

## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Adams, Byron. "'No Armpits, Please, We're British': Whitman and English Music, 1884-1936." In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 25-42. [Examines how late nineteenth- and early twentieth-century British composers "repeatedly turned to Whitman for texts and inspiration" but did so with "ambivalence . . . conditioned in part by the American poet's literary reception in Britain"; focuses on Ralph Vaughn Williams.]
- Antonucci, Michael A. "Cryptic Cartography: The Poetry of Michael S. Harper and the Geo-Poetic Impulse." Ph.D. Dissertation, Emory University 2000. [One chapter "places Harper's poetry in dialogue with selected poems by Walt Whitman, Muriel Rukeyser, and Robert Lowell"; *DAI* 61 (October 2000), 1397A.]
- Bart, Barbara M., ed. *Starting from Paumanok* . . . 9 (Fall 2000). [Newsletter of the Walt Whitman Birthplace Association, with notices of association activities.]
- Belasco, Susan. "Surfing the American Renaissance: Internet Resources for Literary Scholars." *ESQ* 45 (1st quarter 1999), 67-95. [Reviews online resources for American Renaissance authors, including (79-80) the *Walt Whitman Hypertext Archive* (<http://jefferson.village.virginia.edu/whitman/>), edited by Kenneth M. Price and Ed Folsom.]
- Bertolini, Vincent Joseph. "Constitutional Bodies: Practicing National Subjectivity in Antebellum Writing." Ph.D. Dissertation, University of Chicago, 2000. [Studies "the rhetoric of national subjectivity" in works by Whitman, Melville, and Thoreau, arguing that these texts—by adapting and undermining the works of "antebellum medico-moral reform writers"—attempt "to reconstruct the embodied citizenry and the social worlds of the nation along more democratic lines"; *DAI* 60 (February 2000), 2919A.]
- Beyers, Chris. Review of Guiyou Huang, *Whitmanism, Imagism, and Modernism in China and America*. *South Central Review* 15 (Fall/Winter 1998), 59-61.
- Chandler, Daniel Ross. Review of Walt Whitman, *Leaves of Grass* (Prometheus, 1995) and David Kuebrich, *Minor Prophecies*. *Religious Humanism* 34 (Winter/Spring 2000), 82-83.
- Coleman-Hull, Philip. "A Visionary Backward Glance: The Divided Experience in Paul Hindemith's *When Lilacs Last in the Dooryard Bloom'd: A Requiem 'For Those We Love'*." In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 89-107. [Explores the "nuances between the text and the music" in Hindemith's requiem based on Whitman's "When Lilacs Last in the Dooryard Bloom'd" and suggests that "Hindemith mimics Whitman's fascination with and devotion to succeeding generations of Americans."]

