

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Baigell, Matthew. *Artist and Identity in Twentieth-Century America*. New York: Cambridge University Press, 2001. [Chapter One, "Walt Whitman and Early Twentieth-Century American Art" (11-25), discusses the implications of the fact that during the first three decades of the twentieth century, "Walt Whitman's name probably appeared more often in the art press than the name of any other literary figure"; investigates "how his name was used," examining why Whitman came to be recognized as "the country's first vanguard artist"; suggests Whitman's influence on Robert Henri, John Sloan, Paul Rosenfeld, Arthur Dove, Marsden Hartley, Joseph Stella, Benjamin DeCasseras, Stuart David, Ben Shahn, Thomas Hart Benton, and, in later chapters, John Marin (33-34) and Barnett Newman (236-237).]
- Barnstone, Alik. "With Walt Whitman on the Staten Island Ferry." *New Letters* 66, no. 1 (1999/2000), 26-27. [Poem beginning "I sat at ease with Walt on the ferry, / and let my knee lean against his thigh."]
- Bauerlein, Mark. Review of David S. Reynolds, ed., *A Historical Guide to Walt Whitman*. *Walt Whitman Quarterly Review* 18 (Winter 2001), 147-149.
- Bellot, Marc. "Walt Whitman a l'Épreuve de la Pensée Emersonnienne: La Légitimation de l'Eros par l'Ethos." Ph.D. Dissertation, Université de Picardie—Jules Verne, 2000. [Argues that Whitman "makes a clever and skillful (not to say cunning) use of Emerson's moral philosophy to justify and provide a moral vindication of a socially deviant eros," and thus Emerson's philosophy is not so much an influence on Whitman as it is "a tool, a device, enabling the poet to disclose and justify the whole scope of his theories on the complete emancipation of human identity"; in French.]
- Berry, Faith, ed. *From Bondage to Liberation: Writings by and about Afro-Americans from 1700 to 1918*. New York: Continuum, 2001. ["Walt Whitman" (200-203) briefly discusses "the racist Whitman who emerges in his diaries, letters, sketches, fiction, essays, and journalism" and reprints Whitman's 1857 *Brooklyn Daily Times* article, "Slavery" (202-203).]
- Coviello, Peter. "Intimate Nationality: Anonymity and Attachment in Whitman." *American Literature* 73 (March 2001), 85-119. [Investigates the implications of the "stubborn fact" that "virtually every strand of Whitman's utopian thought devolves upon, and is anchored by, an unwavering belief in the capacity of strangers to recognize, desire, and be intimate with one another," and argues that Whitman discovered his "idiom of attachment" in "the array of languages surrounding race and sex," while shifting between 1855 and 1860 from the "affective promises of race" to the "world-making power of sex."]
- Cushman, Stephen. *Bloody Promenade: Reflections on a Civil War Battle*. Charlottesville: University Press of Virginia, 1999. [Offers a "history of verbal and visual images" of the Battle of the Wilderness (May 5-6, 1864):

