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Walt Whitman: A Current Bibliography

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WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Baker, David. "On Whitman's 'Time to Come.'" *New England Review* [Middlebury Series] 23 (Summer 2002), 130-133. [Explicates Whitman's early poem "Time to Come" (1842) and argues that "it foreshadows some of Whitman's greatest later themes," especially "the problem of death," even if stylistically it retains "some residual elements from his earliest work."]
- Bart, Barbara Mazor, ed. *Starting from Paumanok . . .* 17 (Winter 2004). [Newsletter of the Walt Whitman Birthplace Association, containing news of association events.]
- Benesch, Klaus. *Romantic Cyborgs: Authorship and Technology in the American Renaissance*. Amherst: University of Massachusetts Press, 2002. [Chapter 1, "From Franklin to Whitman: Contested Ideologies of Authorship and Technology" (35-62), argues that "among the major writers of the American Renaissance, only Walt Whitman seems to have embraced fervently the marvelous inventions of a rising technological society," sharing with Benjamin Franklin a "belief in the redeeming power of the technology of print," "unperturbed by the dynamics of modern publishing and its tendency to turn the author . . . into a pure function of text," even "assum[ing] the cybernetic posture" in the frontispiece to the 1855 *Leaves of Grass*; Chapter 5, "The Author in Pain: Technology and Fragmentation in Rebecca Harding Davis and Walt Whitman" (157-181), proposes that "the speaker of [Whitman's] poems explodes the boundaries of his poetic identity, thereby conjuring up a constructivist, cybernetic vision of the modern self," even though during the Civil War he "grew increasingly silent" on the topic of technology and the body as he experienced the "fragmentation and dismemberment" brought on by "the machinery of war."]
- Bohan, Ruth L. "Whitman's 'Barbaric Yawp' and the Culture of New York Dada," in *Dada New York: New World for Old*, ed. Martin Ignatius Gaughan (New Haven, CT: G. K. Hall, 2003), 35-57. [Examines "connections between Whitman and modernist culture" and "the resonances between Whitman's poetry and the oppositional character of Dada," especially as evidenced in Robert Coody's journal *The Soil* (1916-1917), with its "many formal and thematic unorthodoxies."]
- Burt, Stephen. "Portability; or, The Traveling Uses of a Poetic Idea." *Modern Philology* 100 (August 2002), 24-49. [Examines, in Whitman and numerous twentieth-century poets, the idea of "portability" in light of the claims of contemporary criticism that "strives to shift our focus from people and objects, considered discretely, onto forces, situations, and systems"; argues that "portability in things, utterances, and persons drives key passages from Walt Whitman," who believed "his poems could convey intact his modes of thought, or his body and soul, across space and time."]

