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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

Asselineau, Roger. "A Curious Coincidence: Whitman and Alphonse Karr." *Walt Whitman Quarterly Review* 19 (Fall 2001), 112-113. [Notes Karr's 1845 Whitman-like comment about "a blade of grass" being "greater than all the mythologies of all times and all nations."]


Belknap, Robert Elston. "Classification of a Chaos: The List and Its Deployment in the Works of Emerson, Whitman, Melville, and Thoreau." Ph.D. Dissertation, Yale University, 2001. [Investigates the "practice of listing" in nineteenth-century American literature, arguing that "Whitman, adapting and developing the catalogue as a poetic structure, used its flexibility and expansiveness to embrace a multitudinous nation, register a miscellany of sensory impressions, and revel in the power that came from pronouncing names"; *DAI* 62 (September 2001), 1014A.]

Bonasia, J. "Leaders & Success: Poet Walt Whitman." *Investor's Business Daily* (September 25, 2001), A4. [Biographical sketch of Whitman, emphasizing "his hard work and expansive vision" that led to his becoming "one of the major American creative forces [who] changed modern literature."]


Cavitch, Max Christopher. "American Elegy: Legacy and Revision in the Poetry of Mourning from the Puritans to Whitman." Ph.D. Dissertation, Rutgers–New Brunswick, 2001. ["Examines the rich untapped archive of eighteenth- and nineteenth-century American elegy" and argues that, "from Mather to Whitman, the enhanced discontinuities of democratization and republican culture require ongoing rethinking of the adherence to generic norms, and the commitment to innovation in response to the idea and the fact of death"; *DAI* 62 (July 2001), 170A.]

Connack, Stephen. "From Down Ampney to Paumanok: Delius, Vaughan Williams and Walt Whitman." *The Delian* (June 2001), 9-11. [Explores why composers Frederick Delius and Ralph Vaughan Williams were attracted to Whitman's work, and also why "their musical responses to Whitman differ so markedly," arguing that "their approaches are fundamentally different, deriving from each composer's contrasting background, experience and character."]

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Dakin, Mary Ellen. “The Poet, the CEO, and the First-Grade Teacher.” *Harvard Educational Review* 71 (Summer 2001), 269-284. [Uses Whitman’s poetry (along with a graduation speech by the CEO of Hewlett-Packard and the words of a first-grade teacher) to encourage teachers to transform their understanding of student achievement and “broaden the assumptions that they bring to teaching and learning,” and discusses strategies for teaching Whitman to an Advanced Placement English Literature and Composition class.]


El-Desouky, Ayman Ahmed. “The Self-Begetting Modern: Figuring the Human in Whitman and Joyce.” Ph.D. Dissertation, University of Texas at Austin, 2000. [Views Whitman’s created persona “Whitman” and other “semi-autobiographical begetters” (like Joyce’s Daedalus, Nietzsche’s Zarathustra, Gibran’s Prophet, and Rilke’s Angel) as “the fulfillment of a possibility for living, a possibility that is earned by the way a writer creatively recovers, and recovers from, his personal and historical situatedness, which is primarily experienced as unendurable”; DAI 62 (August 2001), A566.]

Florman, Jean C. “A Wish Fulfilled: Conference gathers Whitman Scholars from World Over.” *Arts & Sciences* [University of Iowa] (Fall 2001), 21-22. [Reports on October 2000 international Whitman conference in Beijing, China.]


Krieg, Joann P. “A Newly Discovered Walter Whitman, Sr., Document.” Walt Whitman Quarterly Review 19 (Fall 2001), 111-112. [Reports on and reprints a recently discovered 1834 payment draft for Whitman Sr.’s work in the construction of the Norwich Methodist church.]

McGuire, Ian. “Culture and Antipathy: Arnold, Emerson and Democratic Vistas.” Symbiosis 5 (April 2001), 77-84. [Argues that Matthew Arnold and Ralph Waldo Emerson are the “unnamed object[s] of Whitman’s criticism” in the “Personalism” section of Democratic Vistas, where Whitman’s use of the term “grand style” (Arnold’s “well-known catch-phrase”) indicates that he is linking Arnold and Emerson as “apostles of ‘high’ culture” against which Whitman offers his own unique “blending of eugenics and culture”: “Whereas Arnold and Emerson define culture in implicitly class terms as the effort to leave behind the crudely physical in favour of a higher alliance of mind and spirit, Whitman defines it in implicitly racial terms as an effort to leave behind the class-corrupted mind (and all it represents) in favour of a poetically inspired, and racially marked, body.”]