- Chapter 6, "Eyewitness," discusses Whitman's *Memoranda during the War* and his Civil War correspondence (76-80), and Chapter 13, "Poems," deals with *Drum-Taps* in relation to other Civil War poems (232-239).]
- Davenport, Guy. "Endlessly Talking." *Harper's Magazine* 303 (July 2001), 78-82. [Review of Gary Schmidgall, ed., *Intimate with Walt*, along with comments on the nine-volume *With Walt Whitman in Camden* and on *Leaves of Grass*.]
- Davie, Donald. *Two Ways Out of Whitman*. Manchester, England: Carcanet, 2000. [Collection of previously published essays and reviews (gathered posthumously by Davie's wife Doreen Davie), many of which deal with Whitman, including "Two Ways Out of Whitman" (57-62) and "Coming to Terms with Whitman" (63).]
- DeBrava, Valerie Ann. "Authorship and Individualism in American Literature." Ph.D. Dissertation, College of William and Mary, 2000. [Takes a "neo-Marxist" approach to "the lives and works of Walt Whitman, Emily Dickinson, and Elizabeth and Richard Stoddard" and argues that "the autonomy and originality for which Whitman and Dickinson are acclaimed" are best understood as "testaments to ideology . . . a feature of their marketed identities that derives from the objectifying, isolating power of commercialism, rather than from genuine individuality and freedom"; *DAI* 61 (January 2001), A2712.]
- Dezember, Mary. "Supreme Fictions and Loaded Guns: American Vision Quest in Whitman, Dickinson, Stevens, and Plath." Ph.D. Dissertation, Indiana University, 2000. [Suggests ways that Whitman and other poets "responded to their callings as poets by dramatically rendering in poetry their initiation experiences of isolation, transformation, and . . . enlightenment," arguing in Chapter Two that "Song of Myself" demonstrates "Whitman's awareness of a pervasive sacredness that is essential to effect transformation"; *DAI* 61 (February 2001), A3158.]
- Donaldson, Daniel P. "Teaching Geography's Four Traditions with Poetry." *Journal of Geography* 100 (January/February 2001), 24-31. [Uses geographer William Pattison's "four traditions of geography" to illustrate geographic concepts in poetry by Whitman and other poets; discusses "Prayer of Columbus" and "Passage to India" in relation to the "spatial tradition," "I Hear America Singing" in relation to the "area studies tradition," and "Song of the Redwood Tree" in relation to the "human-environment interaction tradition."]
- Doty, Mark. "Letter to Walt Whitman." *Five Points* 4, no. 3 (Summer 2000), 7-15. [Poem beginning "Dear Walt, / I hope this finds you—telegraphed / by etheric mail, some celestial fax / relayed by atmospheric transmission— / finds you, I won't say well, since where you are / health I presume is immaterial."]
- Earnhart, Don Brady. "Self-Promotion as Poetic Strategy in *Leaves of Grass*." Ph.D. Dissertation, University of Virginia, 2000. [Explores "relationships between the hyping of *Leaves of Grass* and the strategies of reader involvement for which this work has been widely and justly praised," arguing that the speaker of "Song of Myself" "resembles the peddlers of the mid-nine-

- teenth century, and the world of commerce holds sway over many of his thoughts," while Whitman's "revolutionary speaker . . . inhabits *Leaves* in much the same way that industrial manufacturers have inhabited their products in the guise of fictional 'spokescharacters,' while the *reader* figure descends partly from the familiar 'satisfied customer' of testimonial ads"; *DAI* 61 (December 2000), A2299.]
- Ely, M. Lynda. "The Untold Want: Representation and Transformation: Echoes of Walt Whitman's *Passage to India* in *Now, Voyager*." *Literature Film Quarterly* 29 (2001), 43-52. [Investigates "how public perceptions are shaped by the poetic language of Whitman's couplet, 'The Untold Want,' from *Passage to India*, how these are mediated and changed by the novelistic conventions of Olive Higgins Prouty's popular 1941 novel, *Now, Voyager*, and . . . how these alphabetic texts are transformed into cinematic images in the 1942 Warner Brothers film of the same title."]
- Folsom, Ed. Review of Harold Bloom, ed., *Walt Whitman*; J. Michael Léger, ed., *Walt Whitman: A Collection of Poems*; and Gary Wiener, ed., *Readings on Walt Whitman*. *Walt Whitman Quarterly Review* 18 (Spring 2001), 194-197.
- Folsom, Ed. "'The Suppressed Book!': A Previously Unreported Whitman Broadside." *Walt Whitman Quarterly Review* 18 (Spring 2001), 188-189. [Reprints and discusses a broadside published by E. C. Walker in the early 1880s, advertising *Leaves of Grass*.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 18 (Winter 2001), 156-162.
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 18 (Spring 2001), 200-205.
- Fracchia, Joseph. "Dialectical Itineraries." *History and Theory* 38 (May, 1999), 169-197. [Takes a "Whitmanesque journey through Marx's writings and the logic of a materialist conception of history," looking at "Song of the Open Road" and "Crossing Brooklyn Ferry" as evidence that Whitman, like Marx, believed in a "materially conceived and dialectically constituted subject . . . far removed from the centered Subject of the Western philosophical or 'logocentric' tradition [and] equally far removed from the now current and rather specious notion of the death of the subject"; examines "Hegel's logocentric dialectics, criticizes "problems with contemporary uses of Saussure by postmodern critics of dialectics," then "by way of a return through Whitman to Marx, . . . delineate[s] the dialectical itineraries of a historical-material *Wissenschaft*," while arguing that Whitman "was not a *historical* materialist" and that his "sensual materialism was more akin to that of Feuerbach than Marx."]
- Garman, Bryan. Review of Joann P. Krieg, *Whitman and the Irish*. *Walt Whitman Quarterly Review* 18 (Spring 2001), 190-193.
- Genoways, Ted. "'Ashes of Soldiers': Walt Whitman and C. H. Sholes, A New Letter and a Newspaper Article." *Walt Whitman Quarterly Review* 18 (Spring 2001), 186-187. [Prints a previously unpublished letter from Whitman to Sholes and reprints an 1880 article by Sholes (published on Decoration Day in 1880) about Whitman.]