- Butson, Denver. *Illegible Address*. Brooklyn, NY: Luquer Street Press, 2003. [Poem, "issues" (6-7), about a "simple welder" who climbs the Brooklyn Bridge, evokes Whitman, who "wrote about us *the generations hence* / but probably couldn't have imagined / the cell phones and laptops all the exposed skin / and his words themselves cut out of the metal railing / between the defunct ferry landing and East River."]
- Callan, Edward. "Paton and Walt Whitman." *Oprah's Book Club* (November 2003), http://www.oprah.com/obc_classic/featbook/ctbc/author/ctbc_author_poetry_whitman.jhtml. [Discusses South African novelist Alan Paton's knowledge of Whitman, Paton's poem "To Walt Whitman," and Whitman's influence on Paton's *Cry, the Beloved Country*.]
- Carr, Bonnie. "Singular Success: Authors as Celebrities in Mid-Nineteenth-Century America." Ph.D. Dissertation, Washington University, 2003. [Explores "the relationship between celebrity and authorship in the separate cases of Ralph Waldo Emerson, Walt Whitman, Fanny Fern (Sara Willis), and P. T. Barnum," arguing in Whitman's case that his "unease with the masses he celebrates complicates his project of union," leading him to gain "his public poetic legacy" by seeking "a self-selected cadre of comrades"; *DAI* 64 (April 2004), 3681A.]
- Ceia, Carlos. *Comparative Readings of Poems Portraying Symbolic Images of Creative Genius*. Lewiston, ME: Edwin Mellen, 2002. [Chapter 5, "I Return—Imaginations of the Way of Eternal Return in Sophia de Mello Breyner Andresen and Walt Whitman" (127-152), deals with the twentieth-century Portuguese poet Sophia de Mello Breyner Andresen and her similarities to Whitman, including their "certain obsession with a mythical recommencement of everything" and their "hypothesis of the eternal return."]
- Cody, David. "'Getting more savage, as I grow older': A Forgotten Glimpse of Walt Whitman." *ANQ* 17 (Spring 2004), 42-45. [Reprints, from a May 1904 *Catalogue of Autographs and Manuscripts* (Dodd, Mead), an expanded transcript of Whitman's July 28, 1857, letter (dated 1858 in the catalogue) to an unknown correspondent, and comments on the significance of the new material.]
- Cohen, Rachel. *A Chance Meeting: Intertwined Lives of American Writers and Artists, 1854-1967*. New York: Random House, 2004. ["Imaginative nonfiction" about meetings between various American literary and artistic figures; Chapter 2, "William Dean Howells and Annie Adams Fields and Walt Whitman" (11-23), focuses on Howells and contextualizes his two meetings with Whitman; and Chapter 5, "Walt Whitman and Mathew Brady" (42-47), imagines a day when Whitman gets his photograph taken by Brady.]
- Darío, Rubén, and Francisco Aragón. "Walt Whitman." *Chain* 10 (Summer 2003), 60-63. [Reprints Rubén Darío's 1890 poem "Walt Whitman" in Spanish (60), followed by two different translations of the poem into English by Francisco Aragón (61-62), and a note on the translations by Aragón (62-63).]
- Davidson, Michael. *Guys Like Us: Citing Masculinity in Cold War Poetics*. Chicago: University of Chicago Press, 2004. [Chapter 4, "'When the world strips

down and rouges up': Redressing Whitman" (99-123), is a revised version of an essay originally appearing in Betsy Erkkila and Jay Grossman, eds., *Breaking Bounds* (1996).]

Davies, Ann. "The 'Seer': The Democratic Poet's Recognition and Transcendence." In Christine Dunn Henderson, ed., *Seers and Judges: American Literature as Political Philosophy* (Lanham, MD: Lexington Books, 2002), 1-16. [Argues that Whitman, Alexis de Tocqueville, and John Dewey all portray "democratic poetry as simultaneously promoting pluralism and unity, able to celebrate democratic individuality while also recognizing the commonality of the human experience," and examines these three writers' similar "perspectives on democracy and poetry."]

Dillaha, Ryan. "Urge and Urge: Walt Whitman, Harriet Jacobs, and the Sexual Discourse of the Nineteenth Century." *Xchanges* 2 (September 2002), <http://www.americanstudies.wayne.edu/xchanges/2.1/dillaha.html>. [Examines sexuality in Whitman's *Leaves of Grass* and Harriet Jacobs's *Incidents in the Life of a Slave Girl*, arguing that "these two disparate accounts reveal not just the experience of sexuality at two different poles of society, but the power of sexual discourse of the time to permeate them both."]

Fahs, Alice. *The Imagined Civil War: Popular Literature of the North and South, 1861-1865*. Chapel Hill: University of North Carolina Press, 2001. [Chapter 3, "The Sentimental Soldier" (93-119), briefly considers Whitman's "A Sight in Camp in the Day-Break Grey and Dim" in the context of "dying soldier" poems written during the Civil War, and goes on to examine Whitman's Civil War hospital writings in the context of the work of "sentimental writers" who "celebrated" "the powerless condition of soldiers in the hospital . . . as the essence of American manhood."]

