

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Bart, Barbara Mazor, ed. *Starting from Paumanok* . . . 17 (Winter 2003). [Newsletter of the Walt Whitman Birthplace Association, with news of association events.]
- Bertolini, Vincent J. "'Hinting' and 'Reminding': The Rhetoric of Performative Embodiment in *Leaves of Grass*." *ELH* 69 (Winter 2002), 1047-1082. [Investigates "the rhetorical ethico-politics of subjectivity operating in Whitman's text," wherein Whitman's "I" invites the reader "to see the self gaining expression in the poetry as 'being realized'—being instantiated, rendered real, brought into being—through the reader's participatory agency," creating a "self compounded of both speaker and reader, as much the abstract 'you' . . . as the lyric persona himself"; and goes on to examine metaphors ("hinting," "reminding," "translating") from the first three editions of *Leaves* that "can be construed as a rough theory-in-practice of . . . the rhetoric of embodied performativity in the text."]
- Bloom, Harold, ed. *Walt Whitman*. Philadelphia: Chelsea House, 2003. [Part of "Bloom's BioCritiques" series, "designed to introduce the reader to the life and work of the world's literary masters"; with a general preface, "The Work in the Writer" (ix-xiii), by Bloom; "Introduction" (1-4) by Bloom, arguing "a clear relation between Whitman's biography and his elaborate command of all the resources of trope"; "Biography of Walt Whitman" (5-54) by Judith Connors; "The Proof of a Poet"—Walt Whitman and His Critics" (55-82) by Matt Longabucco; two reprinted essays (Randall Jarrell, "Some Lines from Whitman" [83-97] and Stephen Railton, "As If I Were With You"—The Performance of Whitman's Poetry" [99-121]); "Chronology" (123-127), "Works by Walt Whitman" (129), and "Works about Walt Whitman" (131-136).]
- Bloom, Harold, ed. *Walt Whitman's Song of Myself*. Philadelphia: Chelsea House, 2003. [Part of "Bloom's Modern Critical Interpretations" series; with "Introduction" (1-12) by Bloom, mapping "the Sublime centers" of "Song of Myself" and the "revisionary pattern of the entire poem"; "Chronology" (281-287); reprints twelve essays (Robert J. Scholnick, "The Password Primeval: Whitman's Use of Science in 'Song of Myself'" [13-56]; William E. McMahon, "Grass and Its Mate in 'Song of Myself'" [57-71]; Zong-Qi Cai, "Hegel's Phenomenological Dialectic and the Structure of Whitman's 'Song of Myself'" [73-86]; Mark Bauerlein, "Whitman's Language of the Self" [87-104]; Herbert J. Levine, "Union and Disunion in 'Song of Myself'" [105-121]; Herbert J. Levine, "'Song of Myself' as Whitman's American Bible" [123-139]; Mark DeLancey, "Texts, Interpretations, and Whitman's 'Song of Myself'" [141-160]; Gayle L. Smith, "Reading 'Song of Myself': Assuming What Whitman Assumes" [161-173]; William Birmingham, "Whitman's Song of the Possible American Self" [175-193]; Dana Phillips, "Whitman and Genre: The Dialogic in 'Song of Myself'" [195-221]; W. C. Harris,

