

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger. "Grass and Liquid Trees: The Cosmic Vision of Walt Whitman." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 221-227. [Suggests that the one aspect of Whitman's poetry we should never forget is its imagery, its fluidity and solidity, Whitman's ever-present water and his leaves of grass.]
- Axelrod, Steven Gould, Camille Roman, and Thomas Travisano, eds. *The New Anthology of American Poetry*, Vol. 1: Traditions and Revolutions, Beginnings to 1900 (New Brunswick: Rutgers University Press, 2003). ["Walt Whitman, 1819-1892" (380-468) contains an introductory overview of Whitman's career (380-384), a bibliography of "Further Reading" (384), and reprints "Song of Myself" and twenty-eight other poems, some with explanatory notes.]
- Baker, David. "Primer of Words." *Georgia Review* 56 (Fall 2002), 780-783. [Poem about Whitman in Canada in 1880, making lists; with numerous quotations from *The Primer of Words* and *Diary in Canada*.]
- Bart, Barbara Mazor, ed. *Starting from Paumonok . . .* 16 (Fall 2002). [Newsletter of the Walt Whitman Birthplace Association, with news of Association events.]
- Bertolini, Vincent J. Review of Vivian Pollak, *The Erotic Whitman*. *Modern Philology* 100 (August 2002), 145-150.
- Boggs, Colleen Glenney. "Specimens of Translation in Walt Whitman's Poetry." *Arizona Quarterly* 58 (Autumn 2002), 33-56. [Argues that, for Whitman, "American poetry is that which emerges in acts of translation," and examines the "unlikely attachment between translation and the American vernacular" as a way "to explain how Whitman negotiated his desire to be aboriginal and universal, to be nationally unique yet globally representative"; focuses on *Specimen Days* (as a kind of "literary anthology, the specimen collection"), Longfellow's translations, and Whitman's evocation of "translation" in "Song of Myself."]
- Bouziotis, Christy Lynn. "The 'mysteries dimly sealed': Walt Whitman, Herman Melville, and the Civil War." Ph.D. Dissertation, Drew University, 2002. [Proposes that Whitman and Melville, "when faced with the war, turned away from their 'home' genres—poetry and fiction, respectively—to embrace different modes of expression," and "contends that Whitman's decision to generate prose accounts of his experience as a Civil War hospital volunteer sprang from his desire to record a picture of the war that was more graphically *realistic* than the images and scenarios presented in his Civil War poems"; *DAI* 63 (September 2002), 941A.]
- Buell, Laurence. *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*. Cambridge: Harvard University Press, 2001. [Chapter 3, "*Flâneur's* Progress: Reinhabiting the City" (84-128), examines

Whitman as an urban poet, whose “breakthrough of persona reinvention” derives from his “metropolitan experience”; views Whitman and Charles Dickens as the first writers to dramatize “the strange but imperative mutual interdependence of people with things and with unknown others in urban contexts”; reads “Crossing Brooklyn Ferry” as “the first great literary rendering of mass transit experience in all of world literature”; associates Whitman with Frederick Law Olmsted as artists who “wanted an urbanism that would retain a measure of rural healthfulness”; points out Whitman’s “limitations as a literary urbanist”; and examines William Carlos Williams’s attempt to write “an updated Whitmanian poem of the city.”]

Ceniza, Sherry. “Whitman’s En Masse Aesthetics.” In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 105-114. [Proposes that it is time to go beyond reading Whitman as simply or essentially a gay poet and instead to start underscoring the fluidity and absorptiveness of his sexual imagery, an imagery that does not exclude heterosexuals but that calls for an open accessibility for all readers: “it’s the ties between people, not the difference, that Whitman’s poetry enacts.”]

Chinen, Nate. “Fred Hersch: Songs of Himself.” *JazzTimes* (January/February 2003), 81-87. [Reports on composer Fred Hersch and his new “evening-long suite” based on *Leaves of Grass*.]

Chiasson, Daniel Paul. “Saying What Happened: Post-War American Poetry and Autobiography.” Ph.D. Dissertation, Harvard University, 2002. [Analyzes “the autobiographical strain in Post-World War II American Poetry in light of . . . the achievement of Walt Whitman,” particularly the way “Whitman challenges American poets to speak beyond the confines of any one life or any one consciousness”; *DAI* 63 (October 2002), 1336A.]