Folsom, Ed. "In Memoriam: Robert Strassburg, 1915-2003." *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 189-191. [Tribute to Whitman scholar and composer Robert Strassburg.]

Folsom, Ed. Review of Jonathan Ned Katz, *Love Stories: Sex between Men before Homosexuality*. *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 179-182.

Folsom, Ed. "Walt Whitman: A Current Bibliography." *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 183-188.

Grace, Judith. *Good-Bye My Fancy: With Walt Whitman in His Last Days*. Oregon House, CA: Ulysses Books, 2004. [Dramatization of conversations between Whitman and Horace Traubel on three different evenings, one in 1890, another in 1891, and the final one on the day of Whitman's death in 1892, all based on Traubel's *With Walt Whitman in Camden*; with an introduction (11-17) by Robert MacIsaac and an afterword ("Walt Whitman and Horace Traubel," 113-119) by Thomas Fenn.]

Gravil, Richard. "Emily Dickinson (and Walt Whitman): The Escape from 'Locksley Hall.'" *Symbiosis* 7 (April 2003), 56-75. [Investigates "the strange love affair between Tennyson and Whitman" and between Tennyson and Dickinson, tracking echoes of phrasing and metrical similarities, and arguing in one section ("Tennyson and Whitman/Whitman as Tennyson," 57-

61) that T. S. Eliot is “burdened” not just by Whitman but also by Tennyson, sometimes through Whitman.]

Gruenewald, David A. “Loss, Escape, and Longing for the Sacred in Poems about School.” *Educational Studies* 34 (Fall 2003), 279-299. [Examines Whitman’s “When I Heard the Learn’d Astronomer” in the context of “poems about school,” arguing that “when poets write about school, they do so with cause for mourning rather than celebration”; goes on to propose that Whitman and other poets ask us “to begin seriously questioning the taken-for-granted purposes, structures, and practices of schooling that limit experience for everyone.”]

Han, Jihee. “Democratic Bards after Walt Whitman: Langston Hughes, Adrienne Rich, and Kyong-Nim Shin.” Ph.D. Dissertation, University of Tulsa, 2003. [Proposes that the work of Whitman, Hughes, Rich, and Shin manifests a “democratic bardism” that “acknowledge[s] all people’s ability and celebrate[s] them as who they are” and that stands in contrast to the work of “traditional epic poets”; the first chapter “examines how Whitman formulates democratic bardism by creatively altering Ralph Waldo Emerson’s epic vatism,” and subsequent chapters propose that later poets modify Whitman’s ideas to “successfully fulfill a democratic poetic mission”; *DAI* 64 (April 2004), 3681A.]

Haw, Richard. “American History / American Memory: Reevaluating Walt Whitman’s Relationship with the Brooklyn Bridge.” *Journal of American Studies* 38 (April 2004), 1-22. [Sets out “to reevaluate Whitman’s relationship with Brooklyn’s most famous icon: the Brooklyn Bridge,” noting the long history of mistaken claims about Whitman’s writing about the bridge, examining Whitman’s ideas about architecture, his love of ferries instead of bridges, and his concerns about political and business corruption, including the “Boss” Tweed scandal surrounding the bridge project, concluding that Whitman’s reluctance to celebrate the bridge had to do with his coming “to see American progress as double-edged,” generated by ideals but tainted by the “corporate capitalism” that funded technological achievement.]

Hendler, Glenn. *Public Sentiments: Structures of Feeling in Nineteenth-Century American Literature*. Chapel Hill: University of North Carolina Press, 2001. [Chapter 1, “Sentimental Experience: White Manhood in 1840s Temperance Narratives” (29-52), discusses *Franklin Evans* in the context of the Washingtonians’ “sentimental masculinity”; an earlier version of this essay appeared in Mary Chapman and Glenn Hendler, eds., *Sentimental Men* (1999).]

