

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Allison, Raphael C. "Walt Whitman, William James, and Pragmatist Aesthetics." *Walt Whitman Quarterly Review* 20 (Summer 2002), 19-29. [Explores "Whitman's role in shaping James's thought" and evaluates "Whitman's place in the pragmatist tradition," emphasizing the role of aesthetics in pragmatism and offering a pragmatic reading of "Song of the Broad-Axe" based on "Jamesian pluralism."]
- Asselineau, Roger. Review of Éric Athenot, *Walt Whitman: Poète-cosmos*. *Walt Whitman Quarterly Review* 20 (Summer 2002), 40.
- Bacon, Ernst. *Fond Affection: Music of Ernst Bacon*. New York: CRI, 2002. [Compact disc of music by Bacon (1898-1990), including settings of Whitman's "The Commonplace," "Grand Is the Scene," "Lingering Last Drops," and "The Last Invocation," performed by baritone William Sharp.]
- Barney, Brett. "Whitman, Race, and Literary History: A Recently Recovered Dialogue." *Walt Whitman Quarterly Review* 20 (Summer 2002), 30-35. [Transcribes and analyzes a Whitman manuscript from the Huntington (New York) Public Library, examining the significance of Whitman's writing around a newspaper clipping about "Greeks, Romans, and Hebrews," on which he comments and with which he argues, "reinscrib[ing] the literary and cultural contributions of non-European, non-Judeo-Christian people."]
- Benton, Megan L. "Typography and Gender: Remasculating the Modern Book." In Paul C. Gutjahr and Megan L. Benton, eds., *Illuminating Letters: Typography and Literary Interpretation* (Amherst: University of Massachusetts Press, 2001), 71-93. [Examines Theodore Low De Vinne's 1892 argument that "darker, heavier, more 'robust' letterforms" would "restore vigor and 'virility' to the printed page" that had become "feminized" by "fussy, pale" modern types, and analyzes the typeface and design of Whitman's 1855 and 1860 editions of *Leaves of Grass* in light of this argument, finding the pages of the 1855 edition "anemic" and the "aura" of the 1860 edition one "of parlor respectability"; examines "reform-minded typographic productions," including the 1930 Grabhorn edition of *Leaves of Grass* published by Random House, that tried to "masculinize" books by developing "typographic virility" and "monumental" design.]
- Bischoff, Volker. "Walt Whitman." In Bernd Engler and Kurt Müller, eds., *Metzler Lexikon Amerikanischer Autoren* (Stuttgart: J. B. Metzler, 2000), 710-712. [Brief overview of Whitman's work and themes; in German.]
- Camboni, Marina. "Corpo, corpus, testo. Riflessioni a partire da *Leaves of Grass*." In Carla Locatelli, ed., *Co(n)texts: Implicazioni testuali* (Trento: Dipartimento di Scienze Filologiche e Storiche, 2000), 79-103. [Explores the body as metaphor for self, society, and literary work, and examines how time is inscribed in the various editions of *Leaves*; in Italian.]