Crutchfield, John Randolph. “Under the Shadow of Ultimacy: Studies in American Theopoiesis.” Ph.D. Dissertation, Cornell University, 2002. [Proposes, in a study of the nature of “religious poetry,” that “*theopoiesis* can take either of two distinct but complementary forms, *psalm* and *prophecy*; and that American religious poets have tended to write in one or the other form,” and goes on to argue that “Emily Dickinson and Walt Whitman, building upon the theopoietic discoveries of their forebears, are America’s first great psalmist and prophet”; *DAI* 63 (October 2002), 1337A.]

Cutler, Edward S. *Recovering the New: Transatlantic Roots of Modernism*. Hanover, NH: University Press of New England, 2003. [Chapter 4, “Passage Through Modernity: *Leaves of Grass* and the New York Crystal Palace Exhibition of 1853,” 134-167, provides a historical background of the London (1851) and New York (1853) Crystal Palace Exhibitions and argues that Whitman’s attendance at the New York exhibition was an important influence on *Leaves of Grass*; published in an earlier version in the *Walt Whitman Quarterly Review* 16 (Fall 1998).]

De Scarpis, Valerio. “Vocalizing the Self in Verse: Personal Identity as Myth.” In Franco Marucci and Emma Sdegno, eds., *Athena’s Shuttle: Myth Religion Ideology from Romanticism to Modernism* (Milan, Italy: Cisalpino, 2000), 195-207. [Views Whitman’s “poetic *mythopoiesis*” and argues that “the founda-

tion for the singular achievement of Whitman can be seen to consist in a perspective reversal (or revolution) according to which the identity of the author ceases to constitute, as traditionally assumed, only an external point of observation,” and, instead, “his own self (with personal, social and cultural identities) comes to be the only general and totally-encompassing theme of all poetic discourse,” resulting in “lively immediate perception”; compares Whitman’s “personal myth” to that of Gerard Manley Hopkins and T. S. Eliot.]

Erkkila, Betsy. “Public Love: Whitman and Political Theory.” In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 115-144. [Proposes that Jürgen Habermas’s theory of the “public sphere” is useful in reading Whitman’s poetry as an enactment of the making public of private emotion and in the creation of a space where the personal becomes political; explores “the relations among public emotion, homoeroticism, political union, and democratic theory” that form the most radical elements of Whitman’s work.]

Ferrell, Monique S. “Sushi in Brooklyn, a Dedication to Walt Whitman.” *Antioch Review* 60 (Summer 2002), 478. [Poem, beginning “walt whitman is not a dead man is not an esteemed poet / he is a housing development on carlton avenue.”]

Folsom, Ed, ed. “In Memoriam: Roger Asselineau, 1915-2002.” *Walt Whitman Quarterly Review* 20 (Fall 2002), 92-103. [Tributes to Whitman scholar Asselineau by Folsom (93-95), Jerome Loving (95-97), Walter Grünzweig (97-98), Betsy Erkkila (98-99), M. Wynn Thomas (99-100), Kenneth M. Price (100), Robert Strassburg (100-101), and Paul Christensen (101-103).]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 20 (Fall 2002), 87-91.

Folsom, Ed, ed. *Whitman East and West: New Contexts for Reading Walt Whitman*. Iowa City: University of Iowa Press, 2002. [Contains fifteen original essays, each listed separately in this bibliography, along with a “Preface” (ix-xi) and “Introduction: *Whitman East and West*” (xiii-xxiv), both by Folsom.]

Gaur, Arun. *I Stand Apart: Alienated Center in Walt Whitman’s Song of Myself*. Calcutta, India: Writers Workshop, 2002. [Section-by-section reading of “Song of Myself,” examining the poem as “a story of alienation,” the theme of which is “the poet’s alienation from mankind, . . . from all kinds of natural elements, and most unexpectedly—even from his own self.”]

