

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Alekseeva, G. V. "Tolstoi chitatel' Uitmena: Po materialam iasnopolianskoi biblioteki" [Tolstoi: A Reader of Whitman: Based on Materials from the Library of Iasnaia Poliana]. *Vestnik Moskovskogo Universiteta* [Moscow State University Bulletin], Series 9: Philology, no. 2 (March/April 2000), 82-92. [Describes how Tolstoi became familiar with the works of Whitman in 1889 (the same year Whitman was reading Tolstoi's *My Confession*); argues that Tolstoi was most interested in Whitman's poetry for its moral-ethical aspects; and reports on Whitman-related materials in Tolstoi's library; in Russian.]
- Bacigalupo, Massimo. "The Bible Is an Antique Volume: il poeta americano in lotta con la Bibbia." In Francesco Stella, ed., *La scrittura infinita: Bibbia e poesia in età romantica e contemporanea* (Florence: Leo S. Olschki, 1999), 73-82. [Explores the relationship of American poets with sacred texts, beginning with Whitman's and Dickinson's attitudes toward the Bible; sees "Song of Myself" as "un nuovo vangelo poetico"; in Italian.]
- Bart, Barbara Mazor, ed. *Starting from Paumanok . . . 15* (Fall 2001). [Newsletter of the Walt Whitman Birthplace Association, with news of association events and members.]
- Boggs, Colleen Glenney. "The American Translation." Ph.D. Dissertation, University of Chicago, 2001. [Investigates how "practices of translation were central to the conceptual development of Anglo-American literature and culture" and explores how "translation provided authors such as James Fenimore Cooper, Margaret Fuller and Walt Whitman with a means of realizing a public sphere ideology that extended beyond the nation state"; *DAI* 61 (June 2001), 4772A.]
- Dacey, Philip. "Philip Dacey on Whitman: An Interview and Four New Poems." *Walt Whitman Quarterly Review* 19 (Summer 2001), 40-51. [Interview with Dacey (40-44) on his ideas about Whitman, followed by four new Whitman-related poems by Dacey: "Walt Whitman to Thomas Eakins: From the Lost Correspondence" (44-45), "Chapter and Verse in Fort Worth" (46-47), "Headwaters" (47-49), and "Talcott Williams" (49-51).]
- Earnhart, Brady. "Peddling Whitman." *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Offers an "overview of literary marketing in the mid-nineteenth century" and traces "Whitman's changing attitudes towards self-promotion," describing "how Whitman packaged himself and his work for public consumption" and exploring "the interdependence of poetry and advertising in his literary career," while arguing that Whitman's "consciousness of himself as a salesman resonates deeply in the semi-autobiographical speaker of *Leaves of Grass*."]
- Elfenbein, Andrew. "Whitman, Democracy, and the English Clerisy." *Nineteenth-Century Literature* 56 (June 2001), 76-104. [Examines "the transat-

lantic pairing of Whitman and [Edward] Carpenter” and the ways that, through Carpenter’s “translation” of *Leaves of Grass* into *Towards Democracy*, “English radicals could claim [Whitman] as their own”; views Carpenter as engineering a revision and democratization of the Coleridgean “National Clerisy” of professors, pastors, and schoolmasters to include working-class men who would form a new clerisy inspired by “Whitman’s vision”; suggests that Carpenter’s and Whitman’s readers in England were “the lower ranks of the traditional clerisy . . . supplemented by a substantial number of journalists and clerks,” and that these “self-made professionals” (emerging after the Third Reform Act of 1884–1885 expanded the franchise) exhibited a short-lived “Whitmanian enthusiasm” as they looked for a “harmonious fellowship that could transcend class divisions.”]

Folsom, Ed. “A Manuscript Draft of Whitman’s Preface, 1876.” *Walt Whitman Quarterly Review* 19 (Summer 2001), 63. [Transcribes and discusses a draft of Whitman’s preface to the Centennial Edition of *Leaves of Grass*.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 19 (Summer 2001), 56–62.

Foth, Homeira. “The Metonymic Self in Whitman’s Poetics.” M.A. Thesis, San Jose State University, 2000. [Sets out to demonstrate how Whitman “incorporates metonymical consciousness into his poetry,” employing theories of Lacan, Cixoux, and others; *MAI* 39 (June 2001), 670.]

Giannotti, John. “A Note on Whitman and Butterfly.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Brief note, by the sculptor, about the history of his Whitman bronze statue now on display in the Children’s Garden of the New Jersey State Aquarium in Camden.]