- Ciordia, Javier. "Oda a Walt Whitman: Homenaje, diatriba y paradigma." In Carmen Cazorro García de la Quintana, ed., *Lenguaje y Poesía* (Puerto Rico: Fundación Puertorriqueña de las Humanidades, with National Endowment for the Humanities, 1999), 149-165. [Examines Lorca's "Oda a Walt Whitman" and argues that Lorca reconfigures Whitman in the light of a double archetype—the iconographic myth of Apollo and the biblical image of a prophet; in Spanish.]
- Corona, Mario. "Whoever You Are Holding Me Now in Hand, di Walt Whitman: Poeta e lettore, libri e corpi." In P. Cordin, G. Covi, P. Giacomoni, and A. Neiger, eds., *Femminile e maschile tra pensiero e discorso* (Trento, Italy: Dipartimento di Scienze Filologiche e Storiche, Università degli Studi di Trento, 1995), 103-124. [Italian version of "'Whoever You Are Holding Me Now in Hand': A Book, A Body, and What Company to Keep," originally published in English in Marina Camboni, ed., *Utopia in the Present Tense* (1994); offers a reading of "Whoever You Are Holding Me Now in Hand," emphasizing Whitman's "nuova religione" of "piacere fisico" (new religion of physical pleasure).]
- Dunham, Sarah. *Realism and Lilacs*. Iowa City, 2001. [Feature-length film, produced by Dunham in 2001, directed by Scott Working, and starring Terry Dyrland as Walt Whitman and Nick George as Thomas Eakins; portrays the relationship between Whitman and Eakins; filmscript (by Dunham), stills, synopsis, cast, and other information available online at <http://bailiwick.lib.uiowa.edu/realism&lilacs/>.]
- Flajsar, Jiri. "Epiphanic Transformation of the Self in American River Poems from Whitman to Hugo." In Jerzy Durczak, ed., *Rivers and the American Experience* (Lublin, Poland: Maria Curie-Skłodowska University Press, 2000), 59-69. [Investigates how various writers "use the river to explore the nature of the human self" and suggests that "the Hudson River [sic] counterpoints the poet's musing on the nature of the self" in "Crossing Brooklyn Ferry."]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 20 (Summer 2002), 41-48.
- Fussell, Charles. *Specimen Days*. New York: Koch International Classics, 1997. [Musical setting of works by Whitman for baritone solo, chorus, and orchestra; premiered at Mendelssohn Club in Philadelphia in 1992; this compact disc features a performance by Sanford Sylvan (baritone) and Boston's Cantata Singers, conducted by David Hoose.]
- Gaur, Arun. "The Power of the Psychic Spot in Nature and the Consequent Alienation in Section 2 of Whitman's *Song of Myself*." *IJAS [Indian Journal of American Studies]* 29 (Winter and Summer, 1999), 45-53. [Offers an "intensive examination" of Section 2 of "Song of Myself," arguing that "it is the first section of the long poem that brings forth the rhythmic pulse of power-celebration-alienation, that moves as a triadic leit-motif throughout the substratum of the poem."]
- Hammill, Gail Sullivan. "Soldier Relics: Masculinity, Sacrifice, and Literature of the American Civil War." Ph.D. Dissertation, University of Pittsburgh, 2001. [Chapter 2 explores "the parallels between sacrificial masculinity and

- traditional femininity in the context of Walt Whitman's experience as a volunteer nurse in Washington war hospitals"; *DAI* 62 (March 2002), 3046A.]
- Hutchinson, George. "Whitman, la famiglia e la Guerra Civile." *Storia e Memoria* 9 (2000), 57-72. [Examines the implications of "familial metaphors" in Whitman's Civil War writings; in Italian.]
- Ikeda, Daisaku. "Like the Sun Rising." *World Tribune* (April 6, 1992), 5. [Poem by the poet laureate of Japan, "offered to Walt Whitman, poet of the people, on the centenary of his passing, with my affection and respect," and ending "Walt Whitman, my sun! / Light my way, shine on forever!"]
- Johnston, Tiffany Latham. "Mary Berenson and the Conception of Connoisseurship." Ph.D. Dissertation, Indiana University, 2001. [Deals with Mary Berenson's influence on the work of her husband Bernard Berenson and examines the ways she "championed Walt Whitman"; *DAI* 63 (July 2002), 5A.]
- Kamei, Shunsuke. *America Bunka to Nihon: "Haibei" to "Haibei" o koete [American Culture and Japan: One Hundred and Fifty Years of Reception/Rejection and Beyond]*. Japan: Iwanami Shoten, 2000. [One essay, "Walt Whitman o dō yomuka: Nihon ni okeru Whitman no kenkyū o megutte" ("How to Read Walt Whitman: The Study of Whitman in Japan," 87-119), is about the Japanese reception of Whitman and Japanese criticism on his work; in Japanese.]
- Krieg, Joann P. "John Butler Yeats and Jack B. Yeats on Whitman." *Walt Whitman Quarterly Review* 20 (Summer 2002), 35-37. [Documents William Butler Yeats's father John Butler Yeats's 1913 speech at a New York Whitmanite dinner and prints a sketch of Whitman by Jack B. Yeats (John Butler Yeats's son, and William Butler Yeats's brother).]
- Levin, Joanna Dale. "American Bohemias, 1858-1912: A Literary and Cultural Geography." Ph.D. Dissertation, Stanford University, 2001. [Examines "the construction of 'Bohemia' in American literature and culture," focusing on Whitman, Bret Harte, Willa Cather, William Dean Howells, James Weldon Johnson, Abraham Cahan, and Henry James, and arguing that "the semi-fictive topography of Bohemia" becomes "part literary trope, cultural nexus, and socio-economic landscape"; *DAI* 62 (March 2002), 3047A.]
- Lomas, Laura Anne. "American Alterities: Reading Between Borders in José Martí's 'North American Scenes.'" Ph.D. Dissertation, Columbia University, 2001. [Reads "Martí's chronicles" in relation to "canonical and popular narratives by Walt Whitman, Ralph Waldo Emerson, William Dean Howells, Helen Hunt Jackson, and 'Buffalo Bill' Cody," tracing "Martí's critique of these narratives' role in shoring up an imperial subject"; *DAI* 62 (August 2001), 568A.]
- Martin, Douglas Darren. "Free-Bound and Full Circle: A Study of Whitman's Mimetic Prosody." Ph.D. Dissertation, Oklahoma State University, 2001. [Argues that "although most of Whitman's poems are not written in traditional metrics, the poet can still create a disordered version of the same mimetic techniques used by poets writing in conventional verse," and proposes