Ickstadt, Heinz. “The Image as Collective Mirror: On Portraits and their Function in American Literature and Culture.” In Jerzy Durczak, ed., *American Portraits and Self-Portraits* (Lublin, Poland: Maria Curie-Skłodowska University Press, 2002), 37-58. [Examines, in a section called “The self as ‘representative man’: self-portraits in straight and convex mirrors” (51-56), Whitman’s 1855 frontispiece portrait and compares it (and “Song of Myself”) to John Ashbery’s “Self-Portrait in a Convex Mirror” (and Parmigianino’s painting of the same name).]

- Ifill, Matthew L. "A Most Memorable Birthday." *"Conversations"* (Spring/Summer 2004), 1, 3-5. [Describes Whitman's seventieth-birthday celebration and the Johnstown (Pennsylvania) flood, which occurred on the same day, and then traces Whitman's reactions to the flood, culminating in his poem on the cataclysm, "A Voice from Death."]
- Katz, Wendy R. "Untying the Immigrant Tongue: Whitman and the 'Americanization' of Anzia Yeziarska." *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 155-165. [Traces Whitman's influence on the Jewish-American immigrant writer Anzia Yeziarska (1881?-1970) and suggests that it was through Whitman that she found "a voice for immigrant America."]
- Kelemen, Milko. *Good-Bye My Fancy!* Hamburg: Sikorski Musikverlage, 1999. [Musical setting for violin and piano, based on Whitman's "Good-Bye My Fancy!"; premiered in Stuttgart, Germany, in October 1999, with Joachim Schall (violin) and Gunilde Kramer (piano).]
- Kenaston, Karen S. "An Approach to the Critical Evaluation of Settings of the Poetry of Walt Whitman: Lowell Liebermann's Symphony No. 2." D.M.A. Dissertation, University of North Texas, 2003. [Seeks to create a new approach to the "critical evaluation of the musical settings of Whitman's work" by examining "the interrelationship between musical form and style and the composer's ideology, which is revealed through his/her treatment of Whitman's poetry and analyzed in light of cultural influences"; applies this methodology to a study of Liebermann's second symphony, suggesting that "his understanding of Whitman is filtered through a postmodern cynicism, which he seeks to remedy with his nostalgic neo-Romantic style"; *DAI* 64 (December 2003), 1897A.]
- Killingsworth, M. Jimmie. Review of Angus Fletcher, *A New Theory for American Poetry*. *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 177-179.
- Killingsworth, M. Jimmie. "Whitman and Dickinson." In David J. Nordloh, ed., *American Literary Scholarship: An Annual 2002* (Durham, NC: Duke University Press, 2004), 59-83. [Overview of scholarship on Whitman (59-72) and Dickinson published in 2002.]
- Kim, Hoyoung. "Emerson's 'The Over-Soul' and Whitman's 'Crossing Brooklyn Ferry': Intertextual Continuities and Difficulties." *Nineteenth-Century Literature in English* 2 (1999), 273-289. [Offers a "close comparison" of Emerson's essay "The Over-Soul" and Whitman's "Crossing Brooklyn Ferry," claiming "that Whitman might have carefully incorporated into his poem the major images of the essay as well as its philosophical concerns," while nevertheless developing "a more inclusive metaphysical perspective" than Emerson.]
- Layng, George W. "Rephrasing Whitman: Williams and the Visual Idiom." *Sagetrieb* 18 (2002), 181-200. [Examines William Carlos Williams's debt to Whitman, arguing that "Whitman's speech poetics provided the groundwork for Williams's innovations" and proposing that Williams's "visual phrase" was "a further development of Whitman's effort to create a distinctive American poetics through speech rhythms."]

