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Adrian, Chris. *Gob’s Grief*. New York: Broadway, 2000. [Novel about Gob Woodhull, an imaginary son of Victoria Woodhull; Whitman is a character in the novel, imagined as Gob’s friend, who helps bring the dead back to life.]


Boruch, Marianne. “Poetry’s Over and Over.” American Poetry Review 30 (January/February 2001), 31-36. [Discusses Whitman’s “repetitive techniques” (32-34) in the context of a meditation on how poetry “has something powerfully to do with how things repeat, that things repeat at all, why they can’t help repeating.”]


Fraustino, Daniel. “‘Heart of Darkness’ and Walt Whitman’s ‘Passage to India.’” In Wieslaw Krajka, ed., Joseph Conrad: East European, Polish and World-wide (Boulder, CO: East European Monographs, and Lublin, Poland: Maria Curie-Skłodowska University, 1999), 329-339. [Discusses “the many parallels” between Joseph Conrad’s Heart of Darkness and “Passage to India,” including “the impassive, alienating silence of nature; the return to the past for self-discovery, and specifically the return to Africa”; and suggests that “Conrad may have directly borrowed from Whitman the idea of blank spots on the map.”]

Fuchs, Kenneth. Whispers of Heavenly Death (String Quartet No. 3 After Poems by Walt Whitman). 1999. [Composition premiered at University of Michigan by American String Quartet in March 1999.]

Genoways, Ted. “Notes on Whitman: ‘Fish, Fishermen, and Fishing, on the East End of Long Island’: An Excerpt from Walt Whitman’s Uncollected
Serial ‘Letters from a Travelling Young Bachelor.’” _Shenandoah_ 50 (Winter 2000), 49-56. [Argues for the importance of “Letters from a Travelling Bachelor” in determining “the mystery behind the transformation” of Whitman from “dilettante newspaperman” to “working-man poet,” and reprints the first letter (52-56), which originally appeared in the New York Sunday Dispatch on October 14, 1849, and was reprinted in Joseph Jay Rubin’s _The Historic Whitman_ (1973).]


Holst, Gustav. _Cotswold Symphony [and other pieces]_. Copenhagen: Classico, 1999. [Compact disc containing Holst’s _Walt Whitman Overture_, performed by the Munich Symphony Orchestra, conducted by Douglas Bostock.]

Kozinn, Allan. “Mirroring the Pain and Hope of Whitman’s Poetry.” _New York Times_ (May 19, 1999), E5. [Reviews American Composers Orchestra concert at Carnegie Hall, which included William Bolcom’s “Whitman Triptych” (settings of “Come Up from the Fields Father,” “Scented Herbage of My Breast,” and “Years of the Modern”) and Paul Hindemith’s “When Lilacs Last in the Doory-Yard Bloom’d: A Requiem for Those We Love.”]


Obejas, Achy. "Well-versed in Whitman." Chicago Tribune (December 26, 2000), Section 5, 3. [Describes an annual “Whitmanstide” reading of “Song of Myself” at an Evanston, Illinois, couple’s home with up to a hundred participants.]

Outka, Paul Harold. "Whitman and the Sublime." Ph.D. Dissertation, University of Virginia, 2000. [Argues that “seeing Whitman in the context of the sublime allows us to look at his emphatic claims of transcendent vision and ecstasy with both appreciation and theoretical rigor” and that “Whitman’s version of transcendence has something to offer back to the sublime” because he “takes the sublime in an innovative direction, preserving the violently transformative power of the experience, while avoiding the isolated individualism and oedipalized hierarchy that . . . often marks the resolution of the European vision”; DAI 61 (December 2000), 2305A.]

Raubicheck, Walter. “Theosophical Whitman.” The Quest 87 (July-August 1999), 134-137. [Examines Whitman as a proto-Theosophist, arguing that “the principles of Theosophy underlie all the central images and themes” of “Song of Myself” and that the poem “is consistent with the ideas brought forth in the writings of Helena P. Blavatsky, A. P. Sinnett, and William Q. Judge, three Theosophical contemporaries of Whitman’s.”]


Schock, Axel. Die Bibliothek von Sodom: Das Buch der schwulen Bücher. Frankfurt: Eichborn, 1997. [“Walt Whitman” (232-233) offers an overview of the presentation of Whitman’s sexuality in America and in German-speaking countries; in German.]


Tester, Michael, producer and composer. Hope and Glory: A Musical History. [A musical for eight-member ensemble of actors and vocalists, with words and music “adapted from and inspired by Whitman’s work.” Performed November 10, 2000, at the Walt Whitman Birthplace in South Huntington, New York.]

Warren, James Perrin. “Contexts for Reading ‘Song of the Redwood Tree.’” In John Tallmadge and Henry Harrington, eds., *Reading under the Sign of Nature: New Essays in Ecocriticism* (Salt Lake City: University of Utah Press, 2000), 165-178. [Offers “three contexts for reading the poem” (“archival and biographical materials,” “Whitman’s understanding of evolutionary theory,” and Whitman’s “intended audience”) in arguing that “the poem is worth our time and attention” and may be useful to “ecocritical readers.”]

Weill, Kurt. *The Art of Theodor Uppman.* Pleasantville, NY: VAI Audio, 2000. [Compact disc containing Weill’s *Walt Whitman Songs* performed by Bell Telephone Hour Orchestra with Theodor Uppman, conducted by Donald Voorhees.]


Weston, Ruth D. “Who Touches This Touches a Woman: The Naked Self in Alice Walker.” In Ikenna Dieke, ed., *Critical Essays on Alice Walker* (Westport, CT: Greenwood, 1999), 153-161. [Considers Alice Walker’s work in relation to Whitman’s “masculine universal” perspective and argues that “Walker’s song of the self . . . differs from Whitman’s” because “celebrations” in Walker’s fiction and poetry “are necessarily infused with an irony completely alien to Whitman’s *Leaves of Grass* period, when he envisioned an ideal equality between men and women.”]

Whitman, Walt. *Hojas de hierba.* San Jose, CA: toExcel, 1999. [Spanish translation of selected Whitman poems; editor and translator not identified.]


Roger Rees, Burt Reynolds, D. B. Sweeney, Blair Underwood, William Windon, and Efrem Zimbalist, Jr.]


Woods, Gregory. A History of Gay Literature: The Male Tradition. New Haven: Yale University Press, 1998. [Chapter 12, “The American Renaissance,” deals with Leaves of Grass as “the most influential of the American homoerotic texts” and explores “the extent to which Whitman’s homosexuality both must and yet cannot be acknowledged in the United States” (154-159); and Chapter 13, “Muscular Aestheticism,” explores how Whitman was “the most influential modern homosexual writer in late nineteenth-century Britain,” where he “sent shock-waves through the furtive gentility of Britain’s Uranian community” (176-180).]

York, Jake Adam. “Walt Whitman in Alabama.” Shenandoah 50 (Winter 2000), 118-120. [Poem, imagining Whitman “on his way to Gadsden, / Queen City of the Coosa, / to speak with the pilots and inland sailors. . . .”]


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