. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 15 (Spring 1998), 194-199.
- Gastaldello, Barbara, and Edward Lynch. "The Transformations (Translations, Traditions and Betrayals) of Walt Whitman, Emily Dickinson, and Others in John Ashbery." *Acoma* 8 (1996), 70-80. [Suggests the influence and effects of Whitman and Dickinson on Ashbery's poetry.]
- Gillespie, Nick. "Poetic Licentiousness: What Does the President See in *Leaves of Grass*?" *Reason* (July 1998), 48-49. [Suggests personal and political reasons for President Clinton's "longstanding fondness for *Leaves of Grass*."]
- Goldberg, Nancy Sloan. "From Whitman to Mussolini: Modernism in the Life and Works of a French Intellectual." *Journal of European Studies* 26 (June 1996), 153-173. [Discusses poet, journalist, and critic Henri Guilbeaux's (1884-1938) ideas of literary modernism, including how he learned from Whitman "the energy and everyday heroism of modern life"; tracks how Guilbeaux's "vision of art and society remained consistent" even while his "heroes changed in turn from Whitman to Romain Rolland to Lenin and finally to Mussolini."]
- Green, Charles B. "'Missing Me One Place Search Another': Three Previously Unpublished Walt Whitman Notebooks." *Walt Whitman Quarterly Review* 15 (Spring 1998), 147-160.
- Grünzweig, Walter. Review of Ed Folsom, *Walt Whitman's Native Representations*. *AAA [Arbeiten aus Anglistik und Amerikanistik]* 23 (1998), 105-109. [In German.]
- Hong Zhengguo. "Body, Beauty in W. Whitman's *Leaves of Grass*." *Waiguo Wenxue Yanjiu [Foreign Literature Studies]* (1993), no. 3, 22-27. [Studies Whitman's poems on "body" and "beauty" and places his treatment of these themes in historical context; in Chinese.]
- Huang, Guiyou. "A Newer Realm of Poetry: Whitman and Ai Qing." *Walt Whitman Quarterly Review* 15 (Spring 1998), 172-179.
- Lackey, Kris. *RoadFrames: The American Highway Narrative*. Lincoln: University of Nebraska Press, 1997. [Chapter 3, "Transcendental Motoring" (80-111), deals with how Whitman, Emerson, and Thoreau "have left American road writers a cache of models and responses with which to frame their journeys," and investigates how Whitman's "public road"—"tramped by a lusty bard and teeming with images from all walks of American life"—was the germ of road books by John Steinbeck (*Grapes of Wrath*), William Least Heat-Moon (*Blue Highways*), Jack Kerouac (*On the Road*), and William Saroyan (*Short Drive, Sweet Chariot*).]
- Leyner, Mark. "Life, Liberty, Whatever." *New York Times Magazine* (July 19, 1998), 30-31. [Humor piece that reworks essential American documents,

including the first two sections of "Song of Myself," in the spirit of President Clinton's "executive memorandum directing Federal departments and agencies to rewrite all official documents that are sent to the public in 'plain language'"; "I celebrate myself and sing myself," for example, becomes "It's my birthday—the perpetual 29! Cue the karaoke."

Li Shiqi. "Whitman's Internationalist Poems." *Wenyi Bao [Literature and Art]* (March 23, 1991), 4. [Brief article examining some of Whitman's poems that deal with the theme of internationalism.]

Liu Jingyu. "Celebrating Liberty and Love: A Comparative Study of Walt Whitman and Rabindranath Tagore." *Guangdong Jiaoyu Xueyuan Xuebao [Journal of Guangdong Education College]* (1990), no. 4, 65-70. [Thematic study of the major poems of Whitman and Tagore, emphasizing the value of their work on liberty and love; in Chinese.]

Liu Jue. Review of Jessica Haigney, *Walt Whitman and the French Impressionists*. *Wenyi Yanjiu [Literature and Art Studies]* (1992), no. 2, 155-158. [In Chinese.]