that “the themes of sex and war both are appropriate for Whitman’s new plan of showing how free verse can, indeed, use a fractured mimetic approach to the prosodic line”; *DAI* 62 (February 2002), 2763A.]

- Martin, Robert K. Review of Vivian Pollak, *The Erotic Whitman. Nineteenth-Century Literature* 56 (March 2002), 545-546.
- Meachen, Clive. Review of Sherry Ceniza, *Walt Whitman and 19<sup>th</sup>-Century Women Reformers. Journal of American Studies* 36 (April 2002), 197-198.
- Niemeyer, Mark. “Literary—Manifest—Destiny or, Manifest Destiny and the Literary Manifests of Herman Melville and Walt Whitman.” In Françoise Clary, ed., *La Destinée Manifeste des Etats-Unis au XIX<sup>e</sup> Siècle: Aspects culturels, géopolitiques et idéologiques* (Rouen: Publications de Université de Rouen, 2000), 19-33. [Examines “the parallels between literary manifests and manifest destiny,” arguing that “the expansionist rhetoric of Manifest Destiny is embedded, more or less subtly,” in Whitman’s 1855 preface to *Leaves of Grass* and in Melville’s “Hawthorne and His Mosses.”]
- Ruiz, Julie Ann. “The Boundaries of Conflict: The Mexican War in Nineteenth-Century American Literature.” Ph.D. Dissertation, University of California, Berkeley, 2001. [Examines “literary representations of the Mexican War (1846-1848)” by Whitman and three other authors, analyzing “how these literary representations contribute to the formation of an American identity across national borders”; focuses on “the exclusion of the Mexican” in “Song of Myself”; *DAI* 62 (January 2002), 2414A.]
- Scharnhorst, Gary. “The First Publication of Grace Ellery Channing’s Tribute to Whitman.” *Walt Whitman Quarterly Review* 20 (Summer 2002), 37-39. [Reprints the recently rediscovered first publication of Channing’s poem “Walt Whitman” from the *Boston Transcript*, September 10, 1892.]
- Sheppard, Christian Michael. “‘All so luscious’: Mystical Walt Whitman.” Ph.D. Dissertation, University of Chicago, 2002. [Offers “a rhetorical analysis of the first (1855) edition of Walt Whitman’s *Leaves of Grass* in order to understand his mysticism,” arguing that “Whitman self-consciously poses a mysticism free from any religious tradition” and that his mysticism is “characterized, quite contrary to most mystical traditions of the West, by his praise of the body as the soul’s equal and of carnal desire as properly attending spiritual love”; *DAI* 63 (July 2002), 226A.]
- Soriso, Carolyn. *Fleshing Out America: Race, Gender, and the Politics of the Body in American Literature, 1833-1879*. Athens: University of Georgia Press, 2002. [Chapter 6, “‘Who Need Be Afraid of the Merge?’: Whitman’s Radical Promise and the Perils of Seduction” (173-201), “juxtapose[s] Whitman’s trust in the body as an equal partner on the journey toward knowledge with Emerson’s and Fuller’s faith in transcendence” and argues that Whitman “harkens back” to earlier interpretations of sexuality in order to “defy his day’s rigid corporeal categories,” thus challenging “the modern structures of knowledge that were coming to dominate his age” by replacing “what Foucault identifies as *scientia sexualis* with an *ars erotica*”; concludes by suggesting that the “liberatory potential” of Whitman’s early work is attenuated by his later vision of “a new race of North Americans that is predominantly masculine and Caucasian.”]