- Da Costa, Erica. Review of Roy Morris, *The Better Angel: Walt Whitman in the Civil War*. *New York Times Book Review* (September 17, 2000), 24.
- de Hoyos, Angela. "To Walt Whitman" / "A Walt Whitman." In Roberta Fernandez, ed., *In Other Words: Literature by Latinas of the United States* (Houston: Arte Público Press, 1994), 68. [Poem beginning "hey man, my brother / world-poet / prophet democratic / here's a guitar / for you / —a chicana guitar—"; in English and Spanish versions.]
- Edge, Donald. "Whitman in Camden City Directories, 1877-1892." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 91-92. [Points out that Whitman appears in Camden directories, along with others living in his house.]
- Ferguson, Robert A. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Journal of American History* 87 (September 2000), 663-664.
- Foley, Sylvia, Dalia Sofer, and Joy Jacobson. "'I am faithful, I do not give out': Walt Whitman, Civil War Poet—and Nurse." *American Journal of Nursing* 100 (October 2000), 48-49. [Overview of Whitman's service in Civil War hospitals; accompanied by photos and a reprinting of "The Dresser."]
- Folsom, Ed. "Discoveries: A Special Double Issue: Introduction." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 1-2. [Introduces the special double issue of *Walt Whitman Quarterly Review* containing newly discovered Whitman materials.]
- Folsom, Ed. "'till the simple religious idea': An Unpublished Whitman Manuscript Fragment." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 63-64. [Prints a Whitman prose manuscript about the need for "immodesty."]
- Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 93-99.
- Folsom, Ed. "Whitman's Notes on Emerson: An Unpublished Manuscript." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 60-62. [Prints a Whitman manuscript fragment about Emerson, in which Whitman calls Emerson "too cautious"; facsimile appears on the back cover of this issue of *WWQR*.]
- Folsom, Ed, and Kendall Reed. "An Unpublished *Specimen Days* Manuscript Fragment." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 71-72. [Prints an early draft of Whitman's "My Late Visit to Boston" (1881), a later version of which was published in *Specimen Days* as "A Week's Visit in Boston."]
- Genoways, Ted. "The Correspondence of Walt Whitman: A Third Supplement with Addenda to the Calendar of Letters Written to Whitman." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 3-59. [Gathers and annotates all the Whitman letters discovered since the publication of Edwin Haviland Miller's "Second Supplement" in *WWQR* (Winter/Spring 1991), and includes an update on recently discovered letters to Whitman.]
- Gerhardt, Christine. Review of Luke Mancuso, *The Strange Sad War Revolving: Walt Whitman, Reconstruction, and the Emergence of Black Citizenship*,

1865-1876. *Amst [Amerikastudien/American Studies]* 45 (2000), 265-267. [In German.]

Grether, Morgan Stone. "Representative Christs: Depictions of Jesus in the American Renaissance." Ph.D. Dissertation, Claremont Graduate University, 1999. [Looking at "the uses of Jesus . . . in literary and social thought," one chapter investigates how Whitman "uses Jesus to illustrate the divinity of all individuals and to call for greater acceptance of the physical body rather than just the soul"; *DAI* 60 (June 2000), 4426A.]

Grünzweig, Werner, and Walter Grünzweig. "Eros, Expressionism, and Exile: Whitman in German Music." In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 43-63. [Overview of how "German composers were mostly fascinated by Whitman as a political poet," with a "chronological survey of the various Whitman compositions by German composers" and analyses of selected compositions; revised and expanded from Walter Grünzweig's *Walt Whitmann: Die deutschsprachige Rezeption als interkulturelles Phänomen* (1991), 224-237.]

Harris, William Conley. "E Pluribus Unum: The Construction of the Self and Society in Nineteenth-Century America under Conditions of Secularization." Ph.D. Dissertation, Johns Hopkins University, 2000. [Investigates "the objective, general philosophical problem of the one and the many . . . as it comes to be understood in late eighteenth- and early nineteenth-century America as a particular and central problem of both identity formation and state formation," arguing that American authors such as Poe, Melville, Whitman, and William James "come to view the resolution of the one-and-the-many problem as no longer the sole province of legislative or judicial documents but capable of being solved by *literary* texts as well"; *DAI* 61 (September 2000), 986A.]

Havard, Robert. "Lorca's Mantic Poet in New York." *Anales de la Literatura Espanola Contemporanea* 25 (2000), 439-477. [Examines Lorca's "mantic voice" in *Poeta en Nueva York* and traces his "exalted, trance-like state" to Whitman, claiming that in "Oda a Walt Whitman" Lorca "makes contact with Whitman—in the *spiritualist* sense?—through the musicality of his voice."]

Higgins, Andrew Charles. "Art and Argument: The Rise of Walt Whitman's Rhetorical Poetics, 1838-1855." Ph.D. Dissertation, University of Massachusetts, 1999. ["Uses the rhetorical theory of Kenneth Burke to illuminate the development of Walt Whitman's rhetorical poetics, in which Whitman sought to transform the reader's identity from one based on static and divisive notions of race, class, region, and gender to a malleable identity based on the actions of the human body"; *DAI* 60 (May 2000), 4010A.]

