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.”]


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.”]


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.”]


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.]


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."]


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."]


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.]

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.”]


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.]


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’hoy” 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.”]
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.”]


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.]


nomic 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.]


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.”]


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. 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 (xxv-xxxi), 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).]


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-


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