

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Abrams, Sam. *The Old Pothead Poems*. Berkeley: Creative Arts Book Company, 2003. [Poems, several of which address or respond to Whitman, including "Right Again Walt!" (11) and "To Whitman #667" (24).]
- Bart, Barbara Mazor, ed. *Starting from Paumanok . . .* 17 (Fall 2003). [Newsletter of the Walt Whitman Birthplace Association, with news of association events.]
- Bellis, Peter J. *Writing Revolution: Aesthetics and Politics in Hawthorne, Whitman, and Thoreau*. Athens: University of Georgia Press, 2003. [Part Two, "Whitman" (67-117), consists of Chapter 4, "Whitman in 1855: Against Representation" (69-101), and Chapter 5, "1856 and After" (102-117), which argue that Whitman's "new and radical poetic form does more than simply correspond to his political positions; it extends them further, reconceiving aesthetic creation as itself a revolutionary act," and traces the ways the 1855 *Leaves of Grass* "enacts in language—and impels its reader toward—a democratic reconstruction of America itself," showing how "these poems do not just contain or express political ideas; they work to demonstrate and enact them"; goes on to argue that during the second half of the decade of the 1850s, "Whitman's poetry lost both its unifying force and visionary confidence," eventually becoming "dependent upon absence and loss" and requiring "the acceptance of hierarchy and difference as preconditions for the poet's role as representative national figure"; also offers a reading of "When Lilacs Last in the Dooryard Bloom'd" as a poem of "discontinuity and rupture" (166-171); Chapter 4 appeared in an earlier version in *Centennial Review* (1999).]
- Bodie, Jr., Edward H. "Whitman's 'Song of Myself,' Section 38." *Explicator* 53 (Spring 1995), 149-150. [Argues that Whitman's "overstaid fraction" derives from Emerson and suggests that "the Eucharistic fraction is here merely a trope for humanity's too long delayed realization that it shares in the divinity of God—the divided and shared bread representing that divinity present in all, not isolated in one."]
- Boulanger, Pascal. Review of Walt Whitman, *Feuilles d'herbe*, trans. Jacques Darras. *Europe Revue Littéraire Mensuelle* 80 (October 2002), 288.
- Broderick, James F. *Paging New Jersey: A Literary Guide to the Garden State*. New Brunswick: Rutgers University Press, 2003. ["Walt Whitman" (20-27) offers a brief overview of the poet's life and career, emphasizing "Whitman's Camden days" and listing Whitman-related sites to visit.]
- Bucci, Brian. "My Rendezvous Is Appointed: Whitman's Evolving Vision of War and the Frontier of Meaning." D.Litt. Dissertation, Drew University, 2003. [Links "various war poets," including Wilfred Owen, to Whitman's *Drum-Taps* and "other of his poems that broke with the romantic tradition of

war,” and finds Whitman’s “fruition” in Pierre Teilhard de Chardin’s vision of a “Divine Milieu”; *DAI* 64 (September 2003), 902A.]

Buinicki, Martin T. “‘Boz’s Opinions of Us’: Whitman, Dickens, and the Forged Letter.” *Walt Whitman Quarterly Review* 21 (Summer 2003), 35-38. [Looks at Whitman’s 1842 *Evening Tattler* article on Dickens and examines Whitman’s involvement in publishing a forged letter by Dickens, suggesting that the episode “complicates our understanding” of Whitman’s generally positive feelings about Dickens.]

Buinicki, Jr., Martin Thomas. “Negotiating Copyright: Authorship and the Discourse of Literary Property Rights in Nineteenth-Century America.” Ph.D. Dissertation, University of Iowa, 2003. [“Examines how debates over copyright law in the United States during the nineteenth century, particularly over the lack of an international copyright law, intersected with the business practices and political and artistic beliefs of American authors”; one chapter focuses on Whitman’s views about copyright; *DAI* 64 (October 2003), 1253A.]

Coghill, Sheila, and Thom Tammaro, eds. *Visiting Walt: Poems Inspired by the Life and Work of Walt Whitman*. Iowa City: University of Iowa Press, 2003. [One hundred poems by one hundred poets responding to Whitman; foreword by Ed Folsom (xi-xii), and introduction, “Expecting the Main Things,” by Sheila Coghill and Thom Tammaro (xiii-xvii); all poems were previously published, except the following: Robert Bly, “This Night: For Walt Whitman” (17); Michael Dennis Browne, “Your Sister” (19); Thomas Gannon, “Meeting the Master” (68); and Edward Hirsch, “Whitman Leaves the Boardwalk” (87).]