Gruesz, Kirsten Silva. *Ambassadors of Culture: The Transamerican Origins of Latino Writing*. Princeton: Princeton University Press, 2001. [Chapter 4, “The Mouth of a New Empire: New Orleans in the Transamerican Print Trade” (108–160)—with a section called “The Fertile Crescent: Whitman’s Immersion in the ‘Spanish Element’” (121–136)—deals with New Orleans as the United States’ “most linguistically and racially diverse city” with a “vibrant polyglot print culture” and places “Whitman within the context of this multilingual space and in particular of its Spanish-speaking community, . . . resituating Whitman both biographically and ideologically in the Hispanized realm of midcentury New Orleans”; reads in detail Whitman’s New Orleans *Crescent* piece, “A Walk about Town.”]

Guy, David. *The Red Thread of Passion: Spirituality and the Paradox of Sex*. Boston: Shambhala, 1999. [Chapter 2, “American Buddha: Walt Whitman” (31–77), gives an overview of Whitman’s life and sexuality, suggesting that *Leaves of Grass* “echoes Buddha dharma, to the point that it is astonishing to realize that it was written by a nineteenth-century American unschooled in the teachings of the East,” emphasizing that “Whitman knew that sex and spirit were intimately connected” and that “it is Whitman’s erotic makeup that makes him an especially prophetic voice for men today, both gay and straight,” and arguing that “Whitman’s vision was not really of sex among men but of hearty, affectionate love”; chapter 8, “Whitman’s Child: Joseph

- Kramer" (201-222), discusses Whitman's influence on Kramer, the founder of "the Body Electric School of erotic massage."]
- Haven, Cynthia. "Raking Leaves: Gary Schmidgall Uncovers Another Side of Walt Whitman." *Stanford* 29 (September/October 2001), 96-97. [About Gary Schmidgall's work on Whitman, including his *Intimate with Walt* and his *Walt Whitman: A Gay Life*.]
- Henderson, Desiree. "Mourning America: Literature and the Politics of Death, 1765-1865." Ph.D. Dissertation, University of California, San Diego, 2001. [Argues that "official narratives of the United States rely on the experience of loss to cement citizens to the nation" and explores how William Apess, Harriet Beecher Stowe, Frances Harper, and Whitman "transform the relationship between mourning and official histories by rewriting the expression of loss as a political statement; for these authors mourning provides the ideal rhetorical tool for reconstructing the form of American citizenship"; *DAI* 61 (May 2001), 4386A.]
- Hoffman, Tyler. Review of Roy Morris, Jr., *The Better Angel: Walt Whitman in the Civil War*. *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu.
- Hoffman, Tyler, and J. T. Barbarese, eds. *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [The *Mickle Street Review*, not published since 1990, now reappears as "an electronic journal of Whitman and American Studies," published at Rutgers University, Campus at Camden, part of the Camden Online Poetry Project, and containing essays, features, poems, documents, and reviews, many relating to Whitman; all Whitman articles are listed separately in this bibliography.]
- Jang, Jeong U. "Walt Whitman as Accoucheur of a Nation: Poetic Creation of the American Union through the Centrifugal and Centripetal Law." Ph.D. Dissertation, State University of New York at Buffalo, 2001. [Looks into Whitman's creation of a "national text in which America was to be poetically reconstructed when the nation was on the verge of political unraveling"; compares Whitman to Nietzsche, looks at imagery of "blood, death, and war" as well as the "body," contrasts Whitman to Thomas Carlyle and Matthew Arnold, and compares Whitman and Lincoln in their "endeavors to save the American Union"; *DAI* 61 (June 2001), 4774A.]
- Janik, Allan. "Der letzte Amerikaner Tirols' oder Dallago, Whitman und Amerika." In Johann Holzner, Oskar Putzer, and Max Siller, eds., *Literatur und Sprachkultur in Tirol* (Innsbruck, Austria: Institut für Germanistik, 1997), 399-418. [Examines Carl Dallago, a writer from South Tirol, and his introduction of Whitman's work into Austria through the journal *Brenner* in the years before World War I, focusing on discussions of Whitman's homosexuality, his poetic achievement, and his relationship to Nietzsche; argues that the changes in Austrian culture after the war erased memories of early twentieth-century American influences; in German.]
- Killingsworth, M. Jimmie. Review of Vivian Pollak, *The Erotic Whitman*. *Walt Whitman Quarterly Review* 19 (Summer 2001), 52-55.

Maslan, Mark. *Whitman Possessed: Poetry, Sexuality and Popular Authority*. Baltimore: Johns Hopkins University Press, 2001. [Examines “the connection between sexual desire and poetic agency in Whitman’s poetry,” demonstrating how, “in portraying male sexual desire as the subjection of the body to an invasive force, Whitman drew on the rhetoric and physiological theories of the sexual hygiene literature of his day”; argues that Whitman’s homosexuality “becomes the mark of his vocation—not because his poetry expresses his sexuality, but instead because his sexuality represents the violation of personal identity that poetry requires”; and “connects Whitman’s erotics and poetics of possession . . . to his views on poetic and political representation.”]

