Walt Whitman: A Current Bibliography, Winter 1999

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Altieri, Charles. “Spectacular Antispectacle: Ecstasy and Nationality in Whitman and His Heirs.” *American Literary History* 11 (Spring 1999), 34-62. [Investigates “how we develop languages of value for talking about Whitman and his heirs,” tracks the “claims that link Whitman to modernism,” and argues for a new understanding of Whitman’s project of “nationhood”—one that allows us to base a nation on our “common relation to difference”; suggests that “the most important aspects of Whitmanian poetic citizenship” involve the ways that “identification opens onto community because it locates a shareable ‘soul’ in the very modes of investment by which we engage ourselves in different, often incompatible specific life paths”; and proposes that “there may be a Whitmanian way in which a version of [American] exceptionalism remains important for our increasingly postnational world.”]

Baldwin, David B. “Whitman on Cooper.” *James Fenimore Cooper Society Newsletter* 9 (March 1998), 4-6. [Culls Whitman’s comments on Cooper from “the several volumes of Horace Traubel’s daily accounts of the last years of Whitman’s life,” indicating that Whitman saw Cooper in person and admired his work (but misses important comments in the final two volumes [8 and 9] of *With Walt Whitman in Camden*).]


Emanuel, Lynn. "Walt, I Salute You!" *Boulevard* 14 (Spring 1999), 186-187. [Poem, "after Pessoa": "Walt, the champ, the chump, the cheeky—you become me!"]


Folsom, Ed. "Walt Whitman and Photography." *Beijing Daxue Xuebao* [Journal of Peking University (Foreign Languages and Literatures)] no. 7 (1998), 81-88. [Discusses Whitman’s attitudes toward photography and the relation of his poetry to photography; translated into Chinese and with a preface by Liu Shusen.]


Horsley, Paul J. "Transmuting Whitman Into Music." *New York Times* (May 16, 1999), 24, 27 [Arts & Leisure]. [Discusses various musical settings of Whitman’s work and notes how “it was not until Europeans had made striking settings of Whitman . . . that America began to get great music [based on Whitman’s work] by native composers.”]
Krieg, Joann P. "Two Rivulets." Starting from Paumanok 13 (Spring/Summer 1999), 2-3. [Brief note about a copy of the “very rare first edition” of Two Rivulets given to the Walt Whitman Birthplace Association, with a brief history of the book.]


MacIsaac, Robert. “Observations on Horace Traubel's With Walt Whitman in Camden.” "Conversations" (Winter 1999), 1-3. [Examines Traubel's project of recording his daily conversations with Whitman, suggesting that Traubel's nine volumes might be compared “to the scrutiny of the camera lens.”]


McSweeney, Kerry. The Language of the Senses: Sensory-Perceptual Dynamics in Wordsworth, Coleridge, Thoreau, Whitman, and Dickinson. Montreal and Kingston: McGill-Queen’s University Press, 1998. [Chapter 7, “Whitman: The Feeling of Health” (117-143), offers a “sensory profile” of Whitman, arguing that “physical health and imaginative power are closely connected” in his poetry; traces a “typology of touch” in Song of Myself; suggests that “the determining factor in the change [in Whitman’s poetry] from 1855-56 to 1860 was Whitman’s physical health,” prompting a “mid-life crisis”; tracks the “sensory and perceptual movement” of "Out of the Cradle" and "When Lilacs Last in the Dooryard Bloom’d"; and finds in “the older Whitman . . . a tonic freshness and health and a purity without sentiment.”]

Mulugeta, Samson. “Leaves of Glass.” Newsday (January 19, 1999), B3. [About the renovation of the Walt Whitman Mall in Huntington Station, Long Island, featuring the painting of excerpts of Whitman’s poetry on the external walls.]


O’Neil, Margaret. “Portrait of a Young Man.” "Conversations" (Winter 1999), 4. [Brief note concerning the half-length portrait of a young man that Whitman displayed above the mantle in his Mickle Street home; recently restored, the painting can now be dated 1723, though the artist’s name remains indecipherable.]