Miller, Jon. “‘Dear Miss Ella’: George L. Chase’s Whitman-Inspired Love Letters.” Walt Whitman Quarterly Review 19 (Fall 2001), 69-89. [Analyzes and reprints Minnesota minister Chase’s 1872 courtship letters to Ella Wheeler, in which Chase, who knew Whitman, writes at length about Whitman and his work.]

Morris, Robin Amelia. “Recovering Ground: Poetic Strategies for Placing Oneself.” Ph.D. Dissertation, University of Massachusetts–Amherst, 2001. [Examines the poetry of Whitman, Gerard Manley Hopkins, Elizabeth Bishop, and Robert Lowell, arguing that “their meditations on geographic location are key to their poetic explorations of self, culture and other”; DAI 62 (October 2001), A1406.]

Mullins, Maire. “‘I bequeath myself to the dirt to grow from the grass I love’: The Whitman-Cather connection in O Pioneers!” Tulsa Studies in Women’s Literature 20 (Spring 2001), 123-136. [Investigates “Whitman’s imprint on Cather’s work” by tracing how “Song of Myself,” “Pioneers! O Pioneers!,” and other Whitman poems are echoed in Cather’s O Pioneers! and claims the Whitman-Cather “relationship raises important questions about the dynamic that is created when a female writer looks back to male precursors for models.”]

Myerson, Joel. Transcendentalists & Friends: An Exhibit Selected from The Joel Myerson Collection of Nineteenth-Century American Literature. Columbia, SC: Thomas Cooper Library, University of South Carolina, 2001. [Exhibition catalog, with descriptions of early editions of Whitman’s books, a galley proof of “Old Age’s Ship & Crafty Death’s,” and a manuscript letter to David McKay (16-18, 21-22); illustrated.]

Nani an, Richard Alan. “The Sigh and the Scream: The Poetics of Kenosis and Plerosis.” Ph.D. Dissertation, University of Wisconsin-Milwaukee, 2000. [Relying on Elizabeth Sewell’s theories, develops “a new critical approach to reading poetry, based upon an understanding of poems as fields of energy rather than as material artifacts,” and examines the two poles of poetry, “the poetry of everythingness and the poetry of nothingness, each of which represents a limit of language’s reach along the spectrum of cognition,” claiming that “plerotic poetry reached its furthest extreme in works by Edgar A. Poe and Walt Whitman, each of whom sacrificed some commonly assumed capacity of language in order to achieve more intense effects, Whitman more successfully”; DAI 62 (September 2001), A1005.]


Remnick, David. “Many Voices.” New Yorker (October 15, 2001), 53-54. [Suggests Whitman “remains the singular, articulated soul” of New York City, and quotes part of “Song of Myself” to demonstrate how “he seems to have projected himself forward a century and a half into our present woe, our grief for the thousands lost at the southern end of Manhattan.”]


Strassburg, Robert, ed. The Walt Whitman Circle 9 (Summer/Fall 2001). [Quarterly newsletter of the Leisure World Walt Whitman Circle, with news of national and international Whitman-related events; this issue contains “Walt Whitman and Allah” (by Strassburg), suggesting Whitman’s knowledge of and respect for the Muslim faith.]

Versluis, Arthur. The Esoteric Origins of the American Renaissance. New York: Oxford University Press, 2001. [Investigates the influence of “Western esotericism” on nineteenth-century American writers; Chapter 13, “Whitman” (157-170), suggests that “Whitman is the poet-father of the New Age movement, as also of the so-called sexual revolution of the mid-twentieth century and of the ‘Beat’ and ‘Hippie’ movements,” and that, “despite Whitman’s obvious efforts to appear sui generis, he did indeed have many antecedents for his imagined new American religion . . . found in the Western esoteric traditions, especially in the heretical movements that long preceded him,” in “Asian religious traditions—chiefly Hinduism,” and in mesmerism, spiritualism, and the work of Emanuel Swedenborg.]


York, Jake Adam. “When Time and Place Avail: Whitman’s Written Orator Reconsidered.” *Walt Whitman Quarterly Review* 19 (Fall 2001), 90-107. [Explores Whitman’s hope for “a written speech” and looks to “the culture of nineteenth-century American oratory” for precedents in the search for “a fusion of speech and writing,” particularly “the epideictic or commemorative oratory of Daniel Webster and Edward Everett”; uses these materials to read “Crossing Brooklyn Ferry.”]


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