Goto, Kazuhiko. “Wolfe to Whitman: shion to kojyun” [“Wolfe and Whitman: personal grudge and American impulse”]. In Takashi Kodaira and Hiroshi Tsunemoto, eds., *Ningen to Sekai: Tomasu Urufu Ronshu 2000* [*Studies in Thomas Wolfe: A Tribute from Japan to Thomas Wolfe’s Centennial*] (Tokyo: Kenseido, 2000), 13-30. [Compares the works of Thomas Wolfe and Whitman in terms of their epic American impulses and discusses the differences in their historical and personal contexts; in Japanese.]

Grünzweig, Walter. "“O Divine Average!”: Whitman’s Poetry and the Production of Normality in Nineteenth-Century American Culture." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 26-35. [Views Whitman in the context of “normality studies,” arguing that Whitman is “one of the earliest voices of normalism,” celebrating the “divine average” and valuing in his poetry “a statistical quantity . . . which defines as normal that which the average human being, the average American, holds to be true,” thus providing him with a “descriptive rather than prescriptive” set of evolving democratic norms.]

Hardie, Tony. “Imago Christi: Hopkins and Whitman.” *Symbiosis* 6 (April 2002), 1-26. [Compares Whitman’s “The-Sleepers” to Gerard Manley Hopkins’s “The Wreck of the Deutschland,” focusing on “nature, the heart, and religion” as the “dimension of kinship” between the two poets, who both believed that “God’s love” was “indiscriminate,” and who both subscribed to a version of Duns Scotus’s “incarnational theology.”]

Harrison, Henry Leslie. “The Temple and the Forum: The American Museum and Cultural Authority in Hawthorne, Melville, Stowe, and Whitman.” Ph.D. Dissertation, Texas A&M University, 2002. [Chapter 5 “examines Whitman’s attraction to new governmental institutions in both his poetry and in . . . *Specimen Days*,” indicating the embrace “of new cultural forms as a means addressing the disruptive energies of Gilded Age America”; *DAI* 63 (October 2002), 1338A.]

Hendler, Glenn. “Bloated Bodies and Sober Sentiments: Masculinity in 1840s Temperance Narratives.” In Mary Chapman and Glenn Hendler, eds., *Sentimental Men: Masculinity and the Politics of Affect in American Culture* (Berkeley: University of California Press, 1999), 125-148. [Discusses Whitman’s *Franklin Evans* in the context of sentimental manhood, affective display, and bourgeois “character.”]

Higgins, Andrew C. “Wage Slavery and the Composition of *Leaves of Grass*: The ‘Talbot Wilson’ Notebook.” *Walt Whitman Quarterly Review* 20 (Fall 2002), 53-77. [Examines Whitman’s “Talbot Wilson” notebook, recently recovered by the Library of Congress, and challenges the usual dating of the notebook in the 1840s, arguing instead that the poetic notes were written much closer to 1855; reassesses the significance of the notebook, “especially its statements about race and slavery,” and argues that slavery “plays a very minor role in the notebook, that Whitman is far more concerned with issues of ownership and the soul, and that discussions of slavery, when they do appear, seem to be as much connected to working-class wage-slavery rhetoric as to Free Soil anti-chattel-slavery rhetoric.”]

Hong, Kyongjoo. “Erotic Sites in ‘Calamus’ and the Procreation of Whitmanian Poetics.” *English Language and Literature [Yonggo yongmunhak]* 46 (Winter 2000), 945-964. [Reads “Calamus” in terms of “how the erotic, homosexual or not, fares as a schematic tool” and examines how Whitman’s “various schemes and tropes,” including “images that combine homoerotic desire and poetic production,” “function ultimately to auto-eroticize the text and allow Whitman to stand self-generative, self-sufficient, and finally immortal.”]