Philippon, Daniel J. "‘I only seek to put you in rapport’: Message and Method in Walt Whitman’s *Specimen Days*.” In Michael P. Branch, Rochelle Johnson, Daniel Patterson, and Scott Slovic, eds., *Reading the Earth: New Directions in the Study of Literature and Environment* (Moscow: University of Idaho Press, 1998), 179-193. [Views the “nature notes” sections of *Specimen Days* as “an active attempt by Whitman to encourage engagement with the non-human world” and tracks Whitman’s “nonlinguistic” communication with nature and his desire to understand nature “through complete sensory participation, physical as well as mental”; suggests that Whitman employed “two techniques” to “put the reader in sympathy with nature”—“a rhetoric of spontaneity, intimacy, and artlessness” and a structure of “discontinuous fragments.”]


Strassburg, Robert, ed. *The Walt Whitman Circle* 6 (Fall 1998). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of Circle activities and of Whitman activities worldwide, and a review, listed separately in this bibliography.]


Tufariello, Catherine. "'The Remembering Wine': Emerson's Influence on Whitman and Dickinson." In Joel Porte and Saundra Morris, eds., _The Cambridge Companion to Ralph Waldo Emerson_ (Cambridge: Cambridge University Press, 1999), 162-191. [Examines how, "looking through the lens of Emerson’s words, Whitman and Dickinson each honed their distinctive and very different ways of seeing," and suggests that "by dramatizing passages from Emerson’s essays, . . . Whitman used the ordinarily prosaic act of paraphrase to create poetry"; concludes that “Dickinson sees the Emerson of reticence, Whitman the Emerson of excess.”]


Coffman, Jr., "Catalogues and Meaning in 'Crossing Brooklyn Ferry'" (162-172); Anne Waldman, ""The Sleepers': Whitman's Dream of World Harmony" (173-177); Bettina L. Knapp, "Whitman's Calamus Poems: Desire and Fears" (178-190); Harry R. Warfel, "The Spiritual World of 'Eidólon'" (191-194); Langston Hughes, "Whitman Celebrates All Americans" (196-198); Louis Simpson, "Honoring Walt Whitman" (199-203); Lewis Putnam Turco, "Whitman Is Overrated" (204-209). Although not listed in the table of contents, the collection also contains (as sidebars) an excerpt from one of Whitman's self-reviews (36-37); Theodore Gross, "Freedom and Openness in Whitman's Poetry" (80-81); Henry David Thoreau, "Henry David Thoreau's Admiration for Whitman" (110-111); Roger Asselineau, "How to Read 'Song of Myself'" (122-123); John Ciardi and Miller Williams, "Whitman's Catalogues" (166-167); and Ezra Pound, "A Pact" (201). With a "Foreword" (10-11), "Introduction" (12-13), "Walt Whitman: A Biography" (14-32), "Chronology" (210-212), and bibliography (213-214), all unsigned.

Wenthe, William. *Birds of Hoboken*. Washington: Ochises, 1995. ["Hunting in Midtown" (14-16) is a poem dealing with Whitman: "maybe Whitman was, after all, a prophet, / discovering in his catalogs what may be the real / form of America's poem—images stacked up like the books on this vendor's cart, / or items juxtaposed on pages / of the Sunday throwaways."]


Widmer, Edward L. *Young America: The Flowering of Democracy in New York City*. New York: Oxford University Press, 1999. [Focuses on John L. O'Sullivan's "Young America" movement as carried on through his *United States Magazine and Democratic Review*; Chapter 2, "Democracy and Literature," contains a section called "Whitman" (81-85), suggesting how "the Review had a profound impact on his career, providing both intellectual fodder and an early forum for his own writings," and examining how "the Review influenced Whitman's newspaper editorials, which often echoed O'Sullivan's."]


LeMaster and Donald D. Kummings, eds., *Walt Whitman: An Encyclopedia*.


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