Walt Whitman: A Current Bibliography, Spring 1998

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ISSN 0737-0679 (Print)
ISSN 2153-3695 (Online)

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Recommended Citation

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| Ackerman, Jr., Alan Louis. “Displaced Theatre and American Literature.” Ph.D. Dissertation, Harvard University, 1997. [Examines Whitman and four other writers (Melville, Howells, Louisa May Alcott, and Henry James) in terms of “the relationship between theatre and the literary imagination,” arguing that theatre was “a serious factor in (Whitman’s) imagination.”] |
| Bart, Barbara Mazor, ed. *Starting from Paumanok* 12 (Spring 1998). [Newsletter of the Walt Whitman Birthplace Association, containing news of Association members and events, and one poem, listed separately in this bibliography.] |
| Ceniza, Sherry. *Walt Whitman and Nineteenth-Century Women Reformers*. University, AL: University of Alabama Press, 1998. [Documents Whitman’s friendships with mid-nineteenth-century women reformers (Abby Hills Price, Paulina Wright Davis, and Ernestine L. Rose) and argues that they influenced Whitman’s growing “feminist” thought; the first chapter focuses on the influence of Whitman’s mother on his writing.] |
| Chestek, Virginia Lorn. “Whitman and Sloan: A Literary Influence.” Ph.D. Dissertation, Case Western Reserve University, 1996. [Explores “the meaning John Sloan extracted from Whitman’s *Leaves of Grass*” and examines the painter/photographer’s “reformulation of such Whitmanian themes as the rendering of urban life, the human body, and nature as they manifest themselves in Sloan’s work.” *DAI 58* (July 1997), A163.] |


Cutler, Edward S. “Configurations of Modernity: 1850’s New York and the Emergence of Temporal Aesthetics.” Ph.D. Dissertation, University of California, San Diego, 1997. [Proposes that “modernist aesthetic practice” in fact has “discursive continuities” with “the print culture of New York City in the 1850’s,” a culture in which “Whitman’s path-breaking poetic vision shows itself to be co-extensive with the representational strategy of a popular exhibition of art and industry.” *DAI 58* (November 1997), A1707.]

Falkoff, Marc D. “Heads and Tales: American Letters in the Age of Phrenology.” Ph.D. Dissertation, Brandeis University, 1997. [Examines Whitman’s poetry and the work of other nineteenth-century American writers “in the context of phrenology,” arguing that this pseudoscience “should be considered the premier example of a panoptic technology, breeding self-discipline, self-normalization, and anxiety in antebellum American culture.” *DAI 58* (October 1997), A1279.]


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*What Do We Represent?: Walt Whitman, Representative Democracy, and Democratic Representation.* Iowa City: University of Iowa, 1998. [Folsom’s 1998 University of Iowa Presidential Lecture, delivered February 15, 1998, dealing with how Whitman’s poetry negotiates the tensions between artistic and political representation; illustrated with 125 photographs of Whitman.]

Gray, Eric R. “Sexual Anxiety and Whitman’s ‘O Hot-Cheeked and Blushing.’” *ATQ* 12 (March 1998), 5-26. [Offers a Freudian reading of the “hot-cheeked” dream of exposure and embarrassment in “The Sleepers” (a passage Whitman deleted in the 1881 version of the poem), viewing it as “about sexual anxiety” where “the speaker regresses; the speaker feels post-coital guilt after having sexual contact with a mother-figure, makes an unsuccessful attempt to identify with an imposing father-figure, and finally retreats in desperation to the mother’s ambivalent breast and eventually in the following section to her death-like womb.”]

Jensen, Beth Ann. “Leaving the M/Other: Whitman, Kristeva, and *Leaves of Grass.*” Ph.D. Dissertation, University of Georgia, 1997. [Uses “Julia Kristeva’s theory of the Semiotic” to read *Leaves*, finding that Kristeva’s theory “clarifies the dynamic relationship existing between the pre-subject and the primal Mother in the first six editions,” thus “allowing the reader to trace the process as the child moves from the M/other towards the Father, or . . . from the Semiotic towards the Symbolic.” *DAI 58* (September 1997), A871.]


Mack, Stephen John. "Walt Whitman and the Struggle for a Pragmatic Vision of Spiritual Democracy." Ph.D. Dissertation, University of Southern California, 1996. [Places Whitman's work "within the Pragmatic philosophical tradition" and examines his entire career by tracing "his developing vision from its initial laissez-faire metaphysics to a poetics of human agency, and ultimately to a mature representation of cultural democracy," which involved a call for "a new kind of individual, nurtured by a spiritual democracy." *DAI* 58 (July 1997), A167.]

Martens, Peter B. "War, Walt Whitman, and William Osler." *Literature and Medicine* 16 (Fall 1997), 210-225. [ Offers biographical information on Dr. William Osler and discusses "the shortcomings of Osler and Whitman’s physician-patient relationship," which disappointed Whitman because the poet’s wartime nursing experience had taught him the value of the nurturing "caregiver relationship," something Osler shunned until World War I, when Osler cared for wounded soldiers and ultimately took Whitman as his model.]

