Whitman: A Current Bibliography, Spring 1997

Ed Folsom

University of Iowa, ed-folsom@uiowa.edu

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WHITMAN: A CURRENT BIBLIOGRAPHY


———. “‘What is this you bring my America?’: The Library of America Whitman.” Modern Language Studies 26 (Spring/Summer 1996), 19-52. [Offers a severe critique of the Library of America Complete Poetry and Collected Prose of Walt Whitman, arguing that it falls “far short of its stated goal, being in no responsible sense a ‘Complete Poetry’”; that the omission of “Respondez!” is egregious; that Justin Kaplan is an “odd” choice as editor of the volume; and that reviewers of the volume were remiss in not pointing out its flaws and omissions.]

Alexie, Sherman. The Summer of Black Widows. Brooklyn: Hanging Loose, 1996. [Poems, several of which evoke Whitman, including “Defending Walt Whitman” (14-15), about Whitman joining in a basketball game with “young Indian boys” (“Walt Whitman cannot tell the difference between / offense and defense. He does not care if he touches the ball”); and “Song of Ourselves” (20): “While Walt Whitman sang about his body, the still body / of one Indian grew into two, then ten, then multitudes.”]


Bart, Barbara Mazor, ed. Starting from Paumanok 11 (Winter 1997). [Newsletter of the Walt Whitman Birthplace Association, with news of WWBA events and an article, listed separately in this bibliography.]

———, ed. Starting from Paumanok 11 (Spring 1997). [This issue of the Walt Whitman Birthplace Association newsletter contains an announcement of the official opening, on May 31, 1997, of the Walt Whitman Birthplace State Historic Site Interpretive Center, and an announcement of the naming of Galway Kinnell as the 1997 WWBA Poet-in-Residence.]

Barton, Gay. “‘Amativeness, and Even Animality’: A Whitman/Chopin Dialogue on Female Sexuality.” Journal of the American Studies Association of Texas 27 (October 1996), 1-18. [Acknowledges that “specific allusions to Whitman are more pervasive” in Kate Chopin’s The Awakening than in any of her other works, but argues that “in The Awakening she takes a turn away from Whitman’s altogether positive, ‘Children of Adam’ treatment of naturalistic sex,” finding a “darker side” to “the free, animal expression of sexuality which both she and [Whitman] had celebrated.”]
Beach, Christopher. The Politics of Distinction: Whitman and the Discourses of Nineteenth-Century America. Athens: University of Georgia Press, 1996. [Investigates Whitman’s engagements with the “discourses of his time,” including the sociolect on slavery, the Civil War, immigration, urban growth, technological progress, materialism, and the body.]


Briner, Andres. “Paul Hindemith’s Requiem: Zum 100. Geburtstag” [“Paul Hindemith’s Requiem on the Hundredth Anniversary of the Composer’s Birth”]. Musik und Kirche 65 (November/December 1995), 321-326. [Discusses Hindemith’s choral/orchestral setting of “When Lilacs Last in the Dooryard Bloom’d,” examines Whitman’s poem and Hindemith’s rendering of it, and offers an overview of Hindemith’s reactions to Whitman’s work; followed by a review (by Giselher Schubert) of three CD recordings of Hindemith’s composition (307); in German.]


Chatterjee, Kalyan K. “Tagore’s Happy Discovery of Whitman.” IJAS [Indian Journal of American Studies] 26 (Winter 1996), 9-16. [Discusses ways that Whitman “spoke to” Rabindranath Tagore after the late 1880s, when Tagore first read Whitman; finds “the primary appeal of Whitman for Tagore and his generation” was “Whitman’s message of the unity of the East and West”; and tracks specific echoes of Whitman’s poems in Tagore’s “1400 B.S.,” Bharat-Tirtha, Sankha, Prithivi, and “They Only Work.”]

Clancy, Barbara. “‘If He Be Not Himself the Age Transfigured’: The Poet, the ‘Cultivating Class,’ and Whitman’s 1855 ‘Song of Myself.’” Walt Whitman Quarterly Review 14 (Summer 1996), 21-38.


Cramer, Timothy Robert. “Out West: Sexual Borderlands and the Literature of the West.” Ph.D. Dissertation, University of Nebraska, 1996. [Examines the “gay or lesbian meaning” of the literature of the American West, arguing that Whitman found the West “to be a place that allowed self-discovery and self-expression,” in part because of the West’s “promise of freedom and the chance to live in an all-male society far from traditional constraints.” DAI 57 (October 1996), 1616A.]