- Leving, Yuri. "Come Serve the Muse and Merge in Verse. . . ." *Nabokovian* 48 (Spring 2002), 11-12. [Suggests that a key image of a locomotive in Vladimir Nabokov's *Lolita* is in fact Whitman's "To a Locomotive in Winter" "retold in prose close to the original text."]
- Maar, Michael. "Im Schatten des Calamus: Autobiographisches in Thomas Manns indischer Novelle *Die vertauschten Kopfe*." *Merkur* 55 (August 2001), 678-685. [Deals with Mann's intense response to the "Calamus" poems; in German.]
- Moore, Donald J. "Mystical Discourse as Ideological Resistance in Wordsworth and Whitman: A Transatlantic Bridge." Ph.D. Dissertation, University of Rhode Island, 2003. [Proposes that "a bridge between Wordsworth and Whitman is found in their privileging of a marginalized epistemology, which they expressed through a type of mystical rhetoric I call the 'cosmic' mode," a rhetoric "rooted in the Romantic zeitgeist" but employed by these two poets in "highly subversive" ways that undermine numerous orthodox Western beliefs and assumptions; *DAI* 64 (March 2004), 3284A.]
- Moulin, Joanny. Review of Mark Maslan, *Whitman Possessed*. *Cercles* (2002), <http://www.cercles.com/review/r4/maslan.html>.
- Murray, Martin G. "Yesterday's Military Show": An Uncollected Piece of Whitman Journalism." *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 166-172. [Reprints and analyzes a recently rediscovered Whitman article from the Washington, D.C., *Daily Morning Chronicle* (1871) about a parade marking the anniversary of the Battle of North Point, Maryland, in the War of 1812.]
- Nicholson, Karen, ed. "*Conversations*" (Spring/Summer 2004). [Newsletter of the Walt Whitman Association (Camden, NJ), with items about association events and one article, listed separately in this bibliography.]
- Ramalho Santos, Irene. *Atlantic Poets: Fernando Pessoa's Turn in Anglo-American Modernism*. Hanover, NH: University Press of New England, 2003. [Investigates "Pessoa's relationship with Whitman," arguing that "the way Pessoa reads Whitman can help us refine our understanding of the American modernists' relationship with the 'Poet of American Democracy'"; Whitman is of central concern in Chapter 2, "From Whitman to Pessoa: Eliot's *From Poe to Valery* Revisited" (58-82); Chapter 3, "Atlantic Poets: Whitman, Crane, Pessoa" (83-114); and Chapter 4, "Center, Margin, and Poetic Arrogance: Whitman, Dickinson, Pessoa" (115-153), and is mentioned throughout the book.]
- Rauschart, Lisa. "Washington as Seen through Whitman's Eyes." *Washington Times* (May 13, 2004), M16-M21 [*Washington Weekend* section]. [Offers an overview of Whitman's connections to Washington, D.C., including a listing of the places he lived while there, the locations of the hospitals he visited, and a description of what the city was like during the years he resided there; also announces a performance of Ralph Vaughan Williams's "A Sea Symphony" (based on Whitman's poetry) at the Kennedy Center Concert Hall and discusses the influence of Whitman on the composer.]