- “Whitman’s *Leaves of Grass* and the Writing of a New American Bible” [223-244]; Michael D. Sowder, “Walt Whitman, The Apostle” [245-254]; Bill Hardwig, “Walt Whitman and the Epic Tradition: Political and Poetical Voices in ‘Song of Myself’” [255-279].]
- Brooks, David. “What Whitman Knew.” *Atlantic Monthly* 291 (May 2003), 32-33. [Proposes that *Democratic Vistas* is “our nation’s most brilliant political sermon because it embodies the exuberant energy of American society—the energy that can make other peoples so nervous—and it captures in its hodgepodge nature both the high aspirations and the sordid realities of everyday life,” and because Whitman saw “that despite its many imperfections, America is a force for democracy and progress.”]
- Buinicki, Martin T. “Walt Whitman and the Question of Copyright.” *American Literary History* 15 (Summer 2003), 249-275. [Examines Whitman’s attitudes toward copyright over his career, demonstrating how “Whitman viewed copyright not as a necessary evil of publishing or a necessity of self-interest, but as an essential element of the open, democratic exchange he attempted to foster with his poetry.”]
- Burrell, Brian. “The Strange Fate of Whitman’s Brain.” *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 107-133. [Investigates the circumstances surrounding the removal of Whitman’s brain at his autopsy and the subsequent loss of the brain by the American Anthropometric Society; offers a historical, medical, and cultural context for the story, involving the Wistar Institute and the Jefferson Medical College in Philadelphia, anatomist Edward Anthony Spitzka, alienist Edward Charles Spitzka, doctors and scientists Henry Cattell, Francis X. Dercum, Joseph Leidy, Andrew J. Parker, Daniel Longaker, Harrison Allen, Alexander McAlister, William Osler, Henry Donaldson, and others.]
- Burt, Daniel S. *The Literary 100: A Ranking of the Most Influential Novelists, Playwrights, and Poets of All Time*. New York: Facts on File, 2001. [Whitman is ranked #40 behind Shakespeare (#1), Homer (#3), Faulkner (#19), T. S. Eliot (#16), Melville (#24), and Henry James (#38), but ahead of Hemingway (#46), Dickinson (#54), Poe (#55), and Mark Twain (#63); the section on Whitman (148-151) claims that “American poetry that is not derivative of European models begins with Whitman.”]
- Campion, Dan. “A Book Dealer’s Triptych.” *Poetry* 182 (April 2003), 29. [Poem about Whitman and Robert Ingersoll.]
- Cherin, Patricia. “Ruth Le Prade’s ‘The Song of a Woman Free’: A Feminist Reply to Whitman’s *Song of Myself*.” *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Reprints California poet Le Prade’s 85-line 1917 poem and examines it as a “feminist reply” and “successor text” to Whitman’s “Song.”]
- Connellan, Leo. *Crossing America*. Wayne, NJ: skuntry.com, 2003. [CD, containing Connellan’s long poem, *Crossing America* (1976), read by Connellan and interspersed with music; Section XI is an address to Whitman, beginning, “Walt Whitman, because our whole song springs from the nest of your whiskers, I scream to you of poor people.”]

- Connors, Judith. "Biography of Walt Whitman." In Harold Bloom, ed., *Walt Whitman* (Philadelphia: Chelsea House, 2003), 5-54. [Biographical overview, based largely on Joel Swerdlow's 1994 *National Geographic* article on Whitman, David Reynolds's *Walt Whitman's America*, several introductory essays about Whitman, and a visit to the Whitman Interpretive Center at the Walt Whitman Birthplace.]
- Corona, Mario. "The Literary Representation of Sexuality in Mid-Nineteenth-Century America: The Example of Walt Whitman." *Anglistica* [Istituto Universitario Orientale, Naples, Italy] 6 (2002), 29-44. [Reviews the debate between Emerson and Whitman over the wisdom of including poems of sexuality in *Leaves of Grass* and looks at Whitman's "actual representation of sexual emotions or acts."]
- Dacey, Philip. "Walt Whitman Falls Asleep Over Florence Nightingale's *Notes on Nursing*." *Shenandoah* 53 (Spring/Summer 2003), 58-61. [Reprints Dacey's poem about Whitman and Nightingale: "Call us nursing's perfect, if strangest, pair."]
- Dalton, Lisle. "Phrenology and Religion in Antebellum America and Whitman's *Leaves of Grass*." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Views phrenology not in terms of science but as a "popular movement" and "a variant form of American popular religion" and argues that Whitman's "enthusiasm for phrenological ideas and language hews closely to his vision of what religion could be," finding that, for Whitman and others, phrenology and millennialism are closely related.]
- Danielpour, Richard. *An American Requiem*. San Francisco: Reference Recordings, 2002. [Compact disk; musical setting of work by Whitman, Emerson, Michael Harper, and H.D.]
- Dansdill, Phil. "Walt's Brain." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Poem about a lab worker dropping Whitman's brain.]
- Darras, Jacques. "Walt Whitman, poète de l'utopie américaine: Entretien avec Jacques Darras." *Esprit* no. 288 (October 2002), 55-64. [Interview (conducted by Anne-Lorraine Bujon, Marc-Oliver Padis, and Grégoire Pujade-Lauraine) with the French translator of *Leaves of Grass*, Jacques Darras, about Whitman and his American contexts; in French.]
- Driehuis, Raymond. "Joseph Furphy and Some American Friends—Temper, Democratic; Bias, Offensively Self-Reliant." *Antipodes: A North American Journal of Australian Literature* 14 (December 2000), 129-135. [Examines Whitman's and Emerson's influence on Australian writer Joseph Furphy (1843-1912, aka Tom Collins), who picks up his "self-reliance" from Emerson and his "democratic spirit" from Whitman; analyzes Furphy's "three important allusions to Whitman."]
- Durphey, Scott A. "Striving for Unity: A Comparative Examination of Unitary Consciousness in Whitman's *Song of Myself* and Plato's *Symposium*." *Studia Mystica* 23 (2002), 144-166. [Examines "the mystical experiences of both Whitman and Plato as embodied in their own writings, paying particular