- Huang, Guiyou. "Whitman on Asian Immigration and Nation-Formation." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 159-171. [Offers an overview of Whitman's attitudes toward immigration and analyzes Whitman's poems focusing on Asia and Asian immigrants, finding them key to understanding "Whitman's evolving definition of America as a new nation and new race" and Whitman's emergence as "both an Ameri-centric and internationalist poet."]
- Jewell, Andrew. "Remembering, Not Composing: Clarifying the Record on 'I'll Trace This Garden.'" *Walt Whitman Quarterly Review* 20 (Fall 2002), 78-81. [Identifies a poetry manuscript in Whitman's hand as a flawed transcription of a folk song, popular during the Civil War, known as "Johnny is Gone for a Soldier."]
- Kaylor, Michael M. "'Beautiful Dripping Fragments': A Whitmanesque Reading of Hopkins' 'Epithalamion.'" *Victorian Poetry* 40 (Summer 2002), 157-187. [Notes "Hopkins' admission of similarity to Whitman" and argues that "something lusty and masculine does indeed lurk behind the nuptial title and extraneous fragments of [Hopkins'] 'Epithalamion': a 'scoundrel-ous' something he dared not name; something erotically responsive to what Whitman christens as 'Youth, large, lusty, loving—youth full of grace, force, fascination' . . . something that can be unexpurgated through a Whitmanesque reading of the text"; reads Hopkins' poem in juxtaposition to Whitman's work.]
- Killingsworth, M. Jimmie. "The Voluptuous Earth and the Fall of the Redwood Tree: Whitman's Personifications of Nature." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 14-25. [Examines, from an "ecopoetic" perspective, the ways "Whitman pushed the limits" of personification, creating in "Song of the Redwood-Tree" what is ecologically "the most reprehensible poem written in nineteenth-century America," but also creating in "This Compost" what "may well be the most satisfactory."]
- Kravitz, Bennett. "Reinventing the Self and Privileging the Future in Emerson, Whitman, and *Who Moved My Cheese?*" *Studies in Popular Culture* 24 (April 2002), 73-85. [Claims that Spencer Johnson's *Who Moved My Cheese?* (1998), "one of the all time greatest triumphs in the literature of self-help," in fact "plays on profound American themes that emanate from the works of Emerson and Whitman," creating a "vulgar version of their thought"; and explores how Whitman's "self-reinvention" in "Crossing Brooklyn Ferry" reappears as "the didactic message of *Cheese*."]
- Kunce, Catherine. Review of David Reynolds, ed., *A Historical Guide to Walt Whitman*. *Rocky Mountain Review of Language and Literature* 55 (Fall 2001), 106-108.
- Kusch, Celena E. "How the West Was One: American Modernism's Song of Itself." *American Literature* 74 (September 2002), 517-538. [Examines H.D.'s review of Edgar Lee Masters's 1937 *Whitman* "as a model of modern U.S. nation-building impulses," arguing that H.D. rejects Masters's appropriation of Whitman as a "prairie-made 'true American'" and reads him instead

as “an East-Coast Whitman, as one of the colonizers,” because H.D.’s “imagined national identity requires a return to the East Coast in order to reconcile the American West with the European West,” allowing for “the ideological and genealogical act of modern nation building on the foundation of a Western European pedigree.”]

Levy, David M. *Scrolling Forward: Making Sense of Documents in the Digital Age*. New York: Arcade, 2001. [Chapter 3, “*Leaves of Grass*” (39-58), compares the author’s copy of the Peter Pauper Press edition of *Leaves* with the bartleby.com online edition of *Leaves*, based on David McKay’s 1900 edition (itself based on Whitman’s 1871 edition); and, while suggesting how these two copies of *Leaves* “are the product of significantly different historical processes,” explains why he prefers to read his Peter Pauper Press paper edition instead of the online electronic version.]

Liu Rongqiang. “Whitman’s Soul in China: Guo Moruo’s Poetry in the New Culture Movement.” In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 172-186. [Examines Chinese poet Guo Moruo’s career, including Guo’s introduction to Whitman’s work while he was living in Japan in the years just before the May 4<sup>th</sup> Movement in 1919, and tracks the biographical, historical, and aesthetic reasons for Guo’s embrace of Whitman.]

Liu Shusen. “Gu Cheng and Walt Whitman: In Search of New Poetics.” In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 208-220. [Examines Whitman’s influence on the contemporary Chinese poet Gu Cheng, “the poet whose indebtedness to Whitman is the greatest among his Chinese peers.”]

Loving, Jerome. *Walt Whitman: El canto a sí mismo*. Barcelona: Paidós, 2002. [Spanish translation, by Carles Roche, of Loving’s *Walt Whitman: The Song of Himself* (1999).]

Lux, Thomas. “Letter to Walt Whitman from a Soldier He Nursed in Armory Square Hospital, Washington, D.C., 1866.” *American Poetry Review* 31 (November-December 2002), 4. [Prose poem; imagined letter to Whitman by Union soldier Bill Willis.]