Liu Lide. "Arishima Takeo under the Influence of Whitman." *Riben Yanjiu [Japan Studies]* (1992), no. 1, 61-65, 82. [Examines Arishima Takeo's Japanese translation of some of Whitman's poems and the influence of Whitman on the poems and novels of Takeo (1878-1923); in Chinese.]

Liu Mingge and Xinle Cai. "A General Review: Comments on *The Collection of Essays on "The Leaves" by Western Critics*." *Nandu Xuekan [Academic Forum of Nandu (Social Sciences Edition)]* (1991), no. 1, 72-77. [Review and summary of Milton Hindus, ed., *Walt Whitman: The Critical Heritage*; in Chinese.]

Liu Shusen. "Antebellum Editions of *Leaves of Grass* and the Evolution of Walt Whitman as a Poet." *Beijing Daxue Xuebao: Waiguo Yuyan Wenxue Zhuankan [Journal of Peking University: Foreign Language and Literature Yearly]* (1997), 29-40. [Views antebellum editions of *Leaves* as a site of interaction between Whitman's poetic creation and nineteenth-century American society; in Chinese.]

_____. "New Interpretation of the Deep Structure and Value of Whitman's Poetry." *Guowai Wenxue [Foreign Literatures Quarterly]* (1995), no. 1, 86-89. [Review of James E. Miller, Jr., *Leaves of Grass: America's Lyric-Epic of Self and Democracy*.]

_____. "Poets in Historical Contexts and the Making of National Poetic Voices: A Comparative Study of Walt Whitman and Allen Ginsberg." *Guowai Wenxue [Foreign Literatures Quarterly]* 35, no. 2 (1998), 36-43. [Comparative study of Whitman and Ginsberg, evaluating their achievements as America's national poets and examining the multiple influences of Whitman on Ginsberg; in Chinese.]

_____. "Postbellum Editions of *Leaves of Grass* and the Evolution of Walt Whitman as a Poet." *Beijing Daxue Xuebao: Zhesheban [Journal of Peking University: Humanities and Social Sciences]* 35, no. 3 (1998), 90-98. [Traces the growth of postbellum editions of *Leaves* and explores the role they played

in Whitman's negotiations between poetic creation and post-Civil War America; in Chinese.]

_____. "Walt Whitman: A Misread and Mistranslated Poet." *Zhongguo Fanyi* [*Chinese Translator's Journal*] (1998), no. 3, 42-46. [Studies the misreadings and mistranslations of Whitman's poetry in recent Chinese books of literary criticism and in a Chinese novel; in Chinese and English.]

_____. "Walt Whitman: The World of His Poetics." Ph.D. Dissertation, Peking University, 1996. [Attempts a systematic study of Whitman's theory of poetry and examines the role that Whitman's theory plays in his career as America's national bard; Dissertation No. J1923890.1.]

Loving, Jerome. "Walt Whitman." In Eric L. Haralson, ed., *Encyclopedia of American Poetry: The Nineteenth Century* (Chicago: Fitzroy-Dearborn, 1998), 471-478. [Overview of the changing nature of *Leaves of Grass* through its various editions, with a focus on "Song of Myself," "Children of Adam," "Calamus," *Drum-Taps*, and "When Lilacs Last in the Dooryard Bloom'd"; with bibliography.]

Martin, Robert K. "Walt Whitman." In Claude J. Summers, ed., *The Gay and Lesbian Literary Heritage: A Reader's Companion to the Writers and Their Works, from Antiquity to the Present* (New York: Henry Holt, 1995), 736-742. [Biographical and critical overview, emphasizing how, from the beginning of his writing career, Whitman "identifies homosexuality not *with* vice but against it," suggesting Whitman's "sense of gender as performance," and noting how he "sets in process an identification of the gay man with the masculine," how he learns "to bring together his own concerns as a homosexual and his insight into the suffering of women," and how he celebrates "the male working-class body," eventually establishing "a sense of gay community among his readers."]

Martin, Terence. *Parables of Possibility: The American Need for Beginnings*. New York: Columbia University Press, 1995. [Chapter 6, "The Politics of Inexhaustibility," contains a section called "Whitman and the Future" (193-198), which compares Whitman's and Thomas Paine's views of America "as a blank slate on which the future could be written," and which suggests that Whitman shares with Emerson and Thoreau "the tendency . . . to invoke inexhaustible realms . . . endlessly available for realizing human potential."]