Hulm, David. "America's Poet of Comrades: Walt Whitman in China." *fyi [University of Iowa]* 38 (December 8, 2000), 4. [About the "Whitman 2000" conference held in Beijing, China, at Peking University in October 2000.]

Kay, Kristin Alexandra Mary. "Walt Whitman, Hart Crane, and Derek Walcott: American Poetry and American Empire." Ph.D. Dissertation, University of Virginia, 1999. [Examines how "issues in U.S.-Caribbean relations" affect American poetry; Chapter One reads Whitman's work in the context of "nine-

- teenth-century U.S. movements to annex Cuba” and analyzes the contradiction between Whitman’s “apparent egalitarianism” and his celebration of American expansion; *DAI* 60 (April 2000), 3699A.]
- Kirby, David. Review of Roy Morris, Jr., *The Better Angel: Walt Whitman in the Civil War*. *Library Journal* 125 (May 15, 2000), 95.
- Kowalke, Kim H. “‘I’m an American!’: Whitman, Weill, and Cultural Identity.” In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 109-131. [Traces Kurt Weill’s encounters with Whitman’s work and analyzes the origins and structure of Weill’s *Walt Whitman Songs* (1942).]
- Kramer, Lawrence. “The Erotics of Mourning in Four *Drum-Taps* Settings.” In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 151-165. [Analyzes musical settings of *Drum-Taps* poems by composers Ralph Vaughan Williams, Ned Rorem, John Adams, and Lawrence Kramer.]
- Kramer, Lawrence, ed. *Walt Whitman and Modern Music: War, Desire, and the Trials of Nationhood*. New York: Garland, 2000. [Collection of new and reprinted essays about Whitman and music, each listed separately in this bibliography; with introduction by Kramer (xvii-xxi); part of “Border Crossings” series.]
- Krieg, Joann P. *Whitman and the Irish*. Iowa City: University of Iowa Press, 2000. [Traces Whitman’s relationship with Irish friends and writers, and his attitudes toward the Irish throughout his life.]
- Larson, Lesli Anne. “‘Scraps, orts and fragments’: Polyscopia in Cinematic and Literary Modernism.” Ph.D. Dissertation, University of Oregon, 2000. [Chapter One “examines the use of post-camera obscura techniques of representation in . . . ‘The Sleepers,’ showing how Whitman draws on scopic modes other than photography to render his mobilized portrait of America in the nineteenth century”; *DAI* 61 (August 2000), 620A.]
- Lundy, Lisa A. Kirkpatrick. “Reverberating Reflections of Whitman: A Dark Romantic Revealed.” Ph.D. Dissertation, University of North Texas, 1999. [Argues that Whitman “is not the celebratory writer most scholars would like to think he is, but rather that he is a deeper, more contemplative thinker about the darker elements of life, nature, and death”; *DAI* 60 (March 2000), 3362A.]
- Major, William. “‘Some Vital Unseen Presence’: The Practice of Nature in Walt Whitman’s *Specimen Days*.” *ISLE* [Interdisciplinary Studies in Literature and Environment] 7 (Winter 2000), 79-96. [Traces “Whitman’s evolving theories and practices of nature” in *Specimen Days* and *Democratic Vistas* “within the context of the health reform movement,” suggesting that Whitman “does come to some understanding that the natural world possesses a subjectivity apart from human-centered and instrumental philosophies of the natural to which we are all heir.”]
- Mancuso, Luke. Review of Jerome Loving, *Walt Whitman: The Song of Himself. American Literary Realism*, 33 (Fall 2000), 81-83.