- Gibson, Brent. *An Annotated Walt Whitman Bibliography, 1976-1985*. Lewiston, NY: Edwin Mellen, 2001. [Annotated year-by-year listing of works about Whitman from 1976 through 1985; with a preface by Ed Folsom (i-ii), an introduction by Gibson (1-9), and a separate list of "Works on Whitman in Foreign Languages" (285-291), covering the same period and arranged by languages.]
- Hancock, Tom. "Scholar in midst of huge task of editing Walt Whitman's poetry." *Columns* [University of Nebraska—Lincoln] (Spring/Summer 2001), 1-2, 4. [About Kenneth Price's involvement with the *Walt Whitman Hypertext Archive*.]
- Jensen, Beth. "Ambiguous Struggle: Abjecting the M/other in 'As I Ebb'd with the Ocean of Life.'" *Walt Whitman Quarterly Review* 18 (Spring 2001), 167-185. [Offers a reading of "As I Ebb'd with the Ocean of Life" based on Julia Kristeva's theories of "the maternal role in language acquisition and subject formation" and childhood encounters with the "abject."]
- Kerkering, Jack. "'Of Me and of Mine': The Music of Racial Identity in Whitman and Lanier, Dvořák and DuBois." *American Literature* 73 (March 2001), 147-184. [Looks at Whitman's and Sidney Lanier's different accounts of American history, arguing that "where Whitman asserts an 'Indissoluble Union,' Lanier's concern is the sounds of Anglo-Saxon; where Whitman's poetic form underwrites an American nation, Lanier's embodies an Anglo-Saxon race"; then traces how "this difference between racial and national forms extends beyond these two writers and into the late-century work of Antonin Dvořák and W.E.B. DuBois."]
- Killingsworth, M. Jimmie, and Daneen Wardrop. "Whitman and Dickinson." In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 1999* (Durham: Duke University Press, 2001), 71-96. [Review of scholarship on Whitman and Dickinson published in 1999; Killingsworth wrote the overview of Whitman scholarship (71-82).]
- Krieg, Joann P. Review of Jennifer Armstrong, *The Dreams of Mairhe Mehan and Mary Mehan Awake* [novels featuring Whitman as a character]. *Walt Whitman Quarterly Review* 18 (Spring 2001), 198-199.
- Leifel, Gregory. *The Day I Met Walt Whitman*. Cary, IL: Thriving Moss, 2001. [Novel about walking and talking with Whitman in a nature preserve.]
- Loving, Jerome. Review of Roy Morris, Jr., *The Better Angel: Walt Whitman in the Civil War*. *Walt Whitman Quarterly Review* 18 (Winter 2001), 149-153.
- Mazur, Krystyna. "Poetry and Repetition: Walt Whitman, Wallace Stevens and John Ashbery." Ph.D. Dissertation, Cornell University, 2000. [Discusses "poetic repetition in relation to the philosophical theories of repetition," arguing that "repetition in Whitman's hands is a powerful tool for affirming the all-embracing and a-categorical nature of his vision" and "is used to represent plurality, to stage a polyphony and to engage other voices"; *DAI* 61 (December 2000), 2303A.]
- McNamara, Vanessa. "Collection Highlight." "Conversations" (Winter/Spring 2001), 2. [Reports on the acquisition by the Walt Whitman House in

Camden, New Jersey, of a photograph of the English actor/producer Wilson Barrett (1847-1904), a photo that Whitman had kept on his mantel; the donated photo is now once again displayed on the mantel of Whitman's Mickle Street home.]

Motier, Donald. *Co-Incidings: Collected Poems, 1965-1999*. New York: Vantage, 2001. [Book of poems beginning with an epigraph from "Song of the Open Road" and containing several Whitman-related poems, including "Requited (*Whitmanesque*)" (223) and "Saint Walt" (223-224).]

Myerson, Joel, ed. *Whitman in His Own Time: A Biographical Chronicle of His Life, Drawn from Recollections, Memoirs, and Interviews by Friends and Associates*. Expanded Edition. Iowa City: University of Iowa Press, 2000. [Reprint of 1991 Omnigraphics edition, with a new introduction by Myerson (vii-xii), discussing Whitman's concern with his "public image."]

