Walt Whitman: A Current Bibliography, Fall 2002

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Allison, Raphael C. "Walt Whitman, William James, and Pragmatist Aesthetics." *Walt Whitman Quarterly Review* 20 (Summer 2002), 19-29. [Explores "Whitman’s role in shaping James’s thought" and evaluates "Whitman’s place in the pragmatist tradition," emphasizing the role of aesthetics in pragmatism and offering a pragmatic reading of "Song of the Broad-Axe" based on "Jamesian pluralism.”]


Barney, Brett. “Whitman, Race, and Literary History: A Recently Recovered Dialogue.” *Walt Whitman Quarterly Review* 20 (Summer 2002), 30-35. [Transcribes and analyzes a Whitman manuscript from the Huntington (New York) Public Library, examining the significance of Whitman’s writing around a newspaper clipping about “Greeks, Romans, and Hebrews,” on which he comments and with which he argues, “reinscrib[ing] the literary and cultural contributions of non-European, non-Judeo-Christian people.”]

Benton, Megan L. “Typography and Gender: Remasculating the Modern Book.” In Paul C. Gutjahr and Megan L. Benton, eds., *Illuminating Letters: Typography and Literary Interpretation* (Amherst: University of Massachusetts Press, 2001), 71-93. [Examines Theodore Low De Vinne’s 1892 argument that “darker, heavier, more ‘robust’ letterforms” would “restore vigor and ‘virility’ to the printed page” that had become “feminized” by “fussy, pale” modern types, and analyzes the typeface and design of Whitman’s 1855 and 1860 editions of *Leaves of Grass* in light of this argument, finding the pages of the 1855 edition “anemic” and the “aura” of the 1860 edition one “of parlor respectability”; examines “reform-minded typographic productions,” including the 1930 Grabhorn edition of *Leaves of Grass* published by Random House, that tried to “masculinize” books by developing “typographic virility” and “monumental” design.]


Camboni, Marina. “Corpo, corpus, testo. Riflessioni a partire da *Leaves of Grass*.” In Carla Locatelli, ed., *Co(n)texts: Implicazioni testuali* (Trento: Dipartimento di Scienze Filologiche e Storiche, 2000), 79-103. [Explores the body as metaphor for self, society, and literary work, and examines how time is inscribed in the various editions of *Leaves*; in Italian.]


Flajsar, Jiri. “Epiphanic Transformation of the Self in American River Poems from Whitman to Hugo.” In Jerzy Durczak, ed., Rivers and the American Experience (Lublin, Poland: Maria Curie-Sklodowska University Press, 2000), 59-69. [Investigates how various writers “use the river to explore the nature of the human self” and suggests that “the Hudson River [sic] counterpoints the poet’s musing on the nature of the self” in “Crossing Brooklyn Ferry.”]


Fussell, Charles. Specimen Days. New York: Koch International Classics, 1997. [Musical setting of works by Whitman for baritone solo, chorus, and orchestra; premiered at Mendelssohn Club in Philadelphia in 1992; this compact disc features a performance by Sanford Sylvan (baritone) and Boston’s Cantata Singers, conducted by David Hoose.]}

Gaur, Arun. “The Power of the Psychic Spot in Nature and the Consequent Alienation in Section 2 of Whitman’s Song of Myself.” IfAS [Indian Journal of American Studies] 29 (Winter and Summer, 1999), 45-53. [Offers an “intensive examination” of Section 2 of “Song of Myself,” arguing that “it is the first section of the long poem that brings forth the rhythmic pulse of power-celebration-alienation, that moves as a triadic leit-motif throughout the sub-stratum of the poem.”]

Hammill, Gail Sullivan. “Soldier Relics: Masculinity, Sacrifice, and Literature of the American Civil War.” Ph.D. Dissertation, University of Pittsburgh, 2001. [Chapter 2 explores “the parallels between sacrificial masculinity and
traditional femininity in the context of Walt Whitman's experience as a volunteer nurse in Washington war hospitals”; *DAI* 62 (March 2002), 3046A.

Hutchinson, George. “Whitman, la famiglia e la Guerra Civile.” *Storia e Memoria* 9 (2000), 57-72. [Examines the implications of “familial metaphors” in Whitman’s Civil War writings; in Italian.]

Ikeda, Daisaku. “Like the Sun Rising.” *World Tribune* (April 6, 1992), 5. [Poem by the poet laureate of Japan, “offered to Walt Whitman, poet of the people, on the centenary of his passing, with my affection and respect,” and ending “Walt Whitman, my sun! / Light my way, shine on forever!”]

Johnston, Tiffany Latham. “Mary Berenson and the Conception of Connoisseurship.” Ph.D. Dissertation, Indiana University, 2001. [Deals with Mary Berenson’s influence on the work of her husband Bernard Berenson and examines the ways she “championed Walt Whitman”; *DAI* 63 (July 2002), 5A.]