Coleman, Dan. *The Voice of the Rain*. Tucson, AZ: Crowded Air Music, 1997. [Orchestral setting of Whitman’s “The Voice of the Rain”; premiered in 2001 by Haddonfield (New Jersey) Symphony conducted by Rossen Milanov.]

D’Asaro, Andrea. “Arts in Education Programming Draws on Whitman’s Legacy.” *Multitudes* (Summer 2003), 10-11, 14-15. [Reports on ways that the Walt Whitman Arts Center in Camden, New Jersey, “continues Whitman’s mission to ‘produce great persons’” by developing arts education programs in schools in and around Camden.]

Dickey, Frances, and M. Jimmie Killingsworth. “Love of Comrades: The Urbanization of Community in Walt Whitman’s Poetry and Pragmatist Philosophy.” *Walt Whitman Quarterly Review* 21 (Summer 2003), 1-24. [Argues that “the social crisis produced by urbanization shaped Whitman’s poetry and pragmatist thought in similar ways,” and examines Whitman’s struggles with skepticism and relativism in light of his straddling of rural and urban experience, finding that Whitman’s “untamed flow of sympathy” in his urban poems of 1855 and 1856 gives way to an increasing “urbane doubt” and “withdrawal from the city” in his 1860 “Calamus” poems.]

Doyle, Ben. “Walt Whitman.” *Fence* 6 (Spring/Summer 2003), 163-164. [Poem, using automatic foreign-language translation engines to render an unsettling new version of Section 6 of “Song of Myself.”]

- Ely, Mary Lynda. "Walt Whitman in the Movies: The Intersection of Poetry and Mass Culture." Ph.D. Dissertation, Texas A&M University, 2002. ["Analyzes representations of Walt Whitman's poetry, philosophy, and person in film, arguing that Whitman's work and the film texts representing him are projects designed primarily for profit and audience approval"; focuses on D. W. Griffith's *Intolerance*, Warner Brothers' *Now, Voyager*, Vincent Sherman's *Goodbye, My Fancy*, Ron Shelton's *Bull Durham*, Peter Weir's *Dead Poets Society*, Alek Keshishian's *With Honors*, and John Kent Harrison's *Beautiful Dreamers*; *DAI* 63 (May 2003), 3945A.]
- Fisher, Marc. "Whitman Sleuth Digs Up Gems in Pages of History." *Washington Post* (October 7, 2003), B1. [About Martin Murray's work on Whitman and Washington, D.C., much of it published in the *Walt Whitman Quarterly Review*.]
- Folsom, Ed. "Poets of Compassion: Walt Whitman, Emily Dickinson, and War." *Multitudes* (Summer 2003), 2-7. [Discusses the ways that Whitman and Dickinson absorb mass death into their writings and "invent ways of writing mass death"; suggests connections to the war in Iraq.]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 21 (Summer 2003), 40-49.
- Goldstein Katsaros, Laure Anne. "A Kaleidoscope in the Midst of the Crowds: Poetry and the City in Walt Whitman's *Leaves of Grass* and Charles Baudelaire's *Petits Poemes en prose*." Ph.D. Dissertation, Yale University, 2003. [Argues that "the quintessentially urban experience of circulating among the crowds proved decisive both for Whitman and for Baudelaire, and that it presided over a radical redefinition of the lyric voice," creating a "new urban poetry" that, "instead of painting a *realistic* picture of city life, presents an insubstantial and exaggerated vision of the city, which places death at its center"; *DAI* 64 (September 2003), 891A.]
- Hagood, Taylor. "Hair, Feet, Body, and Connectedness in 'Song of Myself.'" *Walt Whitman Quarterly Review* 21 (Summer 2003), 25-34. [Examines "how Whitman's positioning of the human body on horizontal and vertical axes" in "Song of Myself" illuminates his "central paradox" (that he simultaneously champions "individuality and democracy"); tracks how "horizontal orientation . . . carries democratic significance," while verticality signals individuality, with hair the image of "connectedness."]
- Hardy, Camille. Review of "Song of Myself." *Dance Magazine* 70 (September 1996), 99. [Brief review of Ballet Long Island performance of Debra Punzi's dance, "Song of Myself," called by the reviewer "a voyage of homoerotic discovery."]
- Henry, Brian. "Exquisite Disjunctions, Exquisite Arrangements: Jorie Graham's 'Strangeness of Strategy.'" *Antioch Review* 56 (Summer 1998), 281-293. [Examines the poetic heritage of Whitman's long line and argues that Graham "has succeeded in introducing Dickinson's abrupt syntax and cadences into the sprawling Whitman line."]

Hering, Frank G. "Reform and Resistance in American Literature." Ph.D. Dissertation, University of Florida, 2000. [Argues, in the context of a larger argument about the nature of reform literature, that Whitman's *Franklin Evans* is an example of a "fluid" reform novel that seeks to have readers not conform but rather ask questions; *DAI* 61 (February 2001), 3171A.]