attention to the nature of their respective visions and how their alternate approaches to the experience of the *coincidentia oppositorum* gives them unique perspectives on immortality, love, nature, and most especially, the problem of duality vs. Monism as a reflection of the nature of the self,” arguing that, in terms of mysticism, “Whitman and Plato represent the best possible examples of the extrovertive and introvertive visions”—Whitman “reveling in the sensuous and wonderful power of the divine in every object of perception,” Plato “‘closing off the avenue of the senses’ in order to experience the transcendent divinity with the mind alone.”]

Evers, Nedra Crowe. Review of Harold Bloom, ed., *Walt Whitman: Selected Poems*. *Library Journal* 128 (May 1, 2003), 117-118.

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 181-192.

Francis, Sean. “‘Outbidding at the Start the Old Cautious Hucksters’: Promotional Discourse and Whitman’s ‘Free’ Verse.” *Nineteenth-Century Literature* 57 (December 2002), 381-406. [Examines the first three editions of *Leaves of Grass* in the context of the “promotional discourse” of mid-nineteenth-century America, arguing that Whitman “modeled his publicity efforts on his books’ behalf on the antics of such brash contemporary promoters as James G. Bennett and Robert Bonner, taking special care to assert the true and lasting worth of his project in a marketplace full of ephemeral and merely material goods,” and argues that Whitman’s form owes much to the street vendors and printed ads of his time, even as it defines itself against the ubiquitous “‘low’ promotional versions of poetry that were so prevalent”; concludes that, “‘convinced of poetry’s absolute necessity, [Whitman] could advertise it most persuasively.”]

Frau, Juan. “Una traducción polémica: León Felipe ante la obra de Whitman y Shakespeare.” *Hermeneus: Revista de Traducción e Interpretación* 4 (2002), 33-70. [Examines Castilian poet León Felipe’s theory of translation by examining his statements about translation and analyzing his practice in translating Whitman’s “Song of Myself” and Shakespeare’s *Macbeth*; in Spanish.]

Gambino, Richard. “Walt Whitman.” *The Nation* 277 (July 21-28, 2003), 14-17. [One of a series of articles in this issue on “American Rebels,” this piece is a celebration of Whitman’s “faith in democracy,” a faith based on “a distinctly American populism of pragmatic human experience.”]

Gordon, Robert C. *Gospel of the Open Road According to Emerson, Whitman, and Thoreau*. San Jose: iUniversity, 2001. [Examines Emerson, Whitman, and Thoreau as “religious seers who developed a new form of spirituality” and “traces the New Age spiritual revolution to its source in Emerson, Whitman, and Thoreau, and explains how to apply their spiritual teachings to our everyday life here on Earth,” arguing that it is Whitman’s “spiritual wisdom that underlies Integral Culture,” which has its source in American Transcendentalism.]