- Mariani, Andrea. *L'arcobaleno infranto: la funzione del colore in Whitman, Dickinson, Frost, Merwin*. Naples: Edizioni Scientifiche Italiane, 1997. [Chapter One, "Walt Whitman" (25-86), explores the functions of color in his poetry; in Italian.]
- Martin, Robert K. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Nineteenth-Century Literature* 55 (June 2000), 129-132.
- Mayer, Nancy L. "Where Do We Find Ourselves?: Late Romantic Writers and Subjectivity." Ph.D. Dissertation, University of Wisconsin—Milwaukee, 1999. [Examines subjectivity ("the experience of watching oneself experience the world from the vantage point of a particular mortal life") as the "fundamental question" of Romantic literature; one chapter demonstrates how "Whitman and Barrett Browning each try to reconcile the subjective spiritualism of the Romantic sublime to the claims of humanism"; *DAI* 60 (January 2000), 2480A.]
- McDowell, Robert. "Father Walt and the Divine Average." *Hudson Review* 52 (Winter 2000), 685-688. [Review of Jerome Loving, *Walt Whitman: The Song of Himself*.]
- Metzer, David. "Reclaiming Walt: Marc Blitzstein's Whitman Settings." In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 65-87. [Originally published in *The Journal of the American Musicological Society* (1995).]
- Murray, Martin. "Walt Whitman on Brother George and His Fifty-First New York Volunteers: An Uncollected *New York Times* Article." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 65-70. [Prints a previously uncollected piece of Whitman journalism about Whitman's brother's Union regiment and argues for its authenticity.]
- Myerson, Joel. "Two Unrecorded Notices of Whitman in 1888." *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 85-90. [Identifies and prints an essay about Whitman for children, written by Charlotte French, and a poetic tribute to Whitman, written by Coates Kinney.]
- Nicholson, Karen, ed. "*Conversations*" (Summer/Autumn 2000). [Newsletter of the Walt Whitman Association, Camden, NJ, with news of activities; this issue contains the winning entries in the Walt Whitman Association 1999 High School Poetry Contest.]
- Northcutt, William Marion. "Here and There in the Arena: Empire and the American Epic." Ph.D. Dissertation, Miami University, 1999. [Examines Whitman, H.D., Ezra Pound, and William Carlos Williams in relation to "the political history of the epic," and argues that "Whitman had rejected the epic but borrowed from it in order to support expansionism"; *DAI* 60 (February 2000), 2927A.]
- O'Driscoll, Michael J. "Whitman in the Archive: *Leaves of Grass* and the Culture of the Book." *English Studies in Canada* 25 (1999), 295-323. [Views Whitman "in the context of nineteenth-century book history while making a case for the poetic text as a reliable register of developments in the history of

the book,” and investigates how Whitman’s “textual program responds . . . to the idiosyncrasies of nineteenth-century book culture—characterized in part by a burgeoning archive of material texts, the establishment of indexing societies, the professionalization of cataloguing methods, and the redescription of the architectural space of the library”; argues for Whitman’s “indexical textuality,” suggesting how “the hieroglyphs and catalogues of Whitman find their authority in the master trope of the pointing finger.”]

Picker, John M. “‘Red War Is My Song’: Whitman, Higginson, and Civil War Music.” In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 1-24. [Revised version of Picker’s “The Union of Music and Text in Whitman’s *Drum-Taps* and Higginson’s *Army Life in a Black Regiment*,” *Walt Whitman Quarterly Review* 12 (Spring 1995).]

Price, Kenneth M., and Charles B. Green. “Two Uncollected Early Reviews of the 1855 and 1856 Editions of *Leaves of Grass*.” *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 76-80. [Identifies and comments on two previously unrecorded reviews of *Leaves of Grass*, one by George Eliot in 1856 and an anonymous one in *Harvard Magazine* in 1857.]

Renehan, Jr., Edward J. “Comrades: Scenes from the Friendship of John Burroughs and Walt Whitman.” In Charlotte Zoë Walker, ed., *Sharp Eyes: John Burroughs and American Nature Writing* (Syracuse: Syracuse University Press, 2000), 64-79. [Excerpt from Renehan’s *John Burroughs: An American Naturalist* (1998), tracing Burroughs’s relationship with and attitudes toward Whitman from the time they met in 1863 through Burrough’s death in 1921.]