Mack, Stephen John. *The Pragmatic Whitman: Reimagininng American Democracy*. Iowa City: University of Iowa Press, 2002. [Proposes that pragmatism is the philosophical tradition that best explicates Whitman’s poetry and examines how Whitman’s poetry “participates in that tradition,” demonstrating how pragmatism serves as a useful “interpretive strategy” to “produce worthwhile readings” of a number of Whitman’s texts, including “When Lilacs Last in the Dooryard Bloom’d” and *Democratic Vistas*.]

Manus, Will. *Walt Whitman: Sweet Bird of Youth*. Los Angeles: California Artists Radio Theatre, 1998. [90-minute radio play, on cassette tape and CD, about Whitman on Long Island, written by Will Manus, directed and produced by Peggy Webber, with Rene Auberjonois, Lois Nettleton, Anne Rogers, Richard Erdman, and Thomas MacGreevy; music by Kevin Bassinson; broadcast on National Public Radio in 1999.]

- Martin, Doug. "Whitman's 'Cavalry Crossing a Ford.'" *Explicator* 60 (Summer 2002), 198-200. [Looks at "Whitman's extreme attention to prosody" in this poem, suggesting it "is a poem about aesthetics as much as about war."]
- Martin, Robert K. "A Dream Still Invincible?: The Matthiessen Tradition." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 97-104. [Analyzes Mark Merlis's 1994 novel *American Studies*, a fictionalized account of F. O. Matthiessen's life, and illuminates the hope, the failures, and the tragedies of Matthiessen's complex relationship with Whitman.]
- Masel, Carolyn. "Poet of Comrades: Walt Whitman and the Bolton Whitman Fellowship." In Janet Beer and Bridget Bennett, eds., *Special Relationships: Anglo-American Affinities and Antagonisms, 1854-1936* (Manchester: Manchester University Press, 2002), 110-138. [Offers a history of the Bolton, England, Whitman Fellowship, describes the vast archive of materials in the Bolton Central Library and the John Rylands University Library of Manchester at Deansgate, and presents sketches of the major figures in the Fellowship and their relationships to other Whitmanites like Edward Carpenter and Horace Traubel.]
- Meehan, Sean Ross. "Mirrors with a Memory: Nineteenth-Century American Autobiography and the Photographic Imagination." Ph.D. Dissertation, University of Iowa, 2002. [Examines "the implications of photography, the medium and the metaphor," in the writings of Emerson, Thoreau, Frederick Douglass, and Whitman; focuses, in the chapter on Whitman, on the "photographic imagination" in *Specimen Days*; *DAI* 63 (October 2002), 1341A.]
- Meltzer, Milton. *Walt Whitman: A Biography*. Brookfield, CT: Twenty-First Century Books, 2002. [Brief biography of Whitman aimed at young readers.]
- Meltzer, Mitchell. "Between Them and the Sky: The Constitutionality of Classic American Literature." Ph.D. Dissertation, City University of New York, 2002. [Views America's "self-constituting" as "a paradoxical legal instrument that on the one hand insists on its thorough-going secular character, yet on the other assumes an almost-miraculous, revelational authority," and examines various writers' responses to this "founding paradox," including Whitman's "grateful acceptance" of it; *DAI* 63 (September 2002), 946A.]
- Miller, Jr., James E. "'Poets to Come . . . Leaving It to You to Prove and Define It': Lucy Chen, Whitman, T. S. Eliot, and Poets Unknown." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 1-25. [Examines the ways Miller's "life has been intertwined with the life of Zhao Luorui [Lucy Chen]," the Chinese scholar and translator of Whitman, including Miller's assistance on Chen's translation of *Leaves of Grass* and their mutual interest in T. S. Eliot.]
- Millner, Michael. "The Fear Passing the Love of Women: Sodomy and Male Sentimental Citizenship in the Antebellum City." *Arizona Quarterly* 58 (Summer 2002), 19-52. [Compares Theodore Winthrop's novel *Cecil Dreeme* (1861) to Whitman's pre-war poetry in terms of the treatment of male-male

relations, examining Whitman's "sexualization of fraternity's sentimental conventions," "sentimental male friendship discourse," and "sentimental citizenship," and arguing that Whitman tried "to reimagine male sentimentalism . . . by undercutting its ideological codes," thus creating "a new structure of feeling developed in relation to the masculine sentimental, one that resisted the abstraction and privatization so important to a class-based, white male sentimentalism like Winthrop's."]