Grossman, Jay. *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*. Durham: Duke University Press, 2003. [Re-examines the Emerson/Whitman relationship in light of the discourse about

representational politics from the founding of the United States through the nineteenth century, emphasizing political, economic, and artistic differences between Emerson and Whitman.]

Higgins, Andrew C. "McDonald Clarke's Adjustment to Market Forces: A Lesson for Walt Whitman." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Argues that "the mad poet" McDonald Clarke (1798-1842) was "an important figure in Whitman's long foreground both for the way he anticipates many of Whitman's thematic and rhetorical concerns, and for what his career revealed to Whitman about the roles a poet could play," including the ways that "Clarke gave Whitman a model of a poetry in which the poet and the reader are intimately involved."]

Hutchinson, George. "Race and the Family Romance: Whitman's Civil War." *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 134-150. [Examines "the implications of Whitman's experience of the Civil War as a familial tragedy, remembering Whitman as a member of a white, New York working-class family that was experiencing continuous trauma throughout the war years," leading to Whitman's "striking transformation of the poetry of war into a poetry of primary relationships, attachment and loss," but also leaving "the relation of African Americans to the Civil War almost entirely unspoken, unrepresentable," because blacks did "not belong to the national 'family' Whitman imagined and addressed."]

Ishizuka, Kathy, ed. *The Quotable Gardener: Words of Wisdom from Walt Whitman, Jane Austin [sic], Robert Frost, Martha Stewart, The Farmer's Almanac, and More*. New York: McGraw Hill, 2000. [Contains quotations from Whitman on compost, flowers, grass, horticulture, and natural gardens.]

Kadzis, Peter, ed. *Blood: Stories of Life and Death from the Civil War*. New York: Thunder's Mouth Press, 2000. [Contains excerpts from *Specimen Days* (177-220).]

Killingsworth, M. Jimmie. "Whitman and Dickinson." In Gary Scharnhorst, ed., *American Literary Scholarship: An Annual 2001* (Durham, NC: Duke University Press, 2003), 67-95. [Overview of scholarship published on Whitman (67-82) and Dickinson during 2001.]

Knoper, Randall. "Walt Whitman and New Biographical Criticism." *College Literature* 30 (Winter 2003), 161-168. [Review of Vivian R. Pollak, *The Erotic Whitman*, and Joann P. Krieg, *Whitman and the Irish*.]

Koch, Bill. "Ruminations of a Whitman Re-enactor." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Ruminates about what led to the author's "Walt Whitman Live!!" performances and about what is involved in "re-enacting" Whitman.]

Kummings, Donald D. Review of Vivian R. Pollak, *The Erotic Whitman*. *Choice* 38 (January 2001), 908.

Lawson, Andrew. "'Spending for Vast Returns': Sex, Class, and Commerce in the First *Leaves of Grass*." *American Literature* 75 (June 2003), 335-365. [Examines Whitman in 1855 in relation to "the Bowery b'hoj" and argues that Whitman "puts himself into circulation as a figure of liminality, constructing

an identity that crosses class boundaries with apparent ease"; goes on to propose that the 1855 *Leaves* "is marked by a mixture of self-assertion and anxiety, which can be traced to the uncertain position of the lower middle class as it moved from agrarian folkways to the urban marketplace," the doubts about which Whitman expresses in "the poetry's unsettling eroticism."]

Lisk, Thomas. "In the Patent Office Hospital: An Experiment in Biography." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Creates a weave of Civil War hospitals, phrenology, and religion, focusing on Whitman, Phineas P. Quimby, Mary Baker Eddy, and Fowler and Wells.]

Longabucco, Matt. "The Proof of a Poet³—Walt Whitman and His Critics." In Harold Bloom, ed., *Walt Whitman* (Philadelphia: Chelsea House, 2003), 55-82. [Offers an overview of Whitman's writing career and a summary of critical response to Whitman.]