Dowling, David O. “The Work of Writing: American Authors and the Mid-Nineteenth-Century Literary Marketplace.” Ph.D. Dissertation, University of Colorado, 1995. [Views Whitman (along with Thoreau and Melville) as authors “for whom writing was the primary vocation,” but who nonetheless “imagine the work of writing as a non-economic activity removed from market relations.” DAI 56 (March 1996), 3580A.]


Everett, Nicholas. “Autobiography as Prophecy: Walt Whitman’s Specimen Days.” In Vincent Newey and Philip Shaw, eds., Mortal Pages, Literary Lives: Studies in Nineteenth-Century Autobiography (Aldershot, England: Scolar, 1996), 217-234. [Investigates “the principle of selection behind” Specimen Days, viewing the book as an extension of Whitman’s “prophetic literary purpose he had discovered and announced back in 1855: to define and celebrate the nature and future of American society”; and notes how in Specimen Days Whitman, seeking “to portray the nation in his own image,” focuses on those aspects of his experience “that must (or, very occasionally, must not) be valued or remembered if the nation is to make truly democratic progress.”]


Ferry, Anne. The Title to the Poem. Stanford: Stanford University Press, 1996. [Chapter 4, “Who ‘hears’ the poem,” has a section entitled “To you: Whitman” (112-115), which discusses Whitman’s innovations in titling his poems, especially in the “Inscriptions” section of Leaves of Grass; the focus is on “Whitman’s radically innovative revision of the title form” brought on by his “shared use of the second-person pronoun in both title and verses,” a device that “dissolves the distinction between the fictions of the reader and you.”]


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Goulet, Catherine, ed. “Conversations.” (Winter 1997). [Newsletter of the Walt Whitman Association, Camden, NJ. This issue prints the winning poems in the Association’s 1996 “Responses to Walt” poetry contest for high school students in the Camden area.]

Gravil, Richard. “‘The Discharged Soldier’ and ‘the Runaway Slave’: Wordsworth and the Definition of Walt Whitman.” *Symbiosis* 1 (April 1997), 48-68. [Investigates the Wordsworth/Whitman relationship, arguing that Whitman “inherited from the Romantics in general, but from Wordsworth in particular, a model of the poem as self-creation,” and that Whitman, “perceiving the primal poetic possibilities in the attenuated form of *The Prelude*, seeks to liberate them, intensify them” in “Song of Myself”: “One poem presents the history of a self in process of creation; the other the ecstasies of a present self of transcendent reach.”]

Hampson, Thomas. *To the Soul: Thomas Hampson Sings the Poetry of Walt Whitman*. New York: EMI Classics, 1997. [CD recording of Thomas Hampson (accompanied by Craig Rutenberg on the piano) singing twenty-two Whitman songs by composers Ernst Bacon, Leonard Bernstein, Frank Bridge, Henry Thacker Burleigh, Gerald Busby, Philip Dalmas, Paul Hindemith, Charles Ives, Charles Naginski, William Neidlinger, Ned Rorem (four songs), Charles Villiers Stanford, Robert Strassburg, Michael Tilson Thomas, Craig Urquhart, Ralph Vaughan Williams (two songs), Elinor Remick Warren, and Kurt Weill; includes spoken recitations by Hampson of “One’s Self I Sing,” parts of “The Mystic Trumpeter,” “I Hear It Was Charged Against Me,” and parts of “Song of Myself.” The booklet accompanying the CD contains a brief essay, “Walt Whitman and Song” (4-8), by Thomas Hampson and Carla Maria Verdino-Sällwold, summarizing Whitman’s attitudes toward music and his many “allusions to song and the singer,” and reviewing the history of musical response to Whitman’s poetry; the booklet also contains the texts of the poems for each musical setting and notes on each composer (9-23), a brief chronology of Whitman’s life and times (24-27), and a short bibliography of resources in “Walt Whitman and the Humanities” (27-29).]


Whitman's influence on Eakins’s *Swimming* painting, suggesting the various ways the poet and painter “shared a sensibility,” especially in their love of the body; argues that Section 11 of “Song of Myself” anticipates “the two worlds in Eakins’s picture: one inhabited by high-spirited young men—the subject of *Swimming*—the other by an observing presence that rejoices in their beauty and loves them with a tenderness and passion of which they are oblivious.”