Netzley, Patricia D. *Environmental Literature: An Encyclopedia of Works, Authors, and Themes*. Santa Barbara: ABC-CLIO, 1999. ["Walt Whitman" entry (300-301) offers a brief overview of Whitman's career as an author who "wrote about nature in relation to the human spirit."]

Nicholson, Karen, ed. "Conversations" (Winter/Spring 2001). [Newsletter of the Walt Whitman Association, Camden, New Jersey, with news of Association events, and two articles, listed separately in this bibliography.]

Pannapacker, William A. "'The bricklayer shall lay me': Edward Carpenter, Walt Whitman, and Working-Class 'Comradship.'" In Jay Losey and William D. Brewer, eds., *Mapping Male Sexuality: Nineteenth-Century England* (Madison: Fairleigh Dickinson University Press, 2000), 277-298. [Explores how, in the context of his encounters with Whitman, Carpenter's various "masculinities . . . both resisted and complied with the dominant models" at play in late nineteenth- and early twentieth-century British culture, and how those masculinities "were an ongoing negotiation of competing and overlapping discourses: elitism and populism, conservatism and radicalism, effeminacy and manliness, submissiveness and dominance, refinement and primitivism, noblesse oblige and working-class 'comradship' . . ."]

Perkovich, Michael John. "Nature Boys: Camp and Its Forerunners in Late 19th and 20th-Century American Literature." Ph.D. Dissertation, University of Illinois at Chicago, 2000. [Explores the nineteenth-century origins of "the phenomenon known as 'camp'" in texts by Whitman, Mark Twain, Ambrose Bierce, Bret Harte, Charles Warren Stoddard, Frank Norris, and Edith Wharton.]

Pollak, Vivian. "Poetic Value and Erotic Norms: A Response to Helen Vendler." *Walt Whitman Quarterly Review* 18 (Winter 2001), 134-146. [Takes issue with Vendler's "Poetry and the Mediation of Value: Whitman on Lincoln" (*Michigan Quarterly Review*, Winter 2000), arguing that "Vendler's formalist and broadly humanist reading of value . . . mainly focuses on repressing the particulars of Whitman's Americanness, of his racialized politics, and of his sexuality"; suggests that Whitman "was not interested in preserving the purity of lyric as a genre" and in fact "encourages us to transgress generic ideals and the limiting conventions of authorship with which they are associated,"

thus making “his poetry . . . inseparable from his prose” and leading us “to honor the idiosyncratic.”]

Powell, David Glenn. “Prophetic Voices, Proper Histories: Walt Whitman’s Preface to the 1855 Edition of *Leaves of Grass* and Galway Kinnell’s *The Book of Nightmares*.” Ph.D. Dissertation, University of Mississippi, 2000. [Looks at Whitman’s notion of “histories . . . properly told” and investigates “how one of his followers, Galway Kinnell, adapts that notion for use in a postmodern world”; *DAI* 61 (February 2001), 3175A.]

Prevots, Aaron. “‘Crossing Brooklyn Ferry’ et ‘Promontoire’: Whitman, Rimbaud et la vision poétique-prophétique.” In Paul Perrou and Sergio Villani, eds., *Livre Rimbaud: Approches critiques* (Toronto: Canadian Scholars’ Press, 2000), 307-323. [Explores parallels between Whitman and Rimbaud, focusing on Whitman’s “Crossing Brooklyn Ferry” and Rimbaud’s “Promontoire”; in French.]

Price, Kenneth M. “Dollars and Sense in Collaborative Digital Scholarship: The Example of the Walt Whitman Hypertext Archive.” *Documentary Editing* 23 (June 2001), 29-33, 43. [Uses the *Walt Whitman Hypertext Archive* as an example to critique “the model of no-cost consumption” on the Web, looking at the “hidden costs” of “free” online scholarly resources.]

Raubicheck, Walter. “Theosophical Whitman.” *The Quest* 87 (July-August 1999), 134-137. [Examines Whitman as a proto-Theosophist, arguing that “the principles of Theosophy underlie all the central images and themes” of “Song of Myself” and that the poem “is consistent with the ideas brought forth in the writings of Helena P. Blavatsky, A. P. Sinnett, and William Q. Judge, three Theosophical contemporaries of Whitman’s.”]