Jernquist, Kathleen Sinnefia. "Transforming Words: H.D. and the Prophetic Tradition in American Poetry." Ph.D. Dissertation, Brown University, 2003. [Reads H.D.'s *Trilogy* and *Helen in Egypt* in "the prophetic tradition of Walt Whitman," and argues that "H.D.'s achievement has a source in anagogic thinking like that of Walt Whitman," and that her "achievement as a major American poet arises from both her synecdochic thinking, which she shares with Whitman and Pound, and from her formal and philosophic differences from them"; *DAI* 64 (October 2003), 1255A.]

Jung, Kyunghoon. "How To Do with the Absolute Other: Signifier, Subject, and Other in Lacan, Levinas, Whitman, and Duncan." Ph.D. Dissertation, State University of New York at Buffalo, 2002. [Chapter 3 employs Lacanian and Levinasian theory to examine "the relation of the subject (*Me*) to others (*Not-Me*) in Whitman," arguing that he "envisions a radical multicultural democracy on the basis of the transcendental body of *jouissance*," but that his egalitarianism "is problematically turned into a multicultural but imperialistic racist nationalism when he ontologizes the body of the singular *jouissance* as the universal same that realizes and evolves itself through particulars in the world and he privileges the Union as the representative of the progress of the universal and as the overriding Good over the human rights of minorities"; *DAI* 63 (December 2002), 2242A.]

Manson, Matthew Jack. "Unmaking History: Modern American Literary Autobiography and the Limits of Nineteenth Century Life-Writing." Ph.D. Dissertation, University of Southern California, 2002. [Proposes that life-writing underwent a change in the nineteenth century, involving "the perceiving/writing subject" becoming "the pragmatic creator of his or her historical milieu," and examines Whitman's *Specimen Days* and *Leaves of Grass*, along with works by other authors, in relation to this "concerted challenge to the stability of the socially construed life story" brought on by "the representational fallibility and ontological instabilities their authors considered intrinsic to the recording of the historical life-story"; *DAI* 63 (June 2003), 4315A.]

Meyers, Terry L. "A Note on Swinburne and Whitman." *Walt Whitman Quarterly Review* 21 (Summer 2003), 38-39. [Points out that Arthur J. Munby's Victorian diaries "further document . . . Swinburne's early enthusiasm for Whitman" and "suggest Swinburne's homophobia existed at least as early as the late 1860s."]

Millner, Wallace Michael. "Intimate Publics: Sexual Vice, Mass Culture, and the Transformation of the Antebellum United States Public Sphere." Ph.D. Dissertation, University of Virginia, 2002. [Proposes that Boston, New York, and Philadelphia in the decades before the Civil War were becoming "sexual sensoriums" and that "canonical novelists and poets such as Melville, Poe, and Whitman also breathed mass culture's highly eroticized air" and wrote

- work that reveals “the intersection of sexuality and the structures of citizenship”; *DAI* 63 (December 2002), 2285A.]
- Miyano, Mitsuo. *Arishima Takeo no shi to shiron* [*Arishima Takeo's Poetry and Theory of Poetry*]. Tokyo: Chobunsha, 2002. [Chapters 2 and 3 examine the relationship between Whitman and the Japanese novelist and critic Arishima Takeo (1878-1923); in Japanese.]
- Mobley, Dennis F. “Soft as Glass: A Collection of Poems.” M.A. Thesis, Mississippi State University, 2002. [Contains a critical introduction that “focuses on Emersonian philosophy and the impact which Emerson’s theories, filtered through the poetic system of Walt Whitman, have had on the author’s poems”; *MAI* 40 (October 2002), 1121.]
- Nanes, Erika Rachel. “Plain American: The Rhetoric of Vernacularity in Modernist American Poetry.” Ph.D. Dissertation, University of California, Irvine, 2002. [The introduction focuses on “the poetic project of Walt Whitman” and argues that “Whitman’s poetics . . . evaded the historical and cultural changes of the late nineteenth century by attempting to re-oralize the written word”; *DAI* 63 (February 2003), 2874A.]
- Ness, William B. “‘Bathed in War’s Perfume’: Whitman and the Flag.” In Jack Salzman, ed., *Prospects: An Annual of American Cultural Studies* (New York: Cambridge University Press, 2002), 247-270. [Examines Whitman’s “Bathed in War’s Perfume” cluster in the 1871 edition of *Leaves of Grass* and seeks to answer “why Whitman created this cluster during the Reconstruction years only to disassemble it in 1881”; also analyzes “the idea of the flag itself in Whitman’s war and Reconstruction poetry.”]
- Perkovich, Mike. *Nature Boys: Camp Discourse in American Literature from Whitman to Wharton*. New York: Peter Lang, 2003. [Traces the origin of “camp” in late-nineteenth and early-twentieth century American literature, including Whitman, arguing that “camp” helped define homosexuality and “create the homosexual”; Chapter Two, “Vigil Strange: Men at War in Camp” (23-51), explicates “Vigil Strange I Kept on the Field One Night” in terms of how Whitman’s “poetry goes over the top in various ways, or camps,” creating “grief [that] is both homoerotic and military,” with “the latter quality . . . legitimat[ing] the former.”]
- Russell, Suzan M. “The Role of the Father in 19th Century American Literature.” Ph.D. Dissertation, New York University, 2000. [Studies the nature of fatherhood in nineteenth-century America, arguing that Emerson, Hawthorne, Melville, and Whitman “killed off the old concept of fatherhood [and] looked for ways to replace him or, at least, compensate for his absence by replacing him with more benign father substitutes,” in Whitman’s case substituting “himself as democratic and personal father to wounded boys and lovers”; *DAI* 61 (October 2000), 1408A.]
- Scalia, Bill R. “American Transcendental Vision: Emerson to Chaplin.” Ph.D. Dissertation, Louisiana State University, 2002. [Examines how Emerson’s call for “an original American literature” was answered by D. W. Griffith and early American cinema, culminating in Charles Chaplin, who “combined the humanism of Emerson with the democratic possibilities of Whitman