- Revell, Donald. "Invisible Green VIII." *American Poetry Review* 32 (March/April 2003), 21-22. [Meditates on the relationship between "Self and Soul" in Thomas Traherne, Whitman, and Ezra Pound; examines how "Self and Soul [lie] imparadised in one another's arms" in "Song of Myself," and then how by the end of the poem Whitman becomes "a Self gone over to Soul, a small green bittern's eye gone all the way over to invisible green."]
- Robertson, Michael. "Walt Whitman." In Michael Kimmel and Amy Aronson, eds., *Men and Masculinities: A Social, Cultural, and Historical Encyclopedia* (Santa Barbara, CA: A B C Clio, 2003), 828-829. [Overview of Whitman's life and career, focusing on Whitman's "multiple modes of masculinity," including "a poetic persona that is both hypermasculine and androgynous, heterosexual and homosexual, patriarchal and profeminist."]
- Sagar, Keith. "Lawrence's Debt to Whitman." *Symbiosis* 7 (April 2003), 99-117. [Argues that D. H. Lawrence "could not have become a great poet without the influence of Whitman," and that "the true story of Lawrence's abandonment of rhyme is in fact the story of his relationship with Whitman" since "Whitman was attempting . . . to write precisely the kind of poetry Lawrence, with his help, was to begin to write in 1920"; goes on to examine Lawrence's writings about Whitman, examining why his "several Whitman essays have little to tell us about what Whitman gave Lawrence as a poet."]
- Samuels, Shirley. *Facing America: Iconography and the Civil War*. New York: Oxford University Press, 2004. [Chapter 3, "The Face of the Nation" (58-80), examines "the category of memory" by analyzing "visual accounts of the Civil War," including Whitman's "A March in the Ranks Hard-Prest and the Road Unknown" and "Over the Carnage Rose Prophetic a Voice," arguing that the "faces that appear" in Whitman's writings "fluctuate between specificity and mass representativeness," and that "Whitman finds in such collections, and in his appreciation of the collectivity, a way to express longing and even desire"; Chapter 5, "Lincoln's Body" (99-117), considers "the historical treatments of Lincoln's embalming and funeral train" and discusses "When Lilacs Last in the Dooryard Bloom'd."]
- Sarracino, Carmine. "Armory Square Hospital, Washington, D. C. January, 1863." *Prairie Schooner* 77 (Winter 2003), 119-121. [Poem about Whitman nursing Civil War soldiers.]
- Sarracino, Carmine. *The Heart of War*. Madison, WI: Parallel Press, 2004. [Cycle of poems about the Civil War, in which Whitman frequently appears, including "The Battlefield Museum Guide Speaks" (7-9); "Armory Square Hospital, Washington, D. C. January, 1863" (18-20); "The Hospital Ships" (21); and "Bad Dreams" (33-36).]
- Sarracino, Carmine. "The Hospital Ships." *Bryant Literary Review* 5 (2004), 44-45. [Poem imagining Whitman waiting for the arrival of wounded and dead soldiers on hospital ships coming into Baltimore harbor in the Civil War: "At the end of Wharf 6, in the dark, / a sack of oranges at his feet, / Walt Whitman stands waiting."]

- Sarracino, Carmine. Review of Sheila Coghill and Thom Tamaro, eds., *Visiting Walt: Poems Inspired by the Life and Work of Walt Whitman*. *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 175-177.
- Scheick, William J. Review of Harold Aspiz, *So Long!: Walt Whitman's Poetry of Death*. *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 173-175.
- Scholnick, Robert J. "The Texts and Contexts of 'Calamus': Did Whitman Censor Himself in 1860?" *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 109-130. [Examines the recent controversy over the relationship of the "Live Oak, with Moss" sequence to the "Calamus" cluster and argues that, "when paired with contextual evidence, an examination of the manuscripts of the 'Calamus' poems offers no basis for [the] charge of self-censorship and defeat" in this sequence of poems.]
- Selby, Nick, ed. *The Poetry of Walt Whitman: A Reader's Guide to Essential Criticism*. Houndmills, Basingstoke, Hampshire, England: Palgrave Macmillan, 2004. [Gathers and analyzes excerpts from Whitman criticism from 1855 to the present, setting out to "draw together some of the most significant, important and interesting critical analyses of Whitman" in order to demonstrate "how Whitman has always been read with a purpose"; and argues that the critical tradition of "reading Whitman makes apparent the turbulent pressure upon national and individual identity from which America was constructing itself in the second half of the nineteenth century." Chapters, each including critical excerpts by several authors with commentary by Selby, include "Early Reviews" (8-27, with work by R. W. Emerson, Charles A. Dana, Charles Eliot Norton, Edward Everett Hale, Henry David Thoreau, John Robertson, and anonymous reviewers), "Whitman in the Early Twentieth Century" (28-54, with work by John Addington Symonds, George Santayana, Ezra Pound, and D. H. Lawrence), "Whitman and the 'American Renaissance'" (55-74, with work by F. O. Matthiessen, Charles Feidelson, and Randall Jarrell), "Whitman, Myth Criticism, and the Growth of American Studies" (75-92, with work by R. W. B. Lewis and Roy Harvey Pearce), "Whitman, Cultural Materialism, and 'Reconstructive' Readings" (93-115, with work by M. Wynn Thomas, Ed Folsom, and David S. Reynolds), "Ideology and Desire: Whitman and Sexuality" (116-136, with work by Malcolm Cowley, Robert K. Martin, and Nick Selby), and "Ideology and Deconstruction: Whitman and 'New Americanist' Critiques" (137-157, with work by Karen Sanchez-Eppler, Allen Grossman, and Jonathan Arac); with "Introduction" (1-7) and "Bibliography" (168-172), both by Selby.]
- Seshadri, Vijay. "Whitman's Triumph." *American Scholar* 71 (Winter 2002), 136-140. [Discusses teaching Whitman to undergraduates at Sarah Lawrence after the attack on the World Trade Center, discovering that his students resist Whitman and find something "endlessly suspicious" in his work, the way "his enthusiasms spring from, and bear the mark of, the choicer elements of the freakish era in which he lived"; concludes that Whitman "reveals himself not as the pantheist, the mystic, the sage, but as the Christian soldier setting out to harrow the underworld," "writing something admonitory and militant and ancient and Western," "far closer to Edwards than he was to Emerson."]