Robertson, Michael. Review of Bryan K. Garman, *A Race of Singers: Whitman’s Working-Class Hero from Guthrie to Springsteen*. *Walt Whitman Quarterly Review* 18 (Winter 2001), 153-155.

Schmidgall, Gary, ed. *Intimate with Walt: Selections from Walt Whitman’s Conversations with Horace Traubel, 1888-1892*. Iowa City: University of Iowa Press, 2001. The Iowa Whitman Series. [Selections of Traubel’s conversations with Whitman, culled from the nine-volume *With Walt Whitman in Camden*, arranged by topic: “(I) Whitman personally (his life in Mickle Street, comments on himself and his family, and memories of his early life); (II) Whitman as poet (his views on *Leaves of Grass*, its reception, and the literary and ‘publisherial’ life); (III) Whitman’s affectional and social life (his friends, partisans, and idols); (IV) Whitman’s wide-ranging, serendipitous views on human nature, culture, and society; and (V) Whitman’s health, final months of serious illness, and death”; with an introduction by Schmidgall (vii-xxxii).]

Schmidgall, Gary. “Walt Whitman, Pundit.” “*Conversations*” (Winter/Spring 2001), 3-5. [Reprint of Schmidgall’s “interview” of Whitman, recording Whitman’s views of American political parties, presidential elections, and other issues; originally printed in a shorter version in *The Washington Post*.]

Sickels, Robert C. “Whitman’s ‘Song of Myself.’” *Explicator* 59 (Fall 2000), 19-21. [Suggests Whitman is “one of the forefathers of American nature

- writing” and that he “saw humans and their creations as an inextricable component of the natural world,” evidenced especially in “Song of Myself.”]
- Smith, Scott Andrew. “(Un)constraining the Body: The Male Body in the Poetry of Edward Taylor, Walt Whitman, and Allen Ginsberg.” Ph.D. Dissertation, Kent State University, 2000. [Looks at “representations of the male body” in the work of these three poets, examining how Whitman makes “strides to announce his physicality”; *DAI* 61 (January 2001), 2721A.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 9 (Winter 2001). [Newsletter of the Leisure World Walt Whitman Circle, with news of Whitman events worldwide; this issue contains one article, “Walt Whitman and Worldwide Wellness,” by Strassburg, concerning Whitman’s early journalistic writings about health (1).]
- Toorawa, Shawkat M. “Walt Whitman in Adonis’ *Manhattan*: Some Thoughts on *A Grave for New York*.” *Periodica Islamica* 6 (1996), 15-20. [Suggests ways that Syrian-Lebanese poet Adonis (Ali Ahmad Sa’id, b. 1930) “intersects with and re-reads Whitman in *A Grave for New York*.”]
- Wall, Cheryl A. “Sifting Legacies in Lucille Clifton’s *Generations*.” *Contemporary Literature* 40 (1999), 552-574. [Examines multiple genealogies in Clifton’s 1976 memoir and demonstrates how “throughout *Generations*, in repeated allusions to Walt Whitman’s ‘Song of Myself,’ Clifton pays homage to her foremost white American literary ancestor,” sharing with him “aesthetic, political, and spiritual affinities.”]
- Whitman, Walt. “Diary in Canada 1880.” In Wayne Grady, ed., *Bright Stars, Dark Trees, Clear Water: Nature Writing from North of the Border* (Boston: Godine, 1999), 35-40. [Excerpts from Whitman’s diary of his trip to Canada.]
- Whitman, Walt. “From *Specimen Days in America*.” In Jay Parini, ed., *The Norton Book of American Autobiography* (New York: Norton, 1999), 151-164. [Excerpts from Civil War sections of *Specimen Days*, with introductory note by the editor.]
- Wihl, Gary. “The Manuscript of Walt Whitman’s ‘Sunday Evening Lectures.’” *Walt Whitman Quarterly Review* 18 (Winter 2001), xx-xx. [Introduces and reprints the recently rediscovered manuscript of Whitman’s lecture notes on German philosophers including Kant, Fichte, Schelling, and Hegel, in a reader’s transcription by Wihl (110-119) and a diplomatic transcription by Ed Folsom and Matthew Miller (120-133).]
- Unsigned. “Whitman Archive Showcases Humanities Computing.” *GoodNUz* [University of Nebraska—Lincoln] (Spring 2001), 15. [About the *Walt Whitman Hypertext Archive*.]

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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/~wqwqr/>). This site offers annual, searchable bibliographies for all years from 1975 to the present.