Loving, Jerome. Review of Stephen John Mack, *The Pragmatic Whitman*. *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 179-180.

Mataix, Remedios. "Amor y temor de ciudad grande: Notas sobre la poética urbana de José Martí." In José Carlos Rovira, ed., *Escrituras de la Ciudad* (Madrid, Spain : Palas Atenea, 1999), 75-91. [Suggests reasons for Martí's admiration for Whitman; in Spanish.]

McGuire, Ian. "Repetition in Whitman and Kierkegaard." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Examines repetition in Whitman's poetry, noting how Whitman's "catalogues' repetitive grammatical structures emphasize sameness and simultaneity while their varied contents . . . stress variety and change," pointing "towards the synchronic and the diachronic, the eternal and the actual," and goes on to investigate "the philosophical pedigree of that paradox" by "taking Whitman's Hegelianism seriously, at least seriously enough to allow into Whitman's purview the archenemy of Hegelianism, and the prophet of 'true' repetition, Søren Kierkegaard"; offers "a Kierkegaardian reading of Whitman" that indicates "a new and bracing paradigm for reading the questions of identity and difference that are central to Whitman's poetry," including the "idea of secrecy" and the "paradox of Christ."]

Monahan, Kathleen, and James S. Nolan, eds. *Technology in American Literature*. Lanham, MD: University Press of America, 2000. [Chapter 1, "1880-1920," contains a section called "Walt Whitman" (85-91) that suggests "American technology found a forceful champion in Walt Whitman" and reprints four poems and a brief passage from *Specimen Days* to support this contention.]

Moser, Barry. Engraving of Walt Whitman. *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), back cover. [Reproduces a relief engraving of Whitman by Barry Moser.]

Murray, Martin G. "Two Pieces of Uncollected Whitman Journalism: 'Washington as a Central Winter Residence' and 'The Authors of Washington.'" *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 151-176. [Identifies and reprints two previously unrecorded Whitman newspaper articles

an identity that crosses class boundaries with apparent ease"; goes on to propose that the 1855 *Leaves* "is marked by a mixture of self-assertion and anxiety, which can be traced to the uncertain position of the lower middle class as it moved from agrarian folkways to the urban marketplace," the doubts about which Whitman expresses in "the poetry's unsettling eroticism."]

Lisk, Thomas. "In the Patent Office Hospital: An Experiment in Biography." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Creates a weave of Civil War hospitals, phrenology, and religion, focusing on Whitman, Phineas P. Quimby, Mary Baker Eddy, and Fowler and Wells.]

Longabucco, Matt. "The Proof of a Poet'—Walt Whitman and His Critics." In Harold Bloom, ed., *Walt Whitman* (Philadelphia: Chelsea House, 2003), 55-82. [Offers an overview of Whitman's writing career and a summary of critical response to Whitman.]

Loving, Jerome. Review of Stephen John Mack, *The Pragmatic Whitman*. *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 179-180.

Mataix, Remedios. "Amor y temor de ciudad grande: Notas sobre la poética urbana de José Martí." In José Carlos Rovira, ed., *Escrituras de la Ciudad* (Madrid, Spain: Palas Atenea, 1999), 75-91. [Suggests reasons for Martí's admiration for Whitman; in Spanish.]

McGuire, Ian. "Repetition in Whitman and Kierkegaard." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Examines repetition in Whitman's poetry, noting how Whitman's "catalogues" repetitive grammatical structures emphasize sameness and simultaneity while their varied contents . . . stress variety and change," pointing "towards the synchronic and the diachronic, the eternal and the actual," and goes on to investigate "the philosophical pedigree of that paradox" by "taking Whitman's Hegelianism seriously, at least seriously enough to allow into Whitman's purview the archenemy of Hegelianism, and the prophet of 'true' repetition, Søren Kierkegaard"; offers "a Kierkegaardian reading of Whitman" that indicates "a new and bracing paradigm for reading the questions of identity and difference that are central to Whitman's poetry," including the "idea of secrecy" and the "paradox of Christ."]

