

WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Adrian, Chris. *Gob's Grief*. New York: Broadway, 2000. [Novel about Gob Woodhull, an imaginary son of Victoria Woodhull; Whitman is a character in the novel, imagined as Gob's friend, who helps bring the dead back to life.]
- Bart, Barbara Mazor, ed. *Starting from Paumanok*. . . 15 (Winter 2001). [Newsletter of the Walt Whitman Birthplace Association, with news of association events.]
- Bartling, Kelly. "Whitman Archive Showcases Web for Humanities Studies." *Scarlet* [University of Nebraska-Lincoln] 11 (February 15, 2001), 1, 5. [Describes the *Walt Whitman Hypertext Archive*, edited by Kenneth M. Price and Ed Folsom (<http://jefferson.village.virginia.edu/whitman/>).]
- Bleyer, Bill. "The Rebirth of Whitman's Place." *Newsday* (May 21, 2000), A45. [About the recent restoration of the Whitman birthplace in Huntington, Long Island.]
- Bloom, Harold, ed. *Walt Whitman*. New York: Chelsea House, 1999. [Part of "Bloom's Major Poets" series, containing, by Bloom, an "Introduction" (9-11), "Biography of Walt Whitman" (12-14), "Thematic Analysis of 'Song of Myself'" (15-18), "Thematic Analysis of 'I Sing the Body Electric'" (29-32), "Thematic Analysis of 'The Sleepers'" (41-44), "Thematic Analysis of 'Crossing Brooklyn Ferry'" (53-55), "Thematic Analysis of 'Out of the Cradle Endlessly Rocking'" (64-66), "Thematic Analysis of 'As I Ebb'd with the Ocean of Life'" (80-82), "Thematic Analysis of 'When Lilacs Last in the Dooryard Bloom'd'" (91-94), "Works by Walt Whitman" (104), and "Works about Walt Whitman" (105-107); along with brief excerpts of previously published criticism (most of it from the *Walt Whitman Review* and *Walt Whitman Quarterly Review*), arranged under "Critical Views on 'Song of Myself'" ("Stephen Tapscott on Images of the Body in 'Song of Myself'" [19-21], "Mark Bauerlein on the Speaking Voice in 'Song of Myself'" [21-23], "Betsy Erkkila on Nineteenth-Century Politics in 'Song of Myself'" [23-26], "Michael D. Reed on Cataloguing and the First Person in 'Song of Myself'" [26-28]); "Critical Views on 'I Sing the Body Electric'" ("Harold Aspiz on Science and Sex in 'I Sing the Body Electric'" [33-35], "M. Jimmie Killingsworth on Contemporary Medical Science in 'I Sing the Body Electric'" [35-37], "Robert Coskren on the Body in Movement in 'I Sing the Body Electric'" [37-40]); "Critical Views on 'The Sleepers'" ("Carol Z. Whelan on Death and Disorder in 'The Sleepers'" [45-46], "R. W. French on 'The Sleepers' as Dream Vision" [47-49], "Mutlu Blasing on the Problem of Self in 'The Sleepers'" [50-52]); "Critical Views on 'Crossing Brooklyn Ferry'" ("Mark Kinkead-Weekes on Whitman's Orchestration of Time" [56-57], "Roger Asselineau on the Suspension of Time in 'Crossing Brooklyn Ferry'" [58-60: this piece is incorrectly ascribed to Asselineau; it is actu-

ally by Gay Wilson Allen], “Manuel Villar Raso on Musical Structure in ‘Crossing Brooklyn Ferry’” [60-61], “Susan Strom on the Biblical ‘Face to Face’ in ‘Crossing Brooklyn Ferry’” [62-63]); “Critical Views on ‘Out of the Cradle Endlessly Rocking’” (“John T. Irwin on Egyptian Hieroglyphics in ‘Out of the Cradle’” [67-69], “Janet S. Zehr on the Role of Memory in ‘Out of the Cradle’” [69-71], “William F. Mayhan on Whitman’s Concept of Music” [71-73], “A. James Wohlpart on the Boy-Poet’s Knowledge” [73-75: wrongly cited as excerpted from the *Walt Whitman Review* in 1964; actually appeared in the *Walt Whitman Quarterly Review* in 1996], “Beverly Strohl on Loss and Recovery of the Self” [75-77], “Sandra M. Gilbert on Male Individuation” [77-79]); “Critical Views on ‘As I Ebb’d with the Ocean of Life’” (“Melvin Askew on Lyrical Aspects in ‘As I Ebb’d with the Ocean of Life’” [83-85], “Gay Wilson Allen and Charles T. Davis on the Symbolism of Whitman’s Father” [86-87], “Paul Zweig on Whitman’s Relationship with His Father” [88-90]); “Critical Views on ‘When Lilacs Last in the Dooryard Bloom’d’” (“Harsharan S. Ahluwalia on the Public and Private Selves in ‘Lilacs’” [95-96], “Jeffrey Steele on the Poetry of Mourning in ‘Lilacs’” [97-99], “Justin Kaplan on the Influence of Nature Writing in ‘Lilacs’” [99-101], “Charles Feidelson, Jr., on the Elegiac Tradition” [101-103]).