Long, Mark C. “The Measure of Inquiry: Whitman, Peirce, Williams and the Claims of Reading in Literary Theory and Criticism.” Ph.D. Dissertation, University of Washington, 1996. [Offers “a range of reflections on the practice of reading” and “reconstructs the culture of inquiry in late nineteenth-century America,” seeking to establish “the affinities of [C. S.] Peirce’s theory of inquiry with the attempts of both Whitman and [W. C.] Williams to articulate the cultural importance of the literary imagination”; Chapter Two focuses on *Democratic Vistas* and Whitman’s belief in “the necessary revisability of any individual or collective system of belief.” *DAI* 57 (November 1996), 2040A.]


[Chapter Two considers ways that "Whitman’s war journalism constructed the city’s hospitals as sublime homes of Union." DAI 56 (December 1995), 2238A.]


Michals, Duane. Salute, Walt Whitman (Santa Fe: Twin Palms, 1996). [Contains over 60 photographs by Michals, accompanied by selections from Whitman’s poetry, prose, and Richard M. Bucke’s interview with Peter Doyle; also reprints a photographic portrait of Whitman and Doyle.]


Murphy, Gretchen. “Enslaved Bodies: Figurative Slavery in the Temperance Fiction of Harriet Beecher Stowe and Walt Whitman.” Genre 28 (Spring/Summer 1995), 95-118. [Reads Franklin Evans as the “depiction of a middle-class dunkard-protagonist [which] upsets the raced and gendered conventions of domestic antebellum fiction, creating a narrative problem of a figu-
ratively ‘enslaved’ white male, and requiring narrative resolutions which en­
ge with interconnected discourses of class, race, and gender in the ante­bellum U.S.”]


Paro, Maria Clara Bonetti. “Leituras Brasileiras da Obra de Walt Whitman” [“Brazilian Readings of Walt Whitman’s Work”]. Ph.D. Dissertation, Universidade de São Paulo, 1995. [Investigates Whitman’s influence on Brazilian writers and their creative responses to Whitman, with chapters on Sousândrade and Whitman, on Mario de Andrade and Whitman, on Portuguese translations of Whitman’s poetry, on Brazilian critical works about Whitman, on Whitman in Brazilian periodicals, and on Whitman in the Brazilian “underground”; with extensive bibliographies; in Portuguese.]

Patterson, Raymond R. “Forewords, Afterwards.” *Starting from Paumanok* 11 (Winter 1997), 1-2. [Brief essay summarizing Langston Hughes’s reactions to Whitman.]


———. “Whitman’s Body Politic.” In Kathryne V. Lindberg and Joseph Kronick, eds., *America’s Modernisms: Re-Valuing the Canon* (Baton Rouge: Louisiana State University Press, 1996), 168-181. [Examines “the rhetoric of poetic aspiration” in *Drum-Taps* and *Sequel*, emphasizing “Whitman’s reaffirmation of the poet’s ability to redeem what has been destroyed in war.”]

Sadow, Dayna Lynn. “The Influence of Walt Whitman on the German Expressionist Artists Karl Schmidt-Rottluff, Erich Heckel, Max Pechstein, and Ernst Ludwig Kirchner.” M.A. Thesis, Michigan State University, 1995. [Explores the introduction of Whitman’s work into Germany and seeks to “establish the influence of Whitman’s writings” on “the Brucke artists.” *MAI* 33 (December 1995), 1612.]


Snodgrass, W. D. "Whitman's Selfsong." *Southern Review* 32 (Summer 1996), 572-602. [Wide-ranging examination of Whitman's doctrines, structures, "syntactics," lines, and rhythms; focuses on "Song of Myself" as "an overarching journey outward from the self" and attempts "to trace the relation of the poet's self-image to his work"; suggests that Whitman's working "doctrine" was a kind of "sublimation" of his "drive for promiscuity" that led to his "transforming the threat of exclusion as a sexual deviant into a vision of universal acceptance, universal inclusion," so that "the facts he labored to suppress and transfigure soon seeped into every technical aspect of his work."]


Thornton, Kevin Pierce. "The End of Virtue: Public Morality and Individual Autonomy in America, 1865-1880." Ph.D. Dissertation, University of Michigan, 1996. [Whitman is one of the "political theorists and public moralists" whose work is "used to reconstruct the postbellum discourse on morality and political theory." *DAI* 57 (December 1996), 2644A.]


Whitman, Walt. *Walt Whitman: legszebb versei* [selected poems]. Budapest: móra Könyvkiadó, 1996. [Selections from 73 poems, translated into Hungarian by 23 translators (Babits Mihály, Dybas Tihamér, Faludy György, Füst Milán,


———. “A Song to Whitman.” House Beautiful 139 (January 1997), 30-33. [Reprints photos by Duane Michals of Whitman’s Camden house and Harleigh Cemetery.]

The University of Iowa

Ed Folsom