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Moser, Barry. Engraving of Walt Whitman. *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), back cover. [Reproduces a relief engraving of Whitman by Barry Moser.]

Murray, Martin G. "Two Pieces of Uncollected Whitman Journalism: 'Washington as a Central Winter Residence' and 'The Authors of Washington.'" *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 151-176. [Identifies and reprints two previously unrecorded Whitman newspaper articles

conomic context from which this voice emerges, to shed light on the Portuguese social reality that Campos refuses to talk about or simply conceals,” including Portugal’s relative lack of industrialization.]

Sloan, Gary. “Walt Whitman: When Science and Mysticism Collide.” *Skeptical Inquirer* 27 (March/April 2003), 51-54. [Argues that, “notwithstanding his ‘defense’ of science, Whitman was imbued with a Romantic mentality” and “thought everyone had an innate truth detector, the heart, which knew more than the head,” so he “relegated science to the role of data collector for a higher muse,” and his “idealism was tricked out with a mishmash of moral assumptions culled from American transcendentalism, Quakerism . . . , enlightenment optimism, and Eastern mysticism.”]

Smith, Thomas. “The Poets to Come: Teaching Whitman in the Third Grade.” *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Discusses teaching Whitman’s poetry to third graders and presents poems and drawings the students created in response to Whitman.]

Strassburg, Robert, ed. *The Walt Whitman Circle* 13 (Winter/Spring 2003). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of circle events and of Whitman events worldwide; this issue features a review of Ed Folsom’s *Walt Whitman’s Native Representations*, “Walt Whitman and the American Indian: Ed Folsom’s Compassionate Presentation,” by Strassburg (1).]

Thomas, M. Wynn. Review of Mark Maslan, *Whitman Possessed*. *Walt Whitman Quarterly Review* 20 (Winter/Spring 2003), 177-179.

Wardrop, Daneen. *Word, Birth, and Culture: The Poetry of Poe, Whitman, and Dickinson*. Wesport, CT: Greenwood, 2002. [Argues that “the language of Poe, Whitman, and Dickinson resists or wrenches conventional patriarchal notions of what is female; their consideration of the ‘woman question,’ brought to currency in their century, leads them to extend language in fresh ways”; Chapter 2, “Whitman’s ‘Song of Myself’ and Gestative Signification” (31-44), originally appeared in *Texas Studies in Literature and Language* [1998] and explores Whitman’s “transgressive pleasure in becoming a mother” and in “attempting to find a gender-crossed voice”; Chapter 5, “Word, Birth, and Whitman’s Water Cure” (81-103) examines “Out of the Cradle Endlessly Rocking,” “As I Ebb’d with the Ocean of Life,” and “Crossing Brooklyn Ferry” as “poems celebrating the maternal ‘float,’” and offers an overview of hydropathy and the “reverencing of water” as “a pervasive influence in Whitman’s America.”]

Warner, Michael. *Publics and Counterpublics*. New York: Zone Books, 2002. [Chapter 8, “Whitman Drunk” (269-289), examines *Franklin Evans* as “Whitman’s first extended treatment of a dialectic between self mastery and self-abandonment”; originally appeared in Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds* (1996).]

Whitman, Walt. *The Journalism*. Volume 2: 1846-1848. Edited by Herbert Bergman; Douglas A. Noverr and Edward J. Recchia, Associate Editors. New York: Peter Lang, 2003. [Second volume of a projected six-volume collection of Whitman’s journalism, part of *The Collected Writings of Walt*