Boruch, Marianne. “Poetry’s Over and Over.” *American Poetry Review* 30 (January/February 2001), 31-36. [Discusses Whitman’s “repetitive techniques” (32-34) in the context of a meditation on how poetry “has something powerfully to do with how things repeat, that things repeat at all, why they can’t help repeating.”]

Clemente, Vince. “How about More than a Mall for Whitman?” *Newsday* (June 26, 2000), A23. [Proposes a statue of Whitman on Long Island.]

Delatiner, Barbara. “Whitman Birthplace Gets a Complete Makeover.” *New York Times* (May 28, 2000), LI 10. [Describes the current restoration of the Whitman birthplace in Huntington, Long Island.]

Ferris, Lola. “Society’s New Tribute to Walt Whitman.” *New York Times* (May 2, 1999), LI 25. [Poem addressing Whitman and asking what he would think of the Walt Whitman Mall, “a palace / devoted to Mammon.”]

Fraustino, Daniel. “‘Heart of Darkness’ and Walt Whitman’s ‘Passage to India.’” In Wieslaw Krajka, ed., *Joseph Conrad: East European, Polish and World-wide* (Boulder, CO: East European Monographs, and Lublin, Poland: Maria Curie-Skłodowska University, 1999), 329-339. [Discusses “the many parallels” between Joseph Conrad’s *Heart of Darkness* and “Passage to India,” including “the impassive, alienating silence of nature; the return to the past for self-discovery, and specifically the return to Africa”; and suggests that “Conrad may have directly borrowed from Whitman the idea of blank spots on the map.”]

Fuchs, Kenneth. *Whispers of Heavenly Death (String Quartet No. 3 After Poems by Walt Whitman)*. 1999. [Composition premiered at University of Michigan by American String Quartet in March 1999.]

Genoways, Ted. “Notes on Whitman: ‘Fish, Fishermen, and Fishing, on the East End of Long Island’: An Excerpt from Walt Whitman’s Uncollected

- Serial 'Letters from a Travelling Young Bachelor.'" *Shenandoah* 50 (Winter 2000), 49-56. [Argues for the importance of "Letters from a Travelling Bachelor" in determining "the mystery behind the transformation" of Whitman from "dilettante newspaperman" to "working-man poet," and reprints the first letter (52-56), which originally appeared in the *New York Sunday Dispatch* on October 14, 1849, and was reprinted in Joseph Jay Rubin's *The Historic Whitman* (1973).]
- Goodblatt, Chanita. "In Other Words: Breaking the Monologue in Whitman, Williams and Hughes." *Language and Literature: Journal of the Poetics and Linguistics Association* 9 (February 2000), 25-41. [Uses Mikhail Bakhtin's concept of *heteroglossia* to examine the "dialogic interplay of voices" in Whitman's "Out of the Cradle Endlessly Rocking" and poems by William Carlos Williams and Langston Hughes.]
- Grossman, Jay. "Walt Whitman." In George E. Haggerty, ed., *The Encyclopedia of Homosexuality*, 2nd Edition (New York: Garland, 2000), 949-951. [Views Whitman's life "as a particularly sensitive barometer of changes in the sex-gender systems of the United States."]
- Holst, Gustav. *Cotswold Symphony [and other pieces]*. Copenhagen: Classico, 1999. [Compact disc containing Holst's *Walt Whitman Overture*, performed by the Munich Symphony Orchestra, conducted by Douglas Bostock.]
- Kozinn, Allan. "Mirroring the Pain and Hope of Whitman's Poetry." *New York Times* (May 19, 1999), E5. [Reviews American Composers Orchestra concert at Carnegie Hall, which included William Bolcom's "Whitman Triptych" (settings of "Come Up from the Fields Father," "Scented Herbage of My Breast," and "Years of the Modern") and Paul Hindemith's "When Lilacs Last in the Doory-Yard Bloom'd: A Requiem for Those We Love."]
- Kreutzberger, Wolfgang. "Walt Whitman." In Alexandra Busch and Dirck Linck, eds., *Frauenliebe / Männerliebe: Eine lesbisch-schwule Literaturgeschichte in Porträts* (Stuttgart: J. B. Metzler, 1997), 452-457. [Brief essay on the author's encounters with reading Whitman starting in the late 1950s in Gay Wilson Allen's Signet edition of *Leaves of Grass*; in German.]
- Liebermann, Lowell. *Symphony No. 2*. Bryn Mawr, PA: Theodore Presser, 2001. [Choral symphony, with texts incorporating six poems by Whitman, commissioned for Dallas Symphony Orchestra and premiered by Dallas Symphony Orchestra and Chorus, Andrew Litton conducting, February, 2000; released as a compact disc (Delos, 2000).]
- Mack, Stephen John. "Ego Psychology and the Interpretation of Walt Whitman's Struggle." *PSYART: A Hyperlink Journal for the Psychological Study of the Arts* (1999), <http://www.clas.ufl.edu/ipso/journal/articles/psyart1999/mack01.htm>. [Employs "ego psychology in an examination of Walt Whitman's homoerotic verse including many of the draft poems known as 'Calamus-Leaves'" to "show how a personal sexual crisis led to a crisis of self identification as the poet became alienated from his earlier work and laissez-faire vision."]