- to create a uniquely American cinema with universal appeal"; *DAI* 63 (October 2002), 1343A.]
- Schaible, Robert M. "Quantum Mechanics and 'Song of Myself': Getting a Grip on Reality." *Zygon* 38 (March 2003), 25-48. [Draws parallels between "physicists ('readers') pondering the meaning and status of a wave function" and readers of "Song of Myself" "pondering the meaning and status of the poem's self," suggesting that "the physicist's exploration of quantum reality that lies beyond quantum theory" is analogous to Whitman's readers' contemplation of "the possibility of a transcendent Self as a reality that lies beyond the poem's abstract notion of such a Self."]
- Smith, Andrew Michael. "Regeneration through Photography: Invention and Identity in Pre-Twentieth-Century United States Literature." Ph.D. Dissertation, University of New Mexico, 2003. [Examines "the intersections of literature and photographic invention and practice from before the 1839 announcement of the daguerreotype to the literary moment of the American Renaissance in the 1850," along the way "linking the writings and photography of entrepreneur John Plumbe, Jr., who played a crucial role in early daguerreotypy's reception and maturation in America, with Walt Whitman's poetics and the self-management of Whitman's own photographic iconography"; *DAI* 64 (September 2003), 910A.]
- Stewart, Christopher Buren. "In Paths Untrodden: Queer Spiritual Autobiography." Ph.D. Dissertation, Case Western Reserve University, 2002. [Traces "a discrete tradition of life-writing among homosexual men" that originates with Whitman, arguing "that his influence persists throughout its history," including in the work of Edward Carpenter, Oscar Wilde, and Christopher Isherwood, all of whom appropriate "conventional features of spiritual autobiography (such as confession, conversion narrative, exhortation, and the exemplum)" in developing the "'coming out' narrative" so central to queer literature; *DAI* 63 (January 2003), 2553A.]
- Whitman, Walt. *Canto de mi mismo*. Edited and translated by Mauro Armiño. Madrid: Biblioteca EDAF, 2001. [Spanish translation of "Song of Myself," with introduction (11-56) offering an overview of *Leaves of Grass* (11-32), a reading of "Song of Myself" (33-55), and notes on the translation (55-56), along with a bibliography (57) and chronology of Whitman's life (59-63) by Mauro Armiño, all in Spanish; translation originally published in 1984.]
- Whitman, Walt. *Cuerpo, Pueblo, Espíritu*. Edited and translated by Leandro Wolfson. Buenos Aires, Argentina: Errepar, 1998. [Spanish translation of parts of "Song of Myself" and eleven other poems; with introduction ("Nota preliminar," 3-10) and notes (111-122) by Leandro Wolfson, in Spanish; "Clásicos de Bolsillo" series.]
- Whitman, Walt. *I Hear America Singing: Poems of Democracy, Manhattan, and the Future*. London: Anvil Press Poetry, 2001. [Collection of poems and passages of poems from *Leaves of Grass*, with preface (5) signed by "The Publisher."]

Unsigned. Brief review of Stephen John Mack, *The Pragmatic Whitman*. *American Literature* 75 (September 2003), 678.

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