Maslan, Mark. "Whitman, Sexuality, and Poetic Authority." *Raritan* 17 (Spring 1998), 98-119. [Examines the "consistent association of male homosexual desire with poetic invention in Whitman's poetry," arguing that "both involve an invasion of his body and a suspension of his agency," thus placing Whitman in the Romantic tradition that posits poetic inspiration as penetrating and possessive, "the suppression of one's identity": "Whitman therefore presents his homosexuality as a token of the poetic vocation."]

Moramarcio, Fred, and William Sullivan. *Containing Multitudes: Poetry in the United States since 1950*. New York: Twayne, 1998. [Surveys the work of about 60 poets of the second half of the twentieth century, reflecting "Whitman's vision of the United States as a country whose strength and uniqueness are its pluralism"; Chapter 8, "Restoring Whitman's Vision: The

Anthologies of the Eighties" (314-328), by Moramarco, argues that by the 1980s, with its "emerging pluralism," "the poetry of the United States moved toward a restoration of Whitman's vision," evident in the diversity represented in recent poetry anthologies.]

Paro, Maria Clara B. "Walt Whitman's Brazilian Readers." In Winnifred M. Bogaards, ed., *Literature of Region and Nation* [Proceedings of the Sixth International Conference on the Literature of Region and Nation] (New Brunswick: University of Saint John, 1998), 368-380. [Discusses different ways in which Whitman, as author and personality, was read and constructed in Brazil—particularly in periodicals and translations—during the 1920s, 1940s, 1960s, and 1980s.]

Picciotto, Madeleine. "Jorge Luis Borges's 'Camden, 1892': A New Translation." *Walt Whitman Quarterly Review* 15 (Spring 1998), 188.

Poirier, Richard. Review of Horace Traubel, *With Walt Whitman in Camden*, vols. 8 and 9. *London Review of Books* 20 (June 4, 1998), 20-23.

Preston, Nathaniel H. "Whitman's 'Shadowy Dwarf': A Source in Hindu Mythology." *Walt Whitman Quarterly Review* 15 (Spring 1998), 185-187.

Price, Kenneth M. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 1996* (Durham: Duke University Press, 1998), 67-88. [Comprehensive review of scholarship published in 1996 on Whitman (67-78) and Dickinson.]

Reynolds, David S. "Black Cats and Delirium Tremens: Temperance and the American Renaissance." In David S. Reynolds and Debra J. Rosenthal, eds., *The Serpent in the Cup: Temperance and American Literature* (Amherst: University of Massachusetts Press, 1997), 22-59. [Traces impact of temperance movement on American Renaissance literature, including Whitman's work (47-53), which was most influenced by the Washingtonians, who practiced a "dark-temperance mode" of sensationalistic anti-alcohol writing; examines the "good amount of dark theater involved in Whitman's delivery of the temperance message in *Franklin Evans*."]]

Sagar, Keith. "Hopkins and the Religion of the Diamond Body." *Cambridge Quarterly* 27 (1998), 15-44. [Discusses similarities between Whitman and Hopkins (30-36) in "their informal prose" and in various poems—including a pairing of Hopkins's "The Leaden Echo and the Golden Echo" with Whitman's "Spontaneous Me," and Hopkins's "Epithalamium" with Section 11 of "Song of Myself."]

Strassburg, Robert, ed. *Walt Whitman Circle* 6 (Spring 1998). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with national and international Whitman-related news; this issue also contains a brief article, "Walt Whitman in Israel: 'Born and Bred in Hebrewism'" (1), by Strassburg.]