- Millán, María Clementa. "Lorca y Walt Whitman: Una Utopía Común." In Laura Dolfi, ed., *Federico García Lorca e il suo tempo* (Rome, Italy : Bulzoni, 1999), 207-212. [Examines Whitman's influence on Lorca as mediated by León Felipe; in Spanish.]
- Nelson, Howard, ed. *Earth My Likeness: Nature Poems of Walt Whitman*. St. Albans, VT: Wood Thrush Books, 2001. [Selections of Whitman's poetry (and one prose passage from *Specimen Days*) dealing with nature; with an introduction (5-8) by the editor, discussing the challenges of viewing Whitman as a nature poet.]
- Obejas, Achy. "Well-versed in Whitman." *Chicago Tribune* (December 26, 2000), Section 5, 3. [Describes an annual "Whitmanstide" reading of "Song of Myself" at an Evanston, Illinois, couple's home with up to a hundred participants.]
- Outka, Paul Harold. "Whitman and the Sublime." Ph.D. Dissertation, University of Virginia, 2000. [Argues that "seeing Whitman in the context of the sublime allows us to look at his emphatic claims of transcendent vision and ecstasy with both appreciation and theoretical rigor" and that "Whitman's version of transcendence has something to offer back to the sublime" because he "takes the sublime in an innovative direction, preserving the violently transformative power of the experience, while avoiding the isolated individualism and oedipalized hierarchy that . . . often marks the resolution of the European vision"; *DAI* 61 (December 2000), 2305A.]
- Raubicheck, Walter. "Theosophical Whitman." *The Quest* 87 (July-August 1999), 134-137. [Examines Whitman as a proto-Theosophist, arguing that "the principles of Theosophy underlie all the central images and themes" of "Song of Myself" and that the poem "is consistent with the ideas brought forth in the writings of Helena P. Blavatsky, A. P. Sinnett, and William Q. Judge, three Theosophical contemporaries of Whitman's."]
- Rorem, Ned. *Songs of Ned Rorem*. Paris, France: Erato, 2000. [Compact disc containing several Rorem settings of Whitman's poems (including "Look Down Fair Moon," "O You Whom I Often and Silently Come," "Sometimes with One I Love") performed by Susan Graham and Martin Martineau.]
- Schock, Axel. *Die Bibliothek von Sodom: Das Buch der schwulen Bücher*. Frankfurt: Eichborn, 1997. ["Walt Whitman" (232-233) offers an overview of the presentation of Whitman's sexuality in America and in German-speaking countries; in German.]
- Strassburg, Robert, ed. *The Walt Whitman Circle* 8 (Fall 2000—special issue). [Newsletter of the Leisure World Walt Whitman Circle, with news of Whitman events worldwide; this special-edition issue includes a report on and overview of "Whitman 2000: American Poetry in a Global Context," the international conference held in Beijing, China, in October 2000.]
- Tester, Michael, producer and composer. *Hope and Glory: A Musical History*. [A musical for eight-member ensemble of actors and vocalists, with words and music "adapted from and inspired by Whitman's work." Performed November 10, 2000, at the Walt Whitman Birthplace in South Huntington, New York.]