Shigeiko, Ishii. *Hoittoman to Ongaku: Shiron* [*Walt Whitman and Music: A Sketch*]. Tokyo: Shobunsha, 2003. [Discusses Whitman's ideas about music and examines "Proud Music of the Storm"; in Japanese.]

Smith, Dave. "Barbaric Yawps: Life in the Life of Poetry." *Studies in the Literary Imagination* 35 (Spring 2002), 1-24. [Ruminates on the nature of American poetry, from Whitman to Larry Levis, suggesting that "Whitman appeared like a comet, as if no literary evolution had prepared for his arrival, or even conceived him," though "Emerson provided the mystical fervor, and Franklin the Yankee can-do temperament," resulting in "the poetry of one man in a literal context, place, and time—a man who located reality through his senses."]

Smith, Greg. "Whitman, Springsteen, and the American Working Class." *Midwest Quarterly* 41 (Spring 2000), 302-320. [Examines Bruce Springsteen's lyrics in relation to Whitman's poems about the American working-class, concluding that Springsteen "is important not because he plays a modern-day foil to Whitman's romanticized conceptions concerning American laborers, but because he, like Whitman, cares enough about the future of his country's working people to bring them to public attention *via* popular art."]

Stiles, Bradley J. *Emerson's Contemporaries and Kerouac's Crowd*. Madison, NJ: Fairleigh Dickinson Press, 2003. [Chapter 2, "Whitman: The Self in Two Places at Once" (34-44), argues that for Whitman "the self occupies two separate loci simultaneously—one timeless, the other constrained by the space/time continuum—while yet remaining a single identity," and goes on to track how the "self" that is part of yet distinct from both "body" and "soul" leads Whitman to his idea of Personalism ("his need to put a face on everything he encounters, to know it personally") and to his creation of an "Over-Ego" that does "for the body-based sense of identity what the Over-Soul does for the soul—subsume its identity within a larger structure while remaining in the world of space/time."]

Suzuki, Yasuaki, ed. *Hoittoman Kenkyu Ronso* [*Walt Whitman Studies: Annual Research Paper for The Walt Whitman Society of Japan*] 18 (May 2002). [Includes Yoshimi Anzai, "Whitman and Darwin's Theory of Evolution"; Alan Botsford, "Whitman and Us: From Foothold to Threshold" (in English); Shunichi Homma, "Lewis Carroll's Alice and Whitman in Wonderland"; and Kenji Mizoguchi, "Walt Whitman before *Leaves of Grass*: His Journalistic Works of the 1830s"; in Japanese.]