Mazel, David, ed. *A Century of Early Ecocriticism*. Athens: University of Georgia Press, 2001. [“John Burroughs on Walt Whitman, Gilbert White, and Henry David Thoreau (1867, 1902, and 1919),” 33-47, reprints an excerpt from Burroughs’s *Notes on Walt Whitman as Poet and Person* (1867) claiming that Whitman avoids the “pretty scene that appeals to the sentiments” and “corrects this false, artificial Nature, and shows me the real article” (34-39).]

McKenna-Uff, Helen. “Teaching House Museums.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Discusses ways that “the Whitman House and the Edgar Allan Poe National Historic Site collaborate with teachers to provide rewarding educational experiences and to develop pedagogies that make creative use of these artifacts.”]

Meredith, Joseph. “The Good Grey Poet.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Poem.]

Outka, Paul. “Whitmanian Cybernetics.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Proposes that “both the Information Superhighway and Whitman’s Open Road spring from similar dreams: of having a self defined by its motion through the landscape, rather than simply by its position on it, of a radical, material similarity between the self and that landscape, of an almost completely fluid identity that allows instantaneous ‘merging’ into other identities, and of having a limitless space in which to move, to speed, to merge, to love,” and argues that “Whitman’s complex understanding of subjectivity offers a sorely needed way to understand cyberspace’s own tangled negotiations of identity, textuality, landscape, and democratic politics”; discusses Whitman and the Web in relation to “losing race and gender,” “teledildonics and the merge,” and “transportational identities.”]

Pollnitz, Christopher. “Never the Sceptic Yank.” *Sydney Morning Herald* (March 31, 2001), 4. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]

Raab, Josef. “El gran viejo: Walt Whitman in Latin America.” *CLCWeb: Comparative Literature and Culture: A WWWeb Journal* 3 (June 2001), <http://clcwebjournal.lib.purdue.edu/clcweb01-2/raab01.html>. [Examines “the heterogeneous appropriations of Whitman by Latin American poets” and “addresses ways in which some of the more prominent Latin American poets—José Martí, Rubén Darío, Pablo Neruda, Gabriela Mistral, Vinícius de

Moraes, Jorge Luis Borges, and Octavio Paz—have re-fashioned Walt Whitman.”]

Samuels, Shirley. “Lincoln’s Body.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Examines the cultural significance of the display of Lincoln’s body after his assassination, focusing on writings by Elizabeth Keckley (Mary Todd Lincoln’s dressmaker), Adah Menken, and Whitman, whose “When Lilacs Last in the Dooryard Bloom’d” is viewed as “synaesthetic remembering.”]

Schmidgall, Gary. “Suppressing the Gay Whitman in America: Translating Thomas Mann.” *Walt Whitman Quarterly Review* 19 (Summer 2001), 18-39. [Examines Mann’s 1922 speech “On the German Republic,” in which Mann uses Whitman’s *Calamus* poems to evoke Eros as “the figurehead of his democratic republic”; investigates why the key passage about Whitman’s “manly love of comrades” is missing in Helen Tracy Lowe-Porter’s English translation of the speech; reprints the missing passage in the original German and an English translation; and gives an overview of “the history of *Leaves of Grass* in German-speaking countries” and “Mann’s encounter with Hans Reisiger’s Whitman translations.”]

Schopp, Paul W. “Camden and Mickle Street: A Cultural History.” *Mickle Street Review* no. 14 (Summer 2001), www.micklestreet.rutgers.edu. [Offers an overview of the history of Camden, New Jersey, from the early nineteenth century to the present, with special attention to Mickle Street, where Whitman lived; describes other well-known residents of the street, as well as Whitman’s neighbors.]

Strassburg, Robert, ed. *The Walt Whitman Circle* 9 (Spring 2001). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of Circle events and Whitman news worldwide.]

Whitley, Edward. “Presenting Walt Whitman: ‘Leaves-Droppings’ as Paratext.” *Walt Whitman Quarterly Review* 19 (Summer 2001), 1-17. [Uses Gerard Genette’s theory of the “paratext” to examine how “Whitman manipulates the elements surrounding *Leaves of Grass* and turns them into ‘Leaves-Droppings’” (the group of nine reviews of *Leaves*, Emerson’s letter to Whitman, and Whitman’s reply to Emerson) appended to the 1856 edition of *Leaves* and arranged by Whitman so as to build a “narrative of the virtues of the American rude tongue.”]

Whitman, Walt. *Song of Myself*. Mineola, NY: Dover, 2001. [One-dollar Dover Thrift Edition of “Song of Myself” in the 1855 version.]

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“Walt Whitman: A Current Bibliography,” reformatted as an annual bibliography, is available online at the *Walt Whitman Quarterly Review* website (<http://www.uiowa.edu/~wwqr/>). This site offers annual, searchable bibliographies for all years from 1975 to the present.