- Trachtenberg, Stanley. "Early Selections Reclaim Whitman in the Rough." *Dallas Morning News* (February 20, 2000), 10J. [Review of Gary Schmidgall, ed., *Walt Whitman: Selected Poems*.]
- Warren, James Perrin. "Contexts for Reading 'Song of the Redwood Tree.'" In John Tallmadge and Henry Harrington, eds., *Reading under the Sign of Nature: New Essays in Ecocriticism* (Salt Lake City: University of Utah Press, 2000), 165-178. [Offers "three contexts for reading the poem" ("archival and biographical materials," "Whitman's understanding of evolutionary theory," and Whitman's "intended audience") in arguing that "the poem is worth our time and attention" and may be useful to "ecocritical readers."]
- Weill, Kurt. *The Art of Theodor Uppman*. Pleasantville, NY: VAI Audio, 2000. [Compact disc containing Weill's *Walt Whitman Songs* performed by Bell Telephone Hour Orchestra with Theodor Uppman, conducted by Donald Voorhees.]
- Weill, Kurt. *A Musical Portrait*. Cologne, Germany: Edition Al Segno, 1999. [Compact disc containing Weill's *Walt Whitman Songs*, performed by Albert Rundel, Thomas Wise, and Stefanie Wüst.]
- Weill, Kurt. *Stay Well: Urs Affolter singt Kurt Weill*. Germany: Antes, 2000. [Compact disc containing Weill's *Walt Whitman Songs* sung by Affolter, accompanied by Uli Kofler.]
- Weston, Ruth D. "Who Touches This Touches a Woman: The Naked Self in Alice Walker." In Ikenna Dieke, ed., *Critical Essays on Alice Walker* (Westport, CT: Greenwood, 1999), 153-161. [Considers Alice Walker's work in relation to Whitman's "masculine universal" perspective and argues that "Walker's song of the self . . . differs from Whitman's" because "celebrations" in Walker's fiction and poetry "are necessarily infused with an irony completely alien to Whitman's *Leaves of Grass* period, when he envisioned an ideal equality between men and women."]
- Whitman, Walt. *Hojas de hierba*. San Jose, CA: toExcel, 1999. [Spanish translation of selected Whitman poems; editor and translator not identified.]
- Whitman, Walt. *Leaves of Grass*. New York: HarperCollins, 2000. [Large-print format edition of *Leaves*.]
- Whitman, Walt. *Leaves of Grass: The "Death-Bed" Edition*. New York: Modern Library, 2001. [Reprint of 1881 edition of *Leaves*, with annexes; also contains notes by Meir Rinde (705-731), an unsigned biographical overview (v-vii) reprinted from earlier Modern Library editions of *Leaves*, a reprinted introduction by William Carlos Williams (xxiii-xxxvii), and excerpts of previously published pieces on Whitman (737-750) by Ralph Waldo Emerson, Charles Dana, Whitman, Rufus Griswold, Henry James, William Douglas O'Connor, Edward Dowden, William Dean Howells, Paul Elmer More, Van Wyck Brooks, Amy Lowell, Gay Wilson Allen, Randall Jarrell, Irving Howe, and Donald Hall.]
- Whitman, Walt. *The Poetry of Walt Whitman*. Dove Books Audio, 1997. [Audio cassette of Whitman's poetry, performed (with piano music in the background) by Joan Allen, Roscoe Lee Browne, Jill Eikenberry, Bill Pullman,

Roger Rees, Burt Reynolds, D. B. Sweeney, Blair Underwood, William Windon, and Efrem Zimbalist, Jr.]

Whitman, Walt. *Selected Poems by Walt Whitman*. Ed. Lisa Lipkin. Edison, NJ: Castle Books, 2000. [Random collection of Whitman's poems, with some poems excerpted and retitled; with preface by the editor (ix-x) containing numerous biographical errors, and an "Introduction" consisting of a reprinting of John Townsend Trowbridge's "Reminiscences of Walt Whitman" (1-18), which originally appeared in *Atlantic Monthly* in 1902.]

Woods, Gregory. *A History of Gay Literature: The Male Tradition*. New Haven: Yale University Press, 1998. [Chapter 12, "The American Renaissance," deals with *Leaves of Grass* as "the most influential of the American homoerotic texts" and explores "the extent to which Whitman's homosexuality both must and yet cannot be acknowledged in the United States" (154-159); and Chapter 13, "Muscular Aestheticism," explores how Whitman was "the most influential modern homosexual writer in late nineteenth-century Britain," where he "sent shock-waves through the furtive gentility of Britain's Uranian community" (176-180).]

York, Jake Adam. "Walt Whitman in Alabama." *Shenandoah* 50 (Winter 2000), 118-120. [Poem, imagining Whitman "on his way to Gadsden, / Queen City of the Coosa, / to speak with the pilots and inland sailors. . . ."]

Unsigned. "Statue on the Way." *Newsday* (July 15, 2000), A18. [Editorial about erecting a statue of Whitman on Long Island.]

Unsigned. "Whitman Statue." *Newsday* (July 4, 2000), A26. [Editorial about the proposal to erect a statue of Whitman on Long Island.]

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"Walt Whitman: A Current Bibliography," reformatted as an annual bibliography, is available online at <http://www.uiowa.edu/~wwqr/>. This site offers annual, searchable bibliographies for all years from 1975 to the present.