Martin, Douglas Darren. “Free-Bound and Full Circle: A Study of Whitman’s Mimetic Prosody.” Ph.D. Dissertation, Oklahoma State University, 2001. [Argues that “although most of Whitman’s poems are not written in traditional metrics, the poet can still create a disordered version of the same mimetic techniques used by poets writing in conventional verse,” and proposes
that “the themes of sex and war both are appropriate for Whitman’s new plan of showing how free verse can, indeed, use a fractured mimetic approach to the prosodic line”; *DAI 62* (February 2002), 2763A.


Niemeyer, Mark. “Literary—Manifest—Destiny or, Manifest Destiny and the Literary Manifests of Herman Melville and Walt Whitman.” In Françoise Clary, ed., *La Destinée Manifeste des États-Unis au XIXe Siècle: Aspects culturels, géopolitiques et idéologiques* (Rouen: Publications de Université de Rouen, 2000), 19-33. [Examines “the parallels between literary manifests and manifest destiny,” arguing that “the expansionist rhetoric of Manifest Destiny is embedded, more or less subtly,” in Whitman’s 1855 preface to *Leaves of Grass* and in Melville’s “Hawthorne and His Mosses.”]


Sheppard, Christian Michael. “‘All so luscious’: Mystical Walt Whitman.” Ph.D. Dissertation, University of Chicago, 2002. [Offers “a rhetorical analysis of the first (1855) edition of Walt Whitman’s *Leaves of Grass* in order to understand his mysticism,” arguing that “Whitman self-consciously poses a mysticism free from any religious tradition” and that his mysticism is “characterized, quite contrary to most mystical traditions of the West, by his praise of the body as the soul’s equal and of carnal desire as properly attending spiritual love”; *DAI 63* (July 2002), 226A.]

Sorisio, Carolyn. *Flesching Out America: Race, Gender, and the Politics of the Body in American Literature, 1833-1879*. Athens: University of Georgia Press, 2002. [Chapter 6, “‘Who Need Be Afraid of the Merge?’: Whitman’s Radical Promise and the Perils of Seduction” (173-201), “juxtapose[s] Whitman’s trust in the body as an equal partner on the journey toward knowledge with Emerson’s and Fuller’s faith in transcendence” and argues that Whitman “harkens back” to earlier interpretations of sexuality in order to “defy his day’s rigid corporeal categories,” thus challenging “the modern structures of knowledge that were coming to dominate his age” by replacing “what Foucault identifies as *scientia sexualis* with an *ars erotica*”; concludes by suggesting that the “liberatory potential” of Whitman’s early work is attenuated by his later vision of “a new race of North Americans that is predominantly masculine and Caucasian.”]


Whitman, Walt. *Hojas de hierba*. Buenos Aires, Argentina: Longseller, 2002. [Selection of Whitman’s poems (13-322) and “A Backward Glance o’er Travel’d Roads” (323-345), translated into Spanish by Leandro Wolfson, with a prologue (“Hojas de hierba: veinticinco años después,” 7-11); an “Apéndice explicativo” (347-376) explaining the nature of the present edition, describing the various editions of *Leaves of Grass*, exploring the structure of *Leaves* (focusing on the persona, the nation, and the spirit), and discussing Whitman’s style and the challenges it poses to translation; a glossary of key terms, along with extensive notes (377-415); and a bibliography (417-421), all by Wolfson; in Spanish.]

Williams, Richard Franklin. “Horizons, Spirituality, and Consciousness in Literature.” Ph.D. Dissertation, University of South Carolina, 2001. [Views poetry and fiction as “manifestations of collective consciousness” and examines works that “can not be adequately addressed unless collective consciousness and transcendentalism are taken into consideration,” including, in one chapter, Whitman’s poetry; *DAI* 62 (January 2002), 2414A.]

Winne, Judith W. “Poet Walt Whitman Once Wrote for the ‘Courier-Post.’” *Courier-Post Online* [electronic version of *Camden Courier-Post*] (2000), http://www.courierpostonline.com/125anniversary/whitman.html. [Discusses Whitman’s associations with Camden, New Jersey, and, in this celebration of 125 years of the *Courier-Post*, reprints a three-part article by Whitman (“Walt Whitman’s Ride, A Trip through the Wilds of New Jersey”) originally published in the *Camden Daily Post* on January 27, 28, and 29, 1879, and now available at http://www.courierpostonline.com/125anniversary/whit1.html, whit2.html, and whti3.html (sic). This is the same article (with some variations) that appeared in the Philadelphia *Times* on January 26, 1879, as “Winter Sunshine: A Trip from Camden to the Coast,” with parts later reprinted in *Specimen Days*; the printing in the *Daily Post* has not previously been noted.]

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