Strassburg, Robert. *The Walt Whitman Circle* 12 (Summer 2002). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with notices of Circle events and of Whitman events worldwide.]

Sturr, Robert D. "The Presence of Walt Whitman in Ha Jin's *Waiting*." *Walt Whitman Quarterly Review* 20 (Summer 2002), 1-18. [Examines Ha Jin's use of Whitman in his 1999 novel *Waiting*, analyzing the effects of evoking Whitman in a novel set during the Chinese Cultural Revolution and finding the character of Whitman "an elusive figure who is not so easily contained in single-minded political interpretations."]

Whitman, Walt. *Hojas de hierba*. Buenos Aires, Argentina: Longseller, 2002. [Selection of Whitman's poems (13-322) and "A Backward Glance o'er Travel'd Roads" (323-345), translated into Spanish by Leandro Wolfson, with a prologue ("Hojas de hierba: veinticinco años después," 7-11); an "Apéndice explicativo" (347-376) explaining the nature of the present edition, describing the various editions of *Leaves of Grass*, exploring the structure of *Leaves* (focusing on the persona, the nation, and the spirit), and discussing Whitman's style and the challenges it poses to translation; a glossary of key terms, along with extensive notes (377-415); and a bibliography (417-421), all by Wolfson; in Spanish.]

Williams, Richard Franklin. "Horizons, Spirituality, and Consciousness in Literature." Ph.D. Dissertation, University of South Carolina, 2001. [Views poetry and fiction as "manifestations of collective consciousness" and examines works that "can not be adequately addressed unless collective consciousness and transcendentalism are taken into consideration," including, in one chapter, Whitman's poetry; *DAI* 62 (January 2002), 2414A.]

Winne, Judith W. "Poet Walt Whitman Once Wrote for the 'Courier-Post.'" *Courier-Post Online* [electronic version of *Camden Courier-Post*] (2000), <http://www.courierpostonline.com/125anniversary/whitman.html>. [Discusses Whitman's associations with Camden, New Jersey, and, in this celebration of 125 years of the *Courier-Post*, reprints a three-part article by Whitman ("Walt Whitman's Ride, A Trip through the Wilds of New Jersey") originally published in the *Camden Daily Post* on January 27, 28, and 29, 1879, and now available at <http://www.courierpostonline.com/125anniversary/whit1.html>, [whit2.html](http://www.courierpostonline.com/125anniversary/whit2.html), and [whit3.html](http://www.courierpostonline.com/125anniversary/whit3.html) (sic). This is the same article (with some variations) that appeared in the *Philadelphia Times* on January 26, 1879, as "Winter Sunshine: A Trip from Camden to the Coast," with parts later reprinted in *Specimen Days*; the printing in the *Daily Post* has not previously been noted.]

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"Walt Whitman: A Current Bibliography," reformatted as an annual bibliography, is available on the *WWQR* website (<http://www.uiowa.edu/~wwqr/>). This site offers annual, searchable bibliographies for all years from 1975 to the present. Matt Miller has been overseeing the transfer of all the annual bibliographies into a single searchable database, and that new search engine will be available soon. Check the *WWQR* website for updates.