Moss, Stanley. "Postcard to Walt Whitman from Siena." *American Poetry Review* 31 (November-December 2002), 54. [Poem; the poet walks through a "Renaissance hospital" in Siena, Italy, and thinks of how Whitman used to "nurse the horribly wounded": "I saw a cradle that was a cathedral rocking, / I remembered you sang Italian arias / and the Star-Spangled Banner in your bathtub."]

Murphy, Joseph C. "Whitman's *Passagen-Werk: Leaves of Grass* and the Nineteenth-Century Exposition." *Fu Jen Studies: Literature and Linguistics* 31 (1998), 51-64. [Examines the impact of "exhibition environments on Whitman's writings" and analyzes "After All, Not to Create Only" (later "Song of the Exposition") in relation to "its specific contexts in the architectural and ideological history of American exhibitions" to suggest the "conceptual frameworks" such environments "inspired," including how the exposition served Whitman as "a model for poetic representation"; compares Whitman's reactions to the Crystal Palace with Walter Benjamin's *Das Passagen-Werk*.]

Myerson, Joel. "'Where's Walt?': Illustrated Editions of Whitman for Younger Readers." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 71-96. [Examines how publishers and editors of children's books have packaged and illustrated Whitman's poetry, especially the poetry that conventional sensibilities might find inappropriate for young readers.]

Nicholson, Karen, ed. "*Conversations*" (Fall/Winter 2002). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of association events, and, in this issue, the winning entries in the 2002 Walt Whitman Poetry Contest for high school students.]

Ou Hong. "Pantheistic Ideas in Guo Moruo's *The Goddesses* and Whitman's *Leaves of Grass*." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 187-196. [Argues that Chinese poet Guo Moruo's early reading of Whitman, especially of Whitman's pantheism, reattached Chinese poet Guo Moruo to his Taoist roots.]

Outka, Paul H. "Whitman and Race ('He's Queer, He's Unclear, Get Used to It')." *Journal of American Studies* 36 (August 2002), 293-318. [Examines "not what Whitman believed about race, but what his poetry *does* to it," arguing that Whitman's "racism in fact provided a poetic possibility, the sort of internalized social taboo shot through with repressed eroticism that the poetic voice loved to work against," and proposing that the poet found "delight" in imagining "illicit amalgamations" that released "eroticized political energies"; concludes that race was for Whitman not "a *problem*" but rather "an *opportunity* for daring intimacy."]