Richardson, Todd. “The ‘Strong Man’ at Dartmouth College: Two Uncollected Parodies of Whitman’s ‘As a Strong Bird on Pinions Free.’” *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 81-84. [Prints and comments on two parodies of the poem Whitman delivered at Dartmouth College in 1872; both were printed in the New York *World* within a few days of Whitman’s appearance at Dartmouth.]

Rugoff, Kathy. “Three American Requiems: Contemplating ‘When Lilacs Last in the Dooryard Bloom’d.’” In Lawrence Kramer, ed., *Walt Whitman and Modern Music* (New York: Garland, 2000), 133-150. [Looks at the “appeal” of Whitman’s poem for composers George Crumb (1929- ), Roger Sessions (1896-1985), and Paul Hindemith (1895-1963).]

Schmidgall, Gary. “1855: A Stop-Press Revision.” *Walt Whitman Quarterly Review* 18 (Summer/Fall 2000), 74-76. [Discovers two variants of line 1118 of the 1855 poem eventually entitled “Song of Myself,” indicating that Whitman interrupted the printing of the first edition of *Leaves of Grass* to make a significant revision.]

Schmidgall, Gary. “A Whitman Sampler.” *Washington Post* (October 29, 2000), B4. [A fictional interview with Whitman about politics, using as Whitman’s answers his actual words from Horace Traubel’s *With Walt Whitman in Camden*.]

- Shackleton, Mark. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *American Studies in Scandinavia* 31 (1999), 86-88.
- Sigurjonsdottir, Sigurbjorg. "Voices of Many Together in Two: Whitman's America and Ngugi's Kenya." In Peter Nazareth, ed., *Critical Essays on Ngugi wa Thiong'o* (New York: Twayne, 2000), 93-122. [Focuses on Kenyan writer Ngugi wa Thiong'o's novels *Weep Not, Child* and *Petals of Blood*, which both take their epigraphs from poems by Whitman ("On the Beach at Night" and "Europe"), and explores "Whitman's relevance to the struggle against the oppressive political situation that Ngugi effectively portays."]
- Sowder, Michael David. "Whitman's Ecstatic Union: Conversion and Ideology in *Leaves of Grass*." Ph.D. Dissertation, University of Michigan, 1999. [Explores the "religious element" in Whitman's poetry by viewing the 1855 and 1856 editions of *Leaves* in "the context of an antebellum, evangelical culture of conversion," guided by "Althusser's model of ideological interpellation and anthropological models of religious ritual"; *DAI* 61 (August 2000), 613A.]
- Vincent, John. "Rhetorical Suspense, Sexuality, and Death in Whitman's 'Calamus' Poems." *Arizona Quarterly* 56 (Spring 2000), 29-48. [Examines "issues of concealment and revelation of homosexual thematics" in the "Calamus" poems, looking at Whitman's "rhetorical bait-and-switch" tactics, his "thematic oscillation between absolute availability and absolute unavailability, materiality and ghostliness, and between the proffering and withholding of 'the truth' about the poet's sexual identity."]
- York, Jake Adam. "The Architecture of Address: The Monument and Public Speech in American Poetry (Walt Whitman, Hart Crane, Robert Lowell)." Ph.D. Dissertation, Cornell University, 2000. [Investigates "one mode of public poetry in America . . . that builds on and approximates the principles of monumental architecture," and reads "Crossing Brooklyn Ferry" as "combining the basic features of nineteenth-century commemorative oratory, often used to dedicate monuments, and contemporaneous architectural organicism," allowing Whitman to make the ferry "the site of temporal and cultural confluence"; *DAI* 60 (March 2000), 3368A.]

*The University of Iowa*

ED FOLSOM

"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.