Suzuki, Yasuaki, ed. *Nihon Hoittoman Kyokai Kaiho / The Walt Whitman Society of Japan Newsletter* 18 (May 2002). [Contains overview of the symposium at the Society's thirty-eighth annual gathering—"Literary Personalities in Hokkaido Associated with Whitman: Takeo Arishima, Kanzo Uchimura, and Akira Asano," by Sachiko Saito, Koichi Kodama, and Yasuaki Suzuki; with a "Memorial Tribute to Yoshimi Anzai" by Yasuaki Suzuki and Shunichi Homma; in Japanese.]

Suzuki, Yasuaki, ed. *Nihon Hoittoman Kyokai Kaiho / The Walt Whitman Society of Japan Newsletter* 19 (May 2003). [Contains ten brief essays by Whitman scholars in Japan gathered under the title "Whitman and I" (2-21); a poem (in English), "Walt Whitman," by Alan Botsford (18); excerpts from *Walt*

Whitman: An Encyclopedia (1998); part of Ed Folsom's tribute to Roger Asselineau (in English) from the *Walt Whitman Quarterly Review* (Fall 2002), and news and events of the Walt Whitman Society of Japan; in Japanese.]

Suzuki, Yasuaki, ed. *Nihon Hoittoman Kyokai Soritsu 40 Shune Kinen Shoushi* [*The History of 40 Years of the Walt Whitman Society of Japan*]. Tokyo: The Walt Whitman Society of Japan, 2003. [Includes notes on the history of the Walt Whitman Society of Japan from 1964-2002, with names of original members, copies of newspaper articles about the Society, a record of the Society's annual meetings, a table of contents of all the issues of the *Walt Whitman Society of Japan Newsletter*, and other materials; in Japanese.]

Tang, Edward. "The Civil War as Revolutionary Reenactment: Walt Whitman's 'The Centenarian's Story.'" *Walt Whitman Quarterly Review* 21 (Winter/Spring 2004), 131-154. [Argues that Whitman's "poetic formalism" in "The Centenarian's Story" "stemmed from conventional themes deeply rooted in remembrances about the Revolution that pervaded the nation throughout the nineteenth century," and offers a reading of Whitman's poem against the backdrop of popular writings about Revolutionary War veterans, concluding that Whitman was "a participant in the trends of collective remembrance located in popular literature" as he "portrayed the Civil War . . . as a revolutionary reenactment—an intricate replaying with new variations—of challenges and heroics past."]

Von Frank, Albert J. "The Secret World of Radical Publishers: The Case of Thayer and Eldridge of Boston." In James M. O'Toole and David Quigley, eds., *Boston's Histories* (Boston: Northeastern University Press, 2004), 52-70. [Offers a brief history of the Thayer and Eldridge publishing firm and explores "the odd coalition of Bohemians, transcendentalists, and antislavery radicals" that the firm represented, placing their publication of the 1860 *Leaves of Grass* in the context of antebellum "movement publishing."]

Whitman, Walt. *The Correspondence*. Volume 7. Ed. Ted Genoways. Iowa City: University of Iowa Press, 2004. [Supplements the six volumes of *The Correspondence* in *The Collected Writings of Walt Whitman* by printing and annotating all Whitman letters discovered since the publication of Volume 6 in 1977, including Whitman's 1840-1841 letters to Abraham Paul Leech; with foreword (vii-viii) by Ed Folsom; introduction (ix-xvi) by Genoways; and a revised and updated "Calendar of Letters to Whitman" (123-187).]

Whitman, Walt. *Nothing But Miracles*. Washington, DC: National Geographic, 2003. [Illustrated edition, for children, of lines from Whitman's "Miracles"; illustrations (paper collages) by Susan L. Roth.]

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