- Paschen, Elise, and Rebekah Presson, eds. *Poetry Speaks*. Naperville, IL: Sourcebooks MediaFusion, 2001. ["Walt Whitman" (16-29) contains an unsigned overview of Whitman's life (16); "Galway Kinnell on Walt Whitman" (17-19), offering Kinnell's impressions on hearing the recording of Whitman's voice; and selections from Whitman's poetry (20-29); included with the volume are three CDs, one of which reproduces the wax-cylinder recording of Whitman reading "America."]
- Perkins, Priscilla. Review of Vivian Pollak, *The Erotic Whitman*. *American Literature* 74 (September 2002), 640-642.
- Price, Kenneth M. "Walt Whitman at the Movies: Cultural Memory and the Politics of Desire." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 36-70. [Examines Whitman's proto-cinematic poetics and looks at the way filmmakers from D. W. Griffith on up to contemporary directors like Jim Jarmusch and Maria Maggenti have appropriated Whitman and used him as a kind of shorthand for a variety of cultural meanings, including unconventional sexual relationships.]
- Rawlings, Peter. "The *Tempest* and American Appropriations of Shakespeare." *Gengo Bunka Ronkyu: Kyushu Daigaku Gengo Bunkabu [Studies in Languages and Cultures, Kyushu University (Japan)]* no. 12 (August 2000), 65-79. [Suggests that Whitman, Melville, Emerson, Irving, and other American writers worried about "America's continuing dependence on a Shakespeare at odds with the spirit of the New World" and that American writers thus appropriated *The Tempest* as a parable of American utopia, a "defining element in the constitution of America."]
- Rhode, Robert T. "Culture Followed the Plow, However Slowly." *Kentucky Philological Review* 15 (2001), 49-56. [Examines how Whitman, Abraham Lincoln, and Henry Ward Beecher trusted "in agricultural technology to fulfill America's promise" and argues that Whitman "gives labor-saving machines the credit for increasing personal freedom and, thereby, encouraging artistic accomplishment."]
- Sarracino, Carmine. *The Idea of the Ordinary*. Alexandria, VA: Orchises, 2003. [Poems, two of which focus on Whitman during the Civil War and after: "This Day" (11-16) and "The Hospital Ships" (46).]
- Sawairi, Yoji. "Yume no naka e, tamashi no oku e: Wakaki Meruviru no seicho" ["Into a dream, deep within a soul: the growth of young Melville"]. *Eigo Seinen [The Rising Generation]* 8 (2001), 270-274. [One section compares Melville and Whitman in terms of their depictions of illusion and reality; in Japanese.]
- Scheck, William J. "Whitman and the Afterlife: 'Sparkles from the Wheel.'" *Walt Whitman Quarterly Review* 20 (Fall 2002), 80-86. [Reads "Sparkles from the Wheel" as a poem "about time, especially in relation to the after-life," that views life as "an ongoing sequence of spiraling trajectories in which every ending is always a new beginning."]
- Scholnick, Robert. "'How Dare a Sick Man or an Obedient Man Write Poems?': Walt Whitman and the Dis-ease of the Perfect Body". In Sharon L. Snyder, Brenda Jo Brueggemann, and Rosemarie Garland-Thomson, eds.,

- Disability Studies: Enabling the Humanities* (New York: Modern Language Association, 2002), 248-259. [Explores “Whitman’s complex, sometimes contradictory, and shifting treatments of the concepts of health, disease, and disability,” and examines how during the Civil War “his urgent push for national health and progress collided with his central commitment to democratic inclusion of the disabled.”]
- Skloot, Floyd. “Whitman Pinch-Hits, 1861.” *Georgia Review* 56 (Fall 2002), 784-785. [Poem about Whitman watching a baseball game and being called on to pinch-hit.]
- Stacy, Jason. “Containing Multitudes: Whitman, The Working Class, and the Music of Moderate Reform.” *Popular Culture Review* 13 (2002), 137-154. [Examines Whitman’s relationship “to working-class issues in New York in the 1840s and 1850s” and argues that “Whitman’s reform program regarding labor in the 1855 edition of *Leaves of Grass* is, by necessity, essentially moderate and often quite conservative,” and that his “radical vision” does not necessarily make “for radical politics”; Whitman thus rejects “hierarchical and divisive reform” and “the labor theory of value” in favor of his own more moderate “‘symphonic’ theory of value in which all elements of the production process equally contribute to create the national ‘movement.’”]
- Stoddard, Martha. “Whitman’s Body of Work Goes Electric.” *Lincoln Journal Star* (November 13, 2002), 1A-2A. [About the Whitman Archive ([www.whitmanarchive.org](http://www.whitmanarchive.org)) and a new federal grant to support the development of “an electronic guide to the estimated 70,000 Whitman manuscripts around the world.”]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 12 (Fall 2002). [Quarterly newsletter of the Leisure World Walt Whitman Circle, Laguna Hills, California; this issue contains a brief article on “Walt Whitman, Gautama Buddha and Daisaku Ikeda” (1) and a review of Ed Folsom, ed., *Whitman East and West* (2), both by Strassburg.]
- Takahashi, Tsutomu. “Soro no rogoku: 19 seiki no Amerika ni okeru reiberarizumu to bungaku” [“Thoreau’s Prisons: The Liberal Spirit in Nineteenth-Century America”]. *Gengo Bunka Ronkyu: Kyushu Daigaku Gengo Bunkabu [Studies in Languages and Cultures, Kyushu University (Japan)]* no. 13 (2001), 25-41. [Focuses on Thoreau’s “Civil Disobedience” and “A Plea for Captain John Brown” and, in Section 4 (34-38), compares Thoreau’s liberal thought and his treatment of prisons to Whitman, Hawthorne, and Melville; in Japanese.]
- Taylor, Andrew. Review of Joann Krieg, *Walt Whitman and the Irish*. *Irish University Review* 32 (Spring/Summer 2002), 198-201.
- Thomas, M. Wynn. “Representatives and Revolutionists: The New Urban Politics Revisited.” In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 145-158. [Argues that Whitman exhibits two often-contradictory attitudes—a localized and usually contemptuous response to the democracy he saw operating around him and a more universalizing and millenarian imagination of what a future perfected democracy would look like—and proposes that, depending on which attitude was oper-