Moran, Daniel Thomas. "With Ignatow at Whitman's Birthplace." *Starting from Paumanok* 12 (Spring 1998), 1. [Poem about being with poet David Ignatow at the place "where / Whitman drew / the first drops of nectar / from mother and moment."]

Murphy, Joseph Claude. "Exposing the Modern: World’s Fairs and American Literary Culture, 1853-1907." Ph.D. Dissertation, University of Pennsylvania-
nia, 1997. [Explores "intersections between international expositions and literature" in work by Whitman, William Dean Howells, and Henry Adams; Chapter I examines how Whitman's visits to the New York Crystal Palace, America's first world's fair, suggested to him "a poetic self extend[ing] across space and time," and Chapter 2 looks at Whitman's reaction to "the overpowering exposition culture of the Gilded Age," which produced a more "fragmented vision." DAI 58 (September 1997), A634.]


Noll, Bruce. Afoot and Lighthearted 6 (May 1998). [Occasional newsletter about Whitman performances, especially Noll's "Pure Grass," which has now been performed in nineteen states.]

O'Driscoll, Michael James. "The Truth in Pointing: Whitman, Pound, Cage, and Text as Index." Ph.D. Dissertation, University of Western Ontario, 1997. [Investigates how Whitman, Pound, and John Cage "find their own authority in the master trope of the pointing finger," indicating "the index as a bibliographic and semiotic model both of textuality and signification." The "long poems" of these three writers "provide tangible evidence of a paradigmatic shift in the relationship between the physical text and the burgeoning archive of culture that is the legacy of print technology at its most advanced stages." DAI 58 (March 1998), A3527.]


Selinger, Eric Murphy. *What Is It Then between Us?: Traditions of Love in American Poetry.* Ithaca: Cornell University Press, 1998. [Chapter 1, “An Example to Lovers,” 27-55, asks the questions “How does Whitman teach his readers to love?” and “What sort of love does he teach?”: the answers involve Whitman’s “poetic of ‘acceptation’ and idealizing praise,” his creation of “a realist rhythm of identification and withdrawal” that enacts “a love-cure of the reader, with the ‘I’ of *Leaves of Grass* alternatively our therapist and an exemplary patient.”]

Smeller, Carl Patrick. “The Body Politic: Whitman’s Homoerotic Democracy and the Maternal Union.” Ph.D. Dissertation, Northwestern University, 1997. [Deals with the seeming paradox of Whitman’s “insistence that male same-sex desire and ‘athletic maternity’ lay at the heart of both America’s democratic culture and the political mission of his own poetry,” suggesting that, “in opposition to the growing dominance in American life of the capitalist marketplace and the middle-class family, Whitman represented male homoerotic interaction, childbirth and maternal nurturance as moments of ‘mutual recognition,’ a gift exchange among freely desiring subjects”; such representation is in the service of “Whitman’s poetic persona” as “a figure of egalitarian mutuality rather than an exemplar of rugged individualism.” *DAI* 58 (October 1997), A1284.]


Tyler, Lisa. “‘I Am Not What You Supposed’: Walt Whitman’s Influence on Virginia Woolf.” In Beth Rigel Daugherty and Eileen Barrett, eds., *Virginia Woolf: Texts and Contexts* (New York: Pace University Press, 1996), 110-116. [Suggests that Woolf “might well have learned from Whitman the strategy of writing about sex obliquely” and examines a scene in Woolf’s *The Voyage Out*, where a character reads two lines of Whitman’s “Whoever You Are Holding Me Now in Hand” as a clear “hint at the homosexuality of the two characters in the novel.”]

Star), 1846 (Brooklyn Eagle, and Kings County Democrat). With Preface (xxv-xxxii) by Bergman; “Chronology of Walt Whitman’s Life and Work” (xxxiii-xxxvii) by Gay Wilson Allen, supplemented by Bergman; “Introduction: Walt Whitman as a Journalist, 1831-January 1848” (xlii-lxx) by Bergman; “Appendix A: Source Location of Reprinted Items” (483-484); “Appendix B: Missing Issues” (485); “Appendix C: Files Searched” (486); “Notes” (487-536); and “Textual Tables” (537-564) by Recchia.


Unsigned. “Conversations” (Spring 1998). [Occasional newsletter of the Walt Whitman Association, with news of the Camden, New Jersey, Walt Whitman House and of Association activities; this issue contains a report (1-2) on the $677,000 renovation of the Whitman House, currently under way, and a brief, unsigned article on Whitman’s friend Thomas Donaldson (2).]

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“Walt Whitman: A Current Bibliography” is now on-line, reformatted as an annual bibliography of Whitman scholarship and Whitman-related publications. Compiled by Ed Folsom, and maintained as part of the Walt Whitman Hypertext Archive (co-directed by Kenneth M. Price and Folsom), the comprehensive annotated bibliography covers the years 1976 to the present. It can be accessed at the WWQR Website (http://www.uiowa.edu/~wwqr) or at the Whitman Hypertext Archive site (http://jefferson.village.virginia.edu/whitman).