Thomas, M. Wynn. "Walt Whitman and Risorgimento Nationalism." In Winnifred M. Bogaards, ed., *Literature of Region and Nation* [Proceedings of the Sixth International Conference on the Literature of Region and Nation] (New Brunswick: University of Saint John, 1998), 345-367. [Suggests that Whitman's poetry reproduces, in an arresting way, the great central ambiva-

- lences of the Risorgimento concept of nationhood operative in nineteenth-century European history, and concludes by comparing Whitman's concept of America with the view of France developed in Jules Michelet's *Le Peuple* (1946).]
- Trask, Michael. "Merging with the Masses: The Queer Identity Politics of Leftist Modernism." *Differences* 8 (Spring 1996), 94-131. [Examines the intersection of sexuality and consumerism in "the economy of desire in the 1920s" and suggests that Emma Goldman, Max Eastman, and Mike Gold developed "a leftist iconography of resistance," inspired in part by their reinterpretation of Whitman: "By reinscribing Walt Whitman as the vehicle for a radical identity of revolt, Gold, Eastman, and their colleagues produce a corrective to the dissipations provoked by feminizing consumerism: thus Whitman functions as the embodiment of a hypermasculine homosexual agency."]
- Wang Lu. "Looking into Walt Whitman's Thought of Democracy." *Liaocheng Shifan Xueyuan Xuebao* [*Journal of Liaocheng Teachers' College* (Philosophy and Social Sciences Editions)] (1993), no. 3, 115-118. [Considers Whitman's democratic thoughts as embodied in his poetry; in Chinese.]
- Wang Yugong. "Walt Whitman." *Waiguo Wenxue Yanjiu* [*Foreign Literature Studies*] (1990), no. 1, 47-54, 64. [Overview of themes, style, and language of *Leaves of Grass*; in Chinese.]
- Werlock, Abby H. P. "Whitman, Wharton, and the Sexuality in *Summer*." In Jeanne Campbell Reesman, ed., *Speaking the Other Self: American Women Writers* (Athens: University of Georgia Press, 1997), 246-262. [Views Edith Wharton's *Summer* "from a Whitmanian perspective," tracks "the astonishing number of Wharton's uses of Whitman in *Summer*," and argues that the novel is "a brilliant prose response to the masculine confidence and sexuality found in *Leaves of Grass*."]
- Xu Guanglian. "*Leaves of Grass* and Its Influence in China." *Waiguo Wenxue Yanjiu* [*Foreign Literature Studies*] (1993), no. 3, 98-103, 107. [Studies the history of Chinese translations of *Leaves* and Whitman's influence on his Chinese audience; in Chinese.]
- Xu Ximing and Limin Song. "Whitman and Black Poets." *Huanghai Xuekan* [*Journal of Huanghai* (Social Sciences Edition)] (1991), no. 2, 74-79. [Examines the relation between Whitman and black American poets, with an emphasis on Whitman's influence on African-American writers.]
- Zhao Youbing. "Walt Whitman and Abraham Lincoln." *Sichuan Waiyu Xueyuan Xuebao* [*Journal of Sichuan International Studies University*] (1993), no. 3, 44-49. [Traces the similarities in background and ideology of Whitman and Lincoln; in Chinese.]
- Zhang Hezhen. "The Dualism of Whitman's 'Soul and Flesh.'" *Hangzhou Shifan Xueyuan Xuebao* [*Journal of Hangzhou Teachers College*] (1993), no. 5, 26-28. [Studies Whitman's dual poetic voice deriving from the body and the soul; in Chinese.]

Zhang Huixin. "Walt Whitman and Brahmanism." *Waiguo Wenxue Pinglun* [*Foreign Literature Review* (Quarterly)] (1992), no. 1, 70-74. [Explores the influence of Hinduism and Indian philosophy on Whitman; in Chinese.]

Zi Yan. "Impressionist Techniques in the Poetry of Walt Whitman." *Dangdai Dianying* [*Contemporary Cinema Bimonthly*] (1993), no. 4, 89-95. [Comparative study of Whitman's poetry and impressionist painting; in Chinese.]

Unsigned. Review of Ed Folsom and Kenneth M. Price, eds., *Major Authors on CD-ROM: Walt Whitman*. *Library Journal* (April 15, 1998), 126.

_____. Review of Thomas Hampson, *To the Soul: Thomas Hampson Sings the Poetry of Walt Whitman*. *Stereo Review* 64 (April 1998), 98.

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