- Whitman*, though not published by New York University Press. The second volume “contains significant and representative *Brooklyn Daily Eagle* and *Kings County Democrat* August 1846-January 1848 writings.” With preface (xxv) by Bergman; “Editorial Principles” (xxvii-xxviii) by Bergman; “Notes” (399-412) by Noverr and Bergman; “Name Glossary” (413-449) by Noverr and Bergman; and “Textual Tables” (451-473) by Recchia and Bergman.]
- Whitman, Walt. *Kusa no Ha* [*Leaves of Grass*]. 3 vols. Tokyo: Iwanami Shoten, 1998. [Newly revised translation into Japanese of *Leaves of Grass*, based on the “Deathbed Edition,” by Masayuki Sakamoto; originally published by Iwanami Shoten as joint translations—volume 1 (1969) with Takashi Suguki, volume 2 (1970) with Norihiro Nabeshima, volume 3 (1971) with Norihiro Nabeshima.]
- Whitman, Walt. *Leaves of Grass*. New York: MetroBooks, 2001. [Reprints the text of *Leaves of Grass*, annexes, and “rejected poems” from Emory Holloway’s 1926 “Inclusive Edition,” but without the selected prose and the variorum readings; this is the identical reprinting published in 1993 by Barnes and Noble.]
- Whitman, Walt. *Poetry and Prose*. Edited by Shira Wolosky. New Milford, CT: Toby Press, 2003. [Reprints the “Deathbed” Edition of *Leaves of Grass* (23-586), “Further Poems Excluded from the Final Edition of *Leaves of Grass*” (587-612), and “Selected Prose” (615-856), including the 1855 Preface, “The Eighteenth Presidency!,” *Democratic Vistas*, and other pieces; with introduction, “Walt Whitman’s Poetic Worlds” (1-18), and “Chronology” (19-22), both by Wolosky.]
- Whitman, Walt. *Selected Poems*. Edited by Harold Bloom. New York: Library of America, 2003. [Part of the American Poets Project series, with an introduction by Bloom (xv-xxxii), a selection of “Early Notebook Fragments of ‘Song of Myself’” (3-8), a selection of poems from various editions of *Leaves of Grass* (11-210), “Biographical Note” (213-214), “Note on the Texts” (215-216), and “Notes” (217-218).]
- Whitman, Walt. *Shishu Kusa no Ha* [*Collected Poems: Leaves of Grass*]. Tokyo: Daisan Bunmei Sha, 1990. [Translation of Whitman’s poetry into Japanese by Saika Tomita; reprints Tomita’s translation issued in 1990 and 1971 (Tokyo: Graph Company) and in 1949 (Tokyo: Daito kaku); Tomita’s original translations of poems from *Leaves* were first published in 1919 (Tokyo: Daito kaku); this new edition contains a short article, “My Impression of *Leaves of Grass*,” by Daisaku Ikeda.]
- Whitman, Walt. *Whitman Shishu* [*Whitman: Collected Poems*]. Tokyo: Shichōsha, 1994. [Selection of Whitman’s poetry in a Japanese translation by Hajime Kijima; previously issued in 1968 (Tokyo, Kawade shobo).]
- Yokota, Masao. “The Reports from Overseas.” *The Daibyakurenge* (February 2003), 92-97. [Reports on an interview the author conducted with Ed Folsom about Whitman’s views of democracy (96-97); in Japanese.]
- Yokota, Masao. “Whitman kenkyu no daiichi nin sha beikoku Iowa daigaku Folsom hakase ni kiku” [“Interview with Whitman Scholar Ed Folsom of the University of Iowa”]. *The Seikyo Shimbun* (January 26, 2003), 4; (Janu-

ary 29, 2003), 2. [Two-part report on an interview the author conducted with Ed Folsom about Whitman, *Leaves of Grass*, and Japanese author Daisaku Ikeda's responses to Whitman; in Japanese.]

Unsigned. "Whitman and Postmodern Poetics." *Mickle Street Review* 15 (Summer 2002), www.micklestreet.rutgers.edu. [Reprints (from *Multitudes* [2002], where it was titled "Whitman's Influence on Modern Poetics") a roundtable discussion with poets Jack Collum, Rachel Blau DuPlessis, Anselm Hollo, Jena Osman, Bob Perelman, and Heather Thomas.]

The University of Iowa

ED FOLSOM

"Walt Whitman: A Current Bibliography" now appears in a fully searchable format on the *WWQR* website (www.uiowa.edu/~wwqr) and on the *Whitman Archive* (www.whitmanarchive.org). This online research tool allows users to search the "Current Bibliography" from 1975 to the present.