ating at any given time, Whitman's tone changed from anger to hope, from confrontation to conciliation, from revolutionist to representative; offers as a test case Whitman's reactions to New York mayor Fernando Wood and his factional politics.]

Wang Ning. "Modernity and Whitman's Reception in Chinese Literature." In Ed Folsom, ed., *Whitman East and West* (Iowa City: University of Iowa Press, 2002), 197-207. [Examines "the unique role [Whitman] played in the process of China's political and cultural modernity as well as in the Chinese literary modernist movement," arguing that Whitman's influence "has actually helped rewrite modern Chinese literary history, especially in terms of poetry."]

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Whitman, Walt. *256 Wiersze i Poematy*. Krakowie [Poland]: Wydawnictwo Miniatura, 2002. [Translation into Polish, by Andrzej Szuba, of over 200 poems from *Leaves of Grass*, with a chronology of Whitman's life (512-518), in Polish, by Szuba.]

Wilson, Ivy Glenn. "I give the sign of democracy': Race, Labor, and the Aesthetics of Nationalism." Ph.D. Dissertation, Yale University, 2002. [Explores "the intricate relationship between race, labor, and nation" in works by Whitman and Melville, showing "how Whitman eventuates an aesthetics of nationalism through sublimation," investigating "why some of Whitman's prose works . . . do not share the full promissory vision of incorporation of *Leaves of Grass*," and tracing "the difficulties in his non-fiction prose of creating an expansive 'lexicon of nationalism' by moving beyond explaining his critique of slavery and his endorsement of annexation as the logically necessary and sequentially residual benefits of upholding the supreme legitimacy of America's white working class"; *DAI* 63 (September 2002), 950A.]

Unsigned. *Fine Printed Books and Manuscripts*. New York: Christie's, 2000. [Sale catalogue for December 14, 2000, auction, including "The Leonard R. Levine Collection of Walt Whitman" (lots 147-226, pp. 138-188), with many illustrations, facsimiles, and descriptions of Whitman books and manuscripts; photo of Whitman on cover.]

Unsigned. "Professors Receive Funds for Whitman Archive." *Scarlet* [University of Nebraska-Lincoln] 12 (October 31, 2002). [About Nebraska professors Ken Price and Katherine Walter receiving a grant to support the development of "A Virtual Archive of Whitman's Manuscripts."]

Unsigned. *The Walt Whitman Collection*. East Ardsley, England: Microform Academic Publishers, 2002. [Microfilm Edition of the Charles F. Sixsmith Collection in the John Rylands University Library of Manchester, England, based on the catalog produced by Frances Baker and incorporating on twelve

microfilm reels "Papers Relating to J. W. Wallace and the Bolton Whitman Fellowship (1876-1957)," the "C. F. Sixsmith Walt Whitman Collection," the "C. F. Sixsmith Edward Carpenter Collection," the "C. F. Sixsmith Collection of H. L. Traubel Correspondence," the "C. F. Sixsmith Collection of Miscellanea," and the "C. F. Sixsmith Collection of Printed and Photographic Material." Accompanied by a printed guide, including "Introduction to the Walt Whitman Collection" (1-36) by Carolyn Masel, which draws on "the wealth of material which comprises the part of the archive of the Bolton Whitman Fellowship that is held in John Rylands University Library of Manchester," and focuses on "those aspects that would interest a contemporary readership, namely: the reception of Whitman's poetry, early British socialism, and utopian visionaries in the late nineteenth and early twentieth centuries"; the rest of the guide prints introductions to the various parts of the collection and the full catalog of all items in the collection, prepared by Frances Baker. Part of the "British Records Relating to America in Microform" series, edited by Richard Simmons.]

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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.