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WALT WHITMAN: A CURRENT BIBLIOGRAPHY


Boruch, Marianne. “Worlds Old and New.” *Iowa Review* 27 (Winter 1997), 46-63. [Meditation on Czech composer Antonín Dvořák’s Symphony #9 (“From the New World”), leading to a comparison of Whitman and Dvorak, and finding in the work of both a “secret and desolate heart” deriving from “a universal American experience we’ll probably never really shake, all those deeply solitary elements in us that don’t quite fit no matter how long our families have been here, or what our circumstance.”]


Chen Long and Ma Jinkui. “Celebrating Leaves: Rethinking the Thought and Art of Walt Whitman’s *Leaves of Grass.*” *Sheke Zongheng* [Forum of Social Sciences] (1995), no. 6, 94-95, 73. [Interprets Whitman’s poetry in terms of ideology and style; in Chinese.]


Deleuze, Gilles. Essays: Critical and Clinical. Minneapolis: University of Minnesota Press, 1997. [Essay Eight, “Whitman” (56-60), focuses on Specimen Days and meditates on what Deleuze believes are the two major aspects of Whitman’s contribution to American literature—“spontaneity or the innate feeling for the fragmentary, and the reflection on living relations that must constantly be acquired and created”; originally published in French in 1993 and here translated into English by Daniel W. Smith and Michael A. Greco.]

Duan Jingwen. “Poetic Style of Whitman and Xin Qiji: Similarities and Causes Thereof.” Sichuan Waiju Xueyuan Xuebao [Journal of Sichuan International Studies University] (1992), no. 2, 7-13, 27. [Comparative study of Whitman and Xin Qiji (1140-1207), a patriotic Chinese poet in the Song Dynasty, illustrating similarities of theme and style in their work and discussing their different historical and cultural contexts; in Chinese.]


Everdell, William R. The First Moderns: Profiles in the Origins of Twentieth-Century Thought. Chicago: University of Chicago Press, 1997. [Chapter 6, “Whitman, Rimbaud, and Jules Laforgue: Poems without Meter, 1886” (80-99), proposes that “Modern (modernist) poetry was launched in France . . . in a single year—1886,” the year a new literary weekly in Paris, La Vogue, published “the most powerfully influential work of the three ‘onlie begetters’ of Modern poetry: Walt Whitman, Arthur Rimbaud, and Jules Laforgue”; examines how Laforgue came to read and translate Whitman’s work; and summarizes early French reviews of Whitman’s work.]


Gastaldello, Barbara, and Edward Lynch. “The Transformations (Translations, Traditions and Betrayals) of Walt Whitman, Emily Dickinson, and Others in John Ashbery.” Acoma 8 (1996), 70-80. [Suggests the influence and effects of Whitman and Dickinson on Ashbery’s poetry.]

Gillespie, Nick. “Poetic Licentiousness: What Does the President See in *Leaves of Grass*?” Reason (July 1998), 48-49. [Suggests personal and political reasons for President Clinton’s “longstanding fondness for *Leaves of Grass.*”]

Goldberg, Nancy Sloan. “From Whitman to Mussolini: Modernism in the Life and Works of a French Intellectual.” *Journal of European Studies* 26 (June 1996), 153-173. [Discusses poet, journalist, and critic Henri Guilbeaux’s (1884-1938) ideas of literary modernism, including how he learned from Whitman “the energy and everyday heroism of modern life”; tracks how Guilbeaux’s “vision of art and society remained consistent” even while his “heroes changed in turn from Whitman to Romain Rolland to Lenin and finally to Mussolini.”]


Hong Zhengguo. “Body, Beauty in W. Whitman’s *Leaves of Grass*.” Waiguo Wenxue Yanjiu [Foreign Literature Studies] (1993), no. 3, 22-27. [Studies Whitman’s poems on “body” and “beauty” and places his treatment of these themes in historical context; in Chinese.]


Lackey, Kris. *RoadFrames: The American Highway Narrative*. Lincoln: University of Nebraska Press, 1997. [Chapter 3, “Transcendental Motoring” (80-111), deals with how Whitman, Emerson, and Thoreau “have left American road writers a cache of models and responses with which to frame their journeys,” and investigates how Whitman’s “public road”—“tramped by a lusty bard and teeming with images from all walks of American life”—was the germ of road books by John Steinbeck (*Grapes of Wrath*), William Least Heat-Moon (*Blue Highways*), Jack Kerouac (*On the Road*), and William Saroyan (*Short Drive, Sweet Chariot.*)]

including the first two sections of “Song of Myself,” in the spirit of President Clinton’s “executive memorandum directing Federal departments and agencies to rewrite all official documents that are sent to the public in ‘plain language’”; “I celebrate myself and sing myself,” for example, becomes “It’s my birthday—the perpetual 29! Cue the karaoke.”]


in Whitman’s negotiations between poetic creation and post-Civil War America; in Chinese.


"Walt Whitman: The World of His Poetics." Ph.D. Dissertation, Peking University, 1996. [Attempts a systematic study of Whitman’s theory of poetry and examines the role that Whitman’s theory plays in his career as America’s national bard; Dissertation No. J1923890.1.]


Martin, Robert K. “Walt Whitman.” In Claude J. Summers, ed., The Gay and Lesbian Literary Heritage: A Reader’s Companion to the Writers and Their Works, from Antiquity to the Present (New York: Henry Holt, 1995), 736-742. [Biographical and critical overview, emphasizing how, from the beginning of his writing career, Whitman “identifies homosexuality not with vice but against it,” suggesting Whitman’s “sense of gender as performance,” and noting how he “sets in process an identification of the gay man with the masculine,” how he learns “to bring together his own concerns as a homosexual and his insight into the suffering of women,” and how he celebrates “the male working-class body,” eventually establishing “a sense of gay community among his readers.”]

Martin, Terence. Parables of Possibility: The American Need for Beginnings. New York: Columbia University Press, 1995. [Chapter 6, “The Politics of Inexhaustibility,” contains a section called “Whitman and the Future” (193-198), which compares Whitman’s and Thomas Paine’s views of America “as a blank slate on which the future could be written,” and which suggests that Whitman shares with Emerson and Thoreau “the tendency...to invoke inexhaustible realms...endlessly available for realizing human potential.”]

Maslan, Mark. “Whitman, Sexuality, and Poetic Authority.” Raritan 17 (Spring 1998), 98-119. [Examines the “consistent association of male homosexual desire with poetic invention in Whitman’s poetry,” arguing that “both involve an invasion of his body and a suspension of his agency,” thus placing Whitman in the Romantic tradition that posits poetic inspiration as penetrating and possessive, “the suppression of one’s identity”: “Whitman therefore presents his homosexuality as a token of the poetic vocation.”]

Anthologies of the Eighties” (314-328), by Moramarco, argues that by the 1980s, with its “emerging pluralism,” “the poetry of the United States moved toward a restoration of Whitman’s vision,” evident in the diversity represented in recent poetry anthologies.

Paro, Maria Clara B. “Walt Whitman’s Brazilian Readers.” In Winnifred M. Bogaards, ed., Literature of Region and Nation [Proceedings of the Sixth International Conference on the Literature of Region and Nation] (New Brunswick: University of Saint John, 1998), 368-380. [Discusses different ways in which Whitman, as author and personality, was read and constructed in Brazil—particularly in periodicals and translations—during the 1920s, 1940s, 1960s, and 1980s.]


Reynolds, David S. “Black Cats and Delirium Tremens: Temperance and the American Renaissance.” In David S. Reynolds and Debra J. Rosenthal, eds., The Serpent in the Cup: Temperance and American Literature (Amherst: University of Massachusetts Press, 1997), 22-59. [Traces impact of temperance movement on American Renaissance literature, including Whitman’s work (47-53), which was most influenced by the Washingtonians, who practiced a “dark-temperance mode” of sensationalistic anti-alcohol writing; examines the “good amount of dark theater involved in Whitman’s delivery of the temperance message in Franklin Evans.”]

Sagar, Keith. “Hopkins and the Religion of the Diamond Body.” Cambridge Quarterly 27 (1998), 15-44. [Discusses similarities between Whitman and Hopkins (30-36) in “their informal prose” and in various poems—including a pairing of Hopkins’s “The Leaden Echo and the Golden Echo” with Whitman’s “Spontaneous Me,” and Hopkins’s “Epithalamium” with Section 11 of “Song of Myself.”]
lences of the Risorgimento concept of nationhood operative in nineteenth-century European history, and concludes by comparing Whitman’s concept of America with the view of France developed in Jules Michelet’s *Le Peuple* (1946).]

Trask, Michael. “Merging with the Masses: The Queer Identity Politics of Leftist Modernism.” *Differences* 8 (Spring 1996), 94-131. [Examines the intersection of sexuality and consumerism in “the economy of desire in the 1920s” and suggests that Emma Goldman, Max Eastman, and Mike Gold developed “a leftist iconography of resistance,” inspired in part by their reinterpretation of Whitman: “By reinscribing Walt Whitman as the vehicle for a radical identity of revolt, Gold, Eastman, and their colleagues produce a corrective to the dissipations provoked by feminizing consumerism: thus Whitman functions as the embodiment of a hypermasculine homosexual agency.”]


Werlock, Abby H. P. “Whitman, Wharton, and the Sexuality in *Summer*.” In Jeanne Campbell Reesman, ed., *Speaking the Other Self: American Women Writers* (Athens: University of Georgia Press, 1997), 246-262. [Views Edith Wharton’s *Summer* “from a Whitmanian perspective,” tracks “the astonishing number of Wharton’s uses of Whitman in *Summer,*” and argues that the novel is “a brilliant prose response to the masculine confidence and sexuality found in *Leaves of Grass.*”]


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