Whitman: A Current Bibliography, Summer 1997

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Bart, Barbara Mazor, ed. *Starting from Paumanok* 11 (Fall 1997). [Quarterly newsletter of the Walt Whitman Birthplace Association, with news of WWBA activities.]


Blevins, Pamela. "Ivor Gurney and Walt Whitman." *The Ivor Gurney Newsletter* no. 9 (August 1997), n.p. [Traces Whitman’s influence on the poetry and music of Gurney, including several Whitman songs he composed in 1925.]

Buckley, J. F. *Desire, the Self, the Social Critic: The Rise of Queer Performance within the Demise of Transcendentalism.* Selinsgrove, PA: Susquehanna University Press, 1997. [Chapter 2, "The ‘Barbaric Yawp’ of Encompassing Desire" (52-77), analyzes Whitman’s "transcendental queer performances," particularly the way he "expresses every possible desire of the man and woman"—"Whitman is so expressive of and so representative of all desires that he can be more productively seen as the trace of an evolving self desiring to be all desire—to be queer"; goes on to view *Leaves of Grass* as a five-act "performance" in which, even though he works to "contain all," "the queer comes less and less to stand on a stage easily observed by American society."]


Campos, Álvaro de. "Saudação a Walt Whitman (pormenor)." *Tabacaria* (Lisbon, Portugal) no. 3 (Summer 1997), 45. [Reproduction of first page of Fernando Pessoa’s "Salute to Walt Whitman" poem, with Pessoa’s manuscript corrections; in Portuguese.]

ghost,” poets “whose influence Eliot had struggled to overcome”; hears echoes of “Poets to Come,” “To You,” and “Crossing Brooklyn Ferry” in Little Gidding.

Clausen, Christopher. “Whitman, Hopkins, and the World’s Splendor.” Sewanee Review 105 (Spring 1997), 175-188. [Investigates how Whitman and Hopkins illuminate “the most important nineteenth-century philosophical problem, which entails the relation between the natural and human worlds,” with Hopkins diverging from Whitman in his developments of “an extreme suspicion of the natural world.”]

Comer, Keith V. Strange Meetings: Walt Whitman, Wilfred Owen and Poetry of War. Lund, Sweden: Lund University Press, and Bromley, Kent, U.K.: Chartwell-Bratt, 1996 (Lund Studies in English #91). [Analyzes how Whitman and Owen reject ahistorical Romantic lyricism and develop new “poetic responses to mechanized mass death,” turning to the body as the “basis for shared reference and language” but also facing the threat of silence.]

Coyle, Stacy Gillet. “Poetic Couplings and the Modern Poetic Moment: Dickinson/Whitman, H.D./Pound, Bishop/Lowell.” Ph.D. Dissertation, University of Maryland (College Park), 1996. [Examines Whitman and Dickinson as “the ‘first’ poetic coupling of modern American poetry” and questions the dominant view of Whitman as “the ‘epic’ poet of the open road,” finding “his use of the minutely observed physical particular” as “the one way in which he employs a modern poetics of limitation rather than a poetics of accumulation.” DAI 57 (March 1997), 3935A.]

Davis, Robert Leigh. Whitman and the Romance of Medicine. Berkeley: University of California Press, 1997. [Analyzes Whitman’s Civil War hospital writings and related texts, including Drum-Taps, Democratic Vistas, and Memo-randa During the War, viewing these works and Whitman’s nursing experiences as central to his conceptions of democracy.]


Folsom, Ed, and Kenneth M. Price, eds. Major Authors on CD-ROM: Walt Whitman. Woodbridge, CT: Primary Source Media, 1997. [CD-ROM containing the 22-volume Collected Writings of Walt Whitman (New York University Press); facsimiles of 1855, 1856, 1860, 1867, 1871-72, and 1881 editions of Leaves of Grass; Whitman’s 1860 Blue Book working copy of Leaves; Drum-Taps and Sequel to Drum-Taps; Two Rivulets; other writings published during Whitman’s lifetime; manuscripts and notebooks from the Library of Congress and New York Public Library collections; photographs
of Whitman; contemporary reviews of Whitman’s work; selected journalism; 
and additional materials, all fully searchable; with Introduction by Folsom 
and Price.]

University Press, 1997), 133-154. [Overview of possible directions for Whit­
man scholarship; revised version of “Prospects for the Study of Walt Whit­
man,” Resources for American Literary Study (Spring 1994).]

------. “Whitman: A Current Bibliography.” Walt Whitman Quarterly 
Review 14 (Spring 1997), 190-198.

------. “A Whitman Manuscript Fragment.” Walt Whitman Quarterly 
Review 14 (Spring 1997), 180-181.

Hill, and the Fantasy of Female Pleasure.” ELH 64 (Summer 1997), 569- 
597. [Takes issue with David Reynolds’s view that Whitman’s writing offers 
a “healthy ‘corrective’ to the culture’s ‘grotesque eroticism,’” and argues 
instead that “Whitman’s best erotic writing owes a substantial debt to por­
nography,” specifically to Fanny Hill (reprinted in New York in the 1840s), 
a novel that offers “an erotic-utopian vision of the prostitute’s life” and that 
“captivated and inspired Whitman’s erotic imagination”; finds echoes of the 
novel in Whitman’s poetry; and explores the tension in Whitman’s writing 
between “erotic-utopian” and “eugenic-utopian” attitudes towards sex.]

Walt Whitman Quarterly Review 14 (Spring 1997), 189-192.

Grünzweig, Walter. “‘Whoever Touches this Book Touches a Man’: Physical 
Texts, Textual Bodies, and the Organic Principle from Coleridge to Whit­
[Traces “the paradigm shift that occurred between Coleridge and Whitman” 
in terms of the relationship of body and text, suggesting that for Coleridge 
“the relationship is metaphorical,” but for Whitman it is literal—he “insists 
on the material reality of the image” and casts his text as a male body, with 
both emancipatory and prescriptive qualities.]

Library Journal 122 (July 1997), 83.

Keller, Johanna. Review of David Reynolds, Walt Whitman’s America. Antioch 

Kirby-Smith, H. T. The Origins of Free Verse. Ann Arbor: University of Michi­
gan Press, 1996. [Chapter 7, “Bards and Prophets” (135-177), traces “bib­
lical-anaphoraic free verse” through “Whitman and others who have taken 
up this style”; considers possible sources beyond the Bible (from Traherne 
and Blake to Macpherson, Tupper, and Cranch) for Whitman’s free verse, 
and, noting that the “influence of Whitman is pervasive” in this century, 
suggests numerous descendants (from Adah Isaacs Menken and Ernest 
Fenollosa to the French Symbolists, Edward Carpenter, Wilde, Dowson, 
various African-American poets, and the Beat poets) of Whitman’s free verse
experimentation.]


Linden, Erik W. “I Hear America Raking: My Strange Visit to Spiff Up Walt Whitman’s Camden, N.J., Tomb.” *Washington Post* (September 7, 1997), E6, E8. [Describes Whitman’s Harleigh Cemetery tomb and the author’s efforts to clean up the litter and debris surrounding it.]


Murray, Martin. “Whitman em Washington.” *Tabacaria* (Lisbon, Portugal) no. 3 (Summer 1997), 37-43. [Biographical account of Whitman’s experiences in Washington, D.C. (translated by Helena Cardoso), with biographical chronology of Whitman’s life (translated by M. C. Loureiro); followed (p. 44) by a description of “The Washington Friends of Walt Whitman” (translated by Helena Cardoso); all in Portuguese.]


Nichols, John. “Monona Terrace needs a touch of Whitman.” *Capital Times* [Madison, WI] (July 17, 1997). [Discusses the Monona Terrace Convention Center and bemoans the absence of a Whitman quotation in the building, since such quotations are the hallmark of Frank Lloyd Wright buildings; a follow-up article, “Mea Culpa” (July 19, 1997), acknowledges that a Whitman quote does in fact appear on a plaque in Monona Terrace.]

Nussbaum, Emily. “Silent Treatment.” *Lingua Franca* 7 (September 1997), 8-9. [Reports on the protest by gay activists at the opening of the Walt Whitman Birthplace Museum in Huntington, Long Island, and reviews the “debate” over Whitman’s sexuality.]

Olsen-Smith, Steven, and Hershel Parker. “‘Live Oak, with Moss’ and ‘Calamus’: Textual Inhibitions in Whitman Criticism.” *Walt Whitman Quarterly Review* 14 (Spring 1997), 153-165.


Tobin, Daniel. “Starting from Wexford: James Liddy and Walt Whitman.” *North Dakota Quarterly* 64 (Spring 1997), 116-124. [Finds echoes of Whitman’s work in Irish/American writer Liddy’s poetry, suggesting that Liddy is “both by circumstance and by virtue of his own mental and imaginative vigor a poet whose work needs to be read in significant part as an extension of the tradition that begins with Whitman.”]


———. “Walt Whitman: The Birthday of an Inexplicable Genius.”
Minneapolis Star Tribune (May 31, 1997), A18. [Editorial, on the occasion of Whitman’s birthday, celebrating “the vitality and uniqueness” of his poetry.]

__________. “Walt Whitman and the Marine Band.” Notes [Friends of the U.S. Marine Band] (July/August 1997), 1, 6. [Summarizes Hans Nathan’s 1943 article about Whitman’s attendance at U.S. Marine Band concerts and his pieces about them in the Washington Sunday Herald